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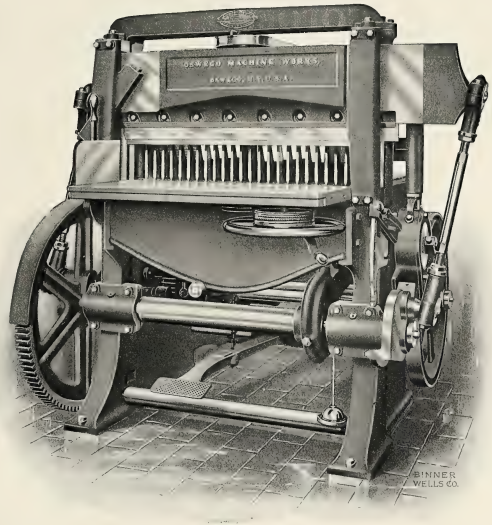
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CHICAGO OFFICE—277 Dearborn Street
J. M. IVES, Manager

A Tip to Mr. Pressman

NILES, OHIO, March 15, 1905.

Mr. Peter Pressman, New York City:

DEAR SIR,—We learn that you are anxious to better your condition, both in the way of getting higher wages and more consideration from your employer.

It has doubtless occurred to you already that your employer can not give more pay for less work than you produce at present. You know already that to go back to the hand press would be to go back to One Dollar and Twenty-five Cents per day—the old hand press wage.

Being an intelligent man, you know also that what your employer can do for you on the basis of the output which you produce at present is very closely affected by what other employers have to pay for the same work, and that in a general way he can not pay you more for the same output of work than other employers pay their workmen. He must produce as cheaply as they do, or lose money, because he has to sell his product at a price fixed by competition.

You have already considered these things, and, as an intelligent man, you are looking about for some way in which you can help your employer to help himself, and therefore be enabled to help you. You can do this measurably by giving strict attention to your work, as his interests require it to be done. If you are the man we take you to be, you have done this already, and are now looking for something which will give you a still better reward. We think that at this point you will need to avail yourself of the brains of some one else to use in connection with your own. For this combination we suggest a Harris Automatic Press.

The more automatic the machinery becomes, the higher the skill, knowledge and responsibility required from the person who is responsible for its working, the greater its output, as compared with other machinery for the same purpose, the greater the fund it produces for the payment of the workman, as well as for the profits of the owner.

Now, while our automatic printing machines, like a hundred other automatic machines for weaving, spinning, knitting and doing a large part of the world's work, can be *tended* by little-skilled operatives, there must be always in charge of our machines a person of brains and responsibility, having some special knowledge of those machines, which his fellow workmen will not share.

This person may take responsible charge of a whole row of automatic presses as well as of one, and if his employer is an enterprising man, and if he himself is equal to his opportunity, the one Automatic Harris will grow into a line of them, and the compensation of the man in charge will increase with his responsibility. He will combine the brains in his head with the brains in the machine, and the five-fold output of the automatic will enable him to receive a reward from both.

Is not this worth while thinking about? And this too: To-morrow the slow press will be a machine of yesterday. When to-morrow comes, do you want to be a pressman of yesterday, or a pressman of the new day?

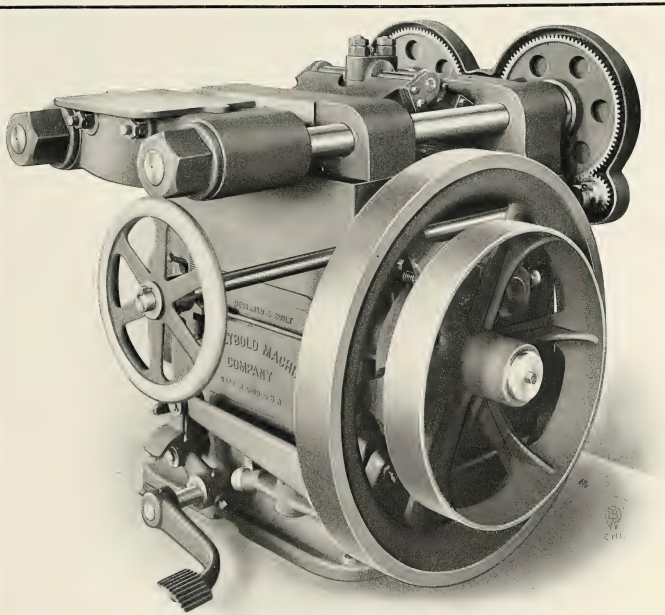
How you can become a Harris pressman is a matter largely up to you. You may attend a school of instruction; you may induce your employer to put in a Harris press for you to run (in which case we will teach you), or you may get a place where you can learn the Harris under the instruction of some one already familiar with it.

We have in mind a young man who first familiarized himself with ordinary presswork, then became an expert on the Harris, and now applies for a position as apprentice in our machine shop. What he is looking to is the superintendency of a large printing house, and we think he is qualifying himself in a way that will certainly get him the position. It is not necessary for you, Mr. Pressman, to go as far as this in order to better your condition. You can do it in the way we have suggested above.

Very truly yours,

THE HARRIS AUTOMATIC PRESS CO.

The Seybold Book Compressor



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This machine is especially designed to compress or smash the backs of books or other folded printed matter.

Design IT IS UNIQUE and built on an entirely new principle, whereby it is impossible for the signatures to be disarranged before or while under pressure; this is the distinctive feature of this machine and the point of vital difference between it and all others in the market.

Construction IT IS CONSTRUCTED of the best available material the market affords and the castings are all made by our special annealing process. It is equipped with the Seybold Patent Safety Clutch mechanism. All gears are cut.

Safety Feature HAVING HORIZONTAL JAWS, it absolutely prevents the distressing accidents common on operating smashers of other makes.

IT WILL SURELY BE TO THE BENEFIT OF ALL BOOKBINDERS TO WRITE FOR FURTHER PARTICULARS.

New York
Chicago
London, Berlin

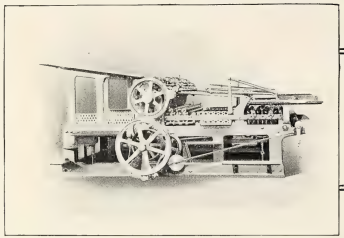
The Seybold Machine Company

MANUFACTURERS OF THE HIGHEST GRADE OF

Main Office
and Factory:
Dayton, Ohio

Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, etc.

Southern Agents—J. H. SCHROETER & BRO., Atlanta, Ga. THE J. L. MORRISON CO., Toronto, Can.



The CE

The Century Press makes good

THE CHARLES FRANCIS PRESS
NEW YORK CITY

Last month said:

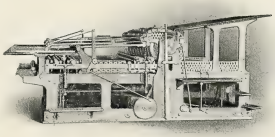
"The Century is still the press of the century. We herewith enclose order for our fourteenth machine."

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill. 1 Madison Ave., New York City
188 Fleet Street, London, E. C.

NTURY



and has the Staying Power

THE AMERICAN LABEL MFG. CO.
BALTIMORE, MD.

Says:

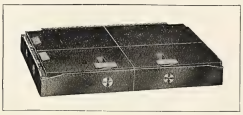
"The last No. o (43x56) Century installed (our fourteenth) is incomparable, with its continuous rotary distribution, inking our heavy label forms to a nicety. The impression and register of all your machines combine to give entire satisfaction at the record speeds we make."

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill. 1 Madison Ave., New York City
188 Fleet Street, London, E. C.

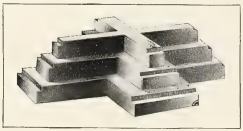
Iron Extension Blocks



Are light, strong and durable. Pages can be made up in a jiffy. Select the proper cross and place the four corner sections in position — that's all. Hooks and catches are properly distributed. Reduces time of make-ready and lengthens the life of the plate. Are cheaper in the end than wooden stereotype blocks and

A BOON TO BOOK PRINTERS

Buy a set of Extension Blocks now and add the crosses as you need them. Write for prices, etc.



We Make Bases, too!

We make the best and most complete line of Register Hooks and Bases in America. Goods and prices both right.

Ask for Booklet "Modern Methods."

H. B. ROUSE & CO.
61-63 Ward Street, CHICAGO, ILL.

JOHN HADDON & CO., London, - Sole Agents for Great Britain.

THE GRAND PRIX St. Louis Exposition 1904 awarded.
The ONLY and HIGHEST bestowed for EXCELLENCY OF INKS

Chas. Hellmuth

MANUFACTURING AGENT FOR

KAST & EHINGER
Awarded Grand Prix and Two Gold Medals at Paris Exposition
Printing and Lithographic INKS

SPECIALTIES

FINE HALF-TONE BLACKS for Job and Magazine Work

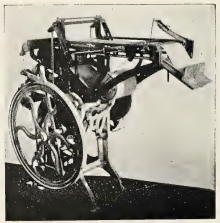
Bi-tone Inks, Three-Color PROCESS INKS

BRILLIANT COVER INKS
in various shades and combinations

Unsurpassed Proving Blacks

OFFICES AND FACTORIES: 46-48 E. Houston St., New York; 357-359 S. Clark Street, Chicago

THE WILLIAMS WEB ATTACHMENT FOR PLATEN PRESSES



We did not know there were so many wide-awake printers in the country until we sprung this little money-maker on them.

No, we have not sold Feeders to all inquirers; some of them are from Missouri, but this is where the fun comes in — so easy to make good.

ADDRESS

THE WILLIAMS WEB COMPANY
50 HIGH STREET . . . . CLEVELAND, OHIO

The Scott
All-Size Rotary

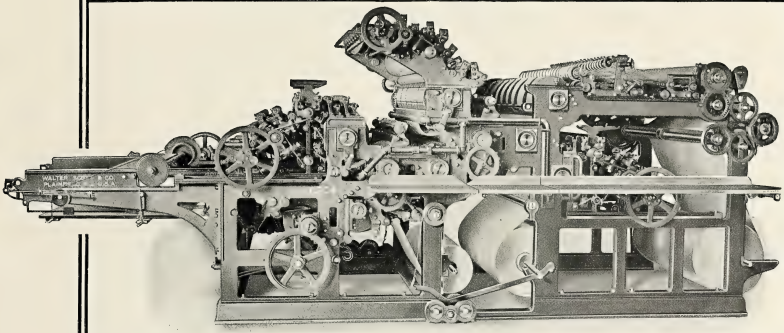
IS A

VERSATILE PRINTING MACHINE

AND IS USED IN MANY OF THE

LEADING PRINTING ESTABLISHMENTS

IN THIS COUNTRY AND CANADA



IT CUTS OFF AND PRINTS SHEETS

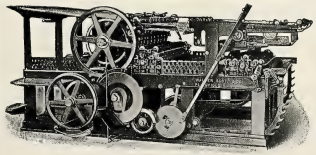
OF NINETY DIFFERENT LENGTHS AND ANY WIDTH DESIRED, DELIVERING THEM

FLAT ON A DELIVERY TABLE

READY FOR A PAPER CUTTER, OR FOLDING MACHINE
AT A RUNNING SPEED UP TO

SEVEN THOUSAND PER HOUR

¶ It is worthy of your investigation



Scott Four-Roller Two-Revolution Press

Walter Scott & Co.

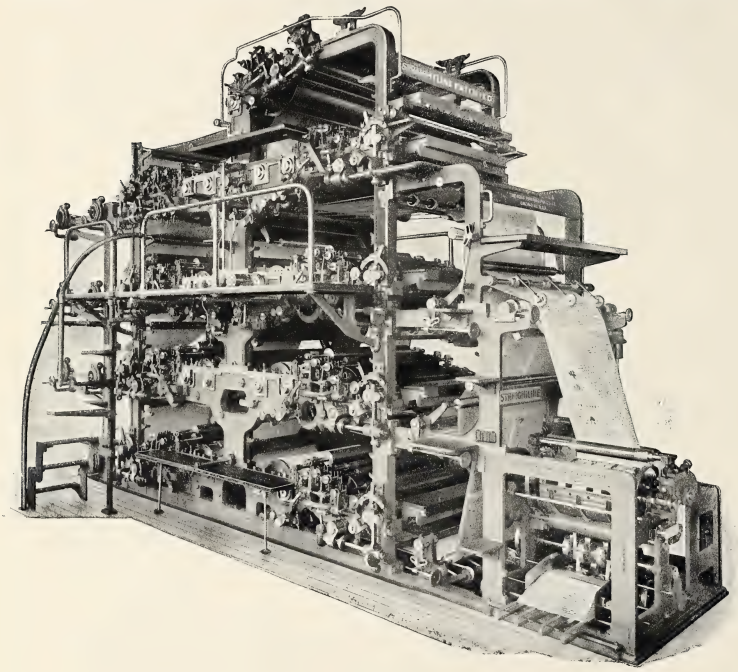
Plainfield, New Jersey

NEW YORK OFFICE, 41 Park Row
CHICAGO OFFICE, 321 Dearborn Street
ST. LOUIS OFFICE, 319 N. 4th Street
BOSTON OFFICE, 7 Water Street

Cable address: WALTSCOTT, New York

SEND FOR OUR ALL-SIZE WEB CATALOGUE TO NEAREST OFFICE

The "GOSS STRAIGHTLINE" No. 37



SPECIAL FOUR-DECK GOSS QUADRUPLE STRAIGHTLINE

Has Combination Top Deck for printing half-tone and color newspaper supplements in addition to the regular newspaper product, from electrotype or stereotype plates. Has special ink distribution and oil offset devices.

CAPACITY—24,000 4, 6, 8, 10, 12, 14, 16 or
12,000 20, 24, 28, 32 page papers per hour.

One extra color can be printed on the outside pages of any product or section of collected product.

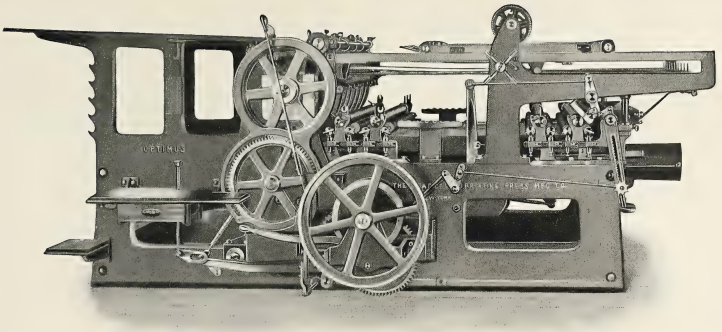
Three extra colors can be printed on the outside pages of 4, 6, 8, 10, 12 page papers, and on the outside pages of each part of collected products.

Three extra colors can be printed on outside pages and one extra color on inside pages of 4, 6, 8, 12, 16 page papers.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

NEW YORK—312 Temple Court. CHICAGO, ILL. LONDON—90 Fleet Street.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington: A. G. Elliot Paper Company, Dallas: E. C. Palmer & Co., Ltd., New Orleans: Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles: Pacific Printers Supply House, Seattle: Pacific States Type Foundry, San Francisco.

BABCOCK OPTIMUS
BABCOCK OPTIMUS

Your profits are what you make them. Your success is the sum of your profits.

Your plant is what you make it. Upon it depend both profits and success.

Profits are most liberal when the best is furnished. This is true of everything.

The best can be furnished only by the best.

In printing the press is the most important tool. It dominates all else. It is practically the entire plant.

The Optimus embodies strength, accuracy, speed and endurance in greatest degree.

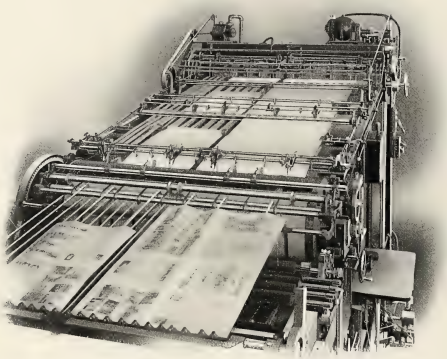
It is the Best. It produces the Best—the best high-grade work at high speed, and the best fast work of any grade.

It conserves profits. It fosters success. It gives most of a superior product. No work exists beyond its easy achievement.

BABCOCK OPTIMUS

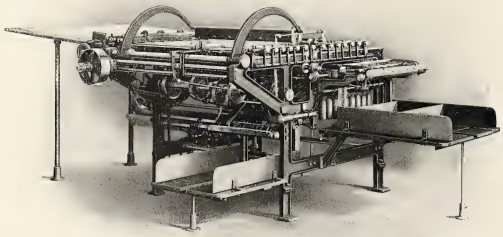
SET IN BARNHART BROS. & SPINDLER'S MISSION

Fuller Feeders *and* Folders



THE FULLER AUTOMATIC COMBINATION PRESS FEEDER

Feeds single sheets from *16* inches by 20 inches to full capacity of press. Also *two* sheets of equal or varying size as shown in above illustration.



THE FULLER COMBINATION JOBBING FOLDER

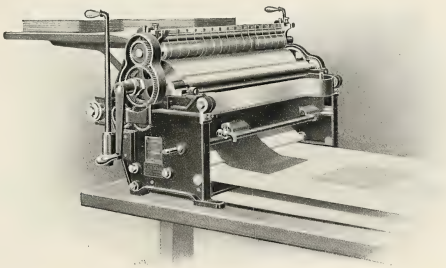
Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

Fisher Building
CHICAGO

E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

The Smyth Gluing Machine



MADE BY SMYTH MFG. CO., HARTFORD, CONN.

Built on scientific and practical principles. Uses hot or cold glue, paste, dextrine or mucilage. Absolutely uniform application of any of the above materials. Automatic delivery of glued or pasted fabric, moist side up to conveyor. SIMPLE, RAPID AND EFFECTIVE.

SOLE SELLING AGENTS

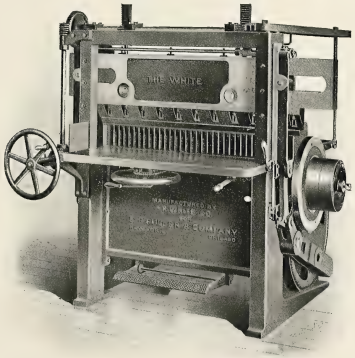
CHICAGO **E. C. FULLER COMPANY** NEW YORK

The WHITE

Rapid

Powerful

Accurate



Automatic Clamp

Hand Clamp

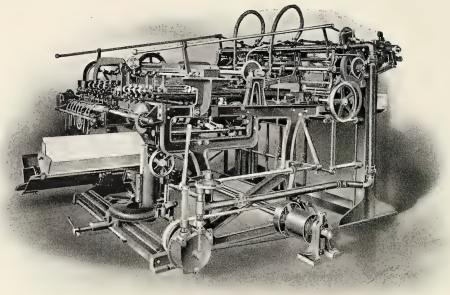
Foot Clamp

THE BEST PAPER CUTTER EVER PRODUCED

Fisher Building
CHICAGO

E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.



NEW DROP-ROLL JOBBER WITH AUTOMATIC FEEDER

The CHAMBERS PAPER FOLDING MACHINES have a successful business record of over forty years, while the King Automatic Feeder has now a proven record of two years' constant hard use under many different conditions. ¶ This new Jobber marks a distinctive advance in machines of this class. Without any additional attachments it will fold sheets of 8, 12, 16 and 32 pages of regular right-angle imposition, *and also parallel 32's, two on.*

¶ These five deliveries are all made into one V-shaped iron packing trough, which is easily and quickly moved into the required position by aid of rack and pinion. All parts belonging thereto move with the trough, and the folded sheets are delivered directly into the trough from the last pair of rollers. The machine has automatic side register of a new pattern on both sides, so that either edge of the sheet may be used for register purposes, and is provided with head perforators to prevent buckling.

¶ Graduated adjustments controlled by hand wheel and screw and a very simple open tape system.

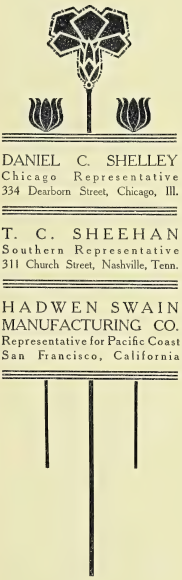
Additional Feature—Machinery to fold parallel or "long 16's," two on, may be added.

CHAMBERS BROTHERS COMPANY

Folding and Feeding Machines

PHILADELPHIA, PENNSYLVANIA

THE MONOTYPE



DANIEL C. SHELLEY
Chicago Representative
334 Dearborn Street, Chicago, Ill.

T. C. SHEEHAN
Southern Representative
311 Church Street, Nashville, Tenn.

HADWEN SWAIN
MANUFACTURING CO.
Representative for Pacific Coast
San Francisco, California

THE FOLLOWING pages, which are haphazard samples taken from the regular work done on the Monotype by the Roy Press, of New York, serve a useful purpose as directing attention to one of the most admirable features of the machine.

By its aid an order for tabular matter becomes one of the most profitable that come into the Monotype printer's office. No other machine can separately justify different portions of the same line as can the Monotype. No machine can handle rule-and-figure work with any approach to the economy and facility of the Monotype.

Thanks now to the new system by which the Monotype casts figures on the regular type-founders' en bodies, so that the set is identical with that of the ordinary foundry characters, an additional advantage is added.

Taken in connection with the new attachment for casting display and job type in all sizes up to thirty-six point, the Monotype's facility in the production of all varieties of tabular matter renders it the most profitable machine the printer can employ.

WOOD & NATHAN CO., Sole Selling Agent
1 MADISON AVENUE NEW YORK

THE MONOTYPE

COMPARATIVE STATEMENT EXHIBIT OF THE LARGEST LIFE COMPANIES

The following valuable tabulation has been compiled from the annual statements of the largest life insurance companies of the United States, each having more than $200,000,000 in force, as filed with the New York Insurance Department for the year ending December 31, 1904.

	Company of Buffalo.	Company of New York.	Company of Chicago.	Company of St. Louis.	Company of Cincinnati.	Company of Providence.	Company of Pittsburg	Company of Boston
ADMITTED ASSETS.	$	$	$	$	$	$	$	$
Real estate	16,806,932	633,165	36,895,647	3,042,105	12,494,958	13,257,506	3,374,608	3,109,691
Mortgage loans	33,094,145	32,686,318	81,623,509	24,328,104	15,682,350	23,595,105	93,386,076	46,302,398
Bonds owned	55,110,424	20,917,915	171,405,245	20,917,150	37,928,168	*287,062,884	71,643,350	24,291,446
Stocks owned	9,160,394	6 847,045	54,204,129	524,152	4,200,400			
Collateral loans		1,051,393	10,805,000	2,984,720	5,665,100	550,000		1,957,450
Premium notes and loans to policyholders	2,642,494	3,890,906	23,544,440	7,225,858	2,427,950	39,119,093	16,869,190	13,494,902
Cash in office and bank	7,323,373	7,070,625	22,651,667	925,821	6,832,683	17,694,109	3,588,037	1,170,250
Deferred and unpaid premiums	3,240,083	674,113	7,945,525	1,797,713	2,284,561	6,832,498	2,006,090	1,188,196
Accrued interest and rents	710,471	818,733	3,303,019	617,522	641,776	2,469,571	2 910 082	1,021,011
Total admitted assets	128,094,315	73,690,179	412,438,381	68,563,145	88,511,955	390,660,240	173,777,433	93,235,347
Assets not admitted	275,939	55,743	1,544,640	358,233	70,261		17,091	72,496
LIABILITIES.								
Policy reserve	111,130,170	61,817,814		57,008,468	70,032,918	366,222,459	158,826,634	84,530,194
Special reserve	1,180,289	2,194,786	5,420,000	1,062,679	3,911,123			
All other liabilities	948,636	g 3,127,938	5,420,394	1,889,611	1,447,466	6,909,661	d 27,674,020	1,458,086
Total liabilities	113,259,095	67,140,538	80,494,861	59,960,758	75,191,506	343,132,120	186,500,654	85 988 280
Surplus (admitted)	14,835,220	n 6,555,641	8,493,221	f 8,602,387	13,320,449	b 47,528,140	7,276,779	7 247,067
INCOME.								
Premiums on new policies	6,971,123	1,203 991	49,818,409	2,119,664	7,465,428	14,048 537	3,133,048	1,752,683
Renewal premiums	42,941,983	7,463,380	889,961	9,704,932	32,663,035	63,756,386	21,711,899	10,112,827
Dividends applied to purchase paid-up insurance		11,077		102,278	29,440	511,740	779,301	379,191
Dividends applied to pay renewal premiums	729,298	500,520		725,732	71,227	624,104	2,371,116	1,218,407
Surrender values applied to pay renewal premiums		570	19,804,970	25,239	1,755	10,960		13,015
Surrender values applied to purchase paid-up insurance		280,700	1,901,080	176,050	876,406			
Annuities	166,520	10,000	1,620,357	464,689	106,406	1,610,910	44,776	226,708
Total premiums	50,808,924	9,470,438	62,643,837	13,318,584	41,155,697	80,556,577	28,040,740	13,702,831
Interest on mortgages	1,695,395	1,607,528	3,352,128	1,168,603	652,156	1,069,232	4,070,175	2,167 520
Interest on other securities	2,528,439	1,411,819	10,660,233	1,630 213	2,025,558	13,275,062	3,876,193	1,788,641
Rents	824,162	40,596	1,864,756	200,719	709,896	940,729	387,443	174,167
Total interest receipts	5,047,996	3,061,097	15,877,119	3,003,535	3,447,612	15,291,017	8,333,811	4,130,328
All other income	128,837	27,308	1,555,746	451,383	1,228,799	1,043,673	430,599	14,698
Total income	55,985,757	12,558,843	79,076,696	16,775,502	102,382,979	96,891,272	36,711,150	17,847,767
DISBURSEMENTS.								
Death losses paid	14,826,976	2,890,372	18,049,530	3,161,733	11,258,506	19,734,245	6,985,326	5,081,322
Matured endowments	123,131	1,528,085	3,003,525	1,119,899	49,167	5,051,629	1,289,078	1,293,831
Annuitants	74,773	1,277	980,350	200,134	47,651	1,723,160	50,897	120,094
Surrender values	657,816	544,923	8,353,730	880,462	1,254,488	7,790,058	3,024,460	1,438,159
Dividends*	876,798	724,024	6,001,903	880,547	885,589	5,989,491	5,340,482	1,920,775
Total to policyholders	16,559,494	5,688,681	36,389,047	6,342,775	13,495,399	40,288,583	16,690,243	9,854,781
Paid on supplementary contracts	3,535	7,938	220,346	100,709	13,507	95,279	98,140	
Commissions and agency expenses	13,688,650	1,167,538	9,428,663	1,859,946	10,990,236	13,994,249	3,106,293	1,498,978
Medical Examiner's fees, salaries and inspection of risks	853,974	109,671	888,524	150,776	616,856	900,476	187,484	150,584
Salaries of officers and home office employees	1,940,044	202,973	1,177,501	274,597	1,338,854	725,101	513,278	310,520
Rents	664,955	54,812	335,031	48,839	676,588	144,401	41,042	
Advertising	75,422	17,739	325,847	62,521	219,233	1,193,923	6,784	53,866
Taxes	881,283	94,950	1,073,161	398,350	838,030	272,303	700,054	453,913
Repairs and expenses on real estate	287,482	32,241	549,667	133,772	x 420,576		182,079	56,533
Losses on sales, depreciation, etc	k 250,000		z 500,000		1,294,282	1,324,025		e 69,201
All other expenses	1,227,101	363,879	1,074,864	177,406	129,125,280	183,396,409	377,187	199,580
Total expenses	19,871,217	2,309 795	15,353,258	3,106,393	16,384,635	19,447,867	5,114,801	2,793,245
Total disbursements	36,434,246	8,005,414	51,968,651	9,549,877	29,893,541	59,831,729	21,903,184	12,648,026
Income saved	19,551,511	4,553,429	27,108,045	7,225,625	14,835,567	37,059,543	14,807,966	5,199,741
POLICY EXHIBIT.		(c)						
New insurance written, less not taken	Policies	o 135,199	16,946	104,196	6,972,817	n 166,335,754	185,367	74,579,288	47,405,934
	Amount	o 101,012,566	28,658,997	221,729,570	62,745,113	n 36,189,157	330,866,965	11,963,561	994,515
Insurance revived and increased		n	197,970	3,497,790	11,878	n 202,524,911	14,855,558	86,542,849	48,400,449
Total new issues, less not taken		n 305,258,155	28,856,967	225,137,360	28,854,761	o 109,485,065	345,722,523	16,505	10,360
Insurance terminated, less not taken	Policies	o 107,068,338	8,554	54,324	145,286	n 1,081,902	75,163	40,841,756	22,463,257
	Amount	n 1,402,175	14,855,105	139,513,216	342,676,444	n 140,468,582	162,326,114	102,027,893	359,612,068
Insurance in force, issue basis	Policies	n 237,244,753	(a)	(a)	(a)	(a)	(a)	(a)	(a)
	Amount	o 47,038,916							
Insurance in force, paid for basis	Policies	n 7,614,729	138,538	1,495,542,892	34,701,701	o 380,740,769	924,712	299,730	25,937,192
	Amount	o 415,177	237,304,739	85,624,150	33,890,352	n 62,051,329	1,928,609,308	708,552,287	155,009
Net gain in amount in force		n 68,013,402	14,000,802	n 16,396 809	231,508,259	o 63,417,866	227,218,094	45,701,093	169,939,793

THE MONOTYPE

AGE 84—51 PAY'T LIFE
ACTUAL RESULT OF
POLICY No. 844,658—AMOUNT $10,000

Class, Free Tontine—Accumulation Period ends August 5, 1905.

OPTIONS TO ASSURED

1. TO CONTINUE THE POLICY (*NOW FULLY PAID-UP*) FOR - - $30,000.00 and draw CASH DIVIDEND of - - - - $2,291.01
2. TO CONVERT POLICY AND DIVIDEND INTO PAID-UP ASSURANCE FOR - - $31,450.00
   Subject to approval of risk for excess over amount of original policy.
3. TO DRAW SURRENDER VALUE OF POLICY IN CASH, - - $6,578.80

In considering these results, it must also be remembered that if the Policy had terminated by death at any time during the Dividend Period, the Society would have paid $10,000.

The results on the above policy per $1,000 are as follows:

1. PAID-UP POLICY - - - $7,000.00
   and DIVIDEND IN CASH - $429.31
2. PAID-UP POLICY - - - $5,149.00
3. CASH VALUE, - - - - $751.52

(Six Kinds of Type With Two Operations)

TABLE OF AGES AND WEIGHTS

	43 52	45 34	46 42	47 50	48 23	48 59	48 59	48 59	47 50
1.52	54.40	56.67	58.02	59.38	60.29	60.74	60.74	60.74	59.38
	65.28	68.00	69.62	71.26	72.35	72.89	72.89	72.89	71.26
	44.24	45.70	46.78	47.50	48.59	49.32	49.32	49.32	48.59
1.55	55.36	57.12	58.48	59.38	60.74	61.65	61.65	61.65	60.74
	66.36	68.54	70.18	71.26	72.89	73.98	73.98	73.98	72.89
	44.97	46.42	47.50	48.23	49.32	50.05	50.05	50.05	49.68
1.57	56.21	58.02	59.38	60.29	61.65	62.56	62.56	62.56	62.10
	67.45	69.62	71.26	72.35	73.98	75.07	75.07	75.07	74.52
	46.06	47.50	48.59	49.32	50.41	51.14	51.14	51.14	50.77
1.60	57.57	59.38	60.74	61.65	63.01	63.92	63.92	63.92	63.46
	69.08	71.26	72.89	73.98	75.61	76.70	76.70	76.70	76.15
	47.50	48.96	50.05	50.77	51.86	52.22	52.58	52.58	52.22
1.63	59.38	61.20	62.56	63.46	64.82	65.27	65.73	65.73	65.27
	71.26	73.44	75.07	76.13	77.78	78.32	78.88	78.88	78.32
	48.59	50.05	51.14	51.86	52.94	53.31	54.03	54.03	53.67
1.65	60.74	62.56	63.92	64.82	66.18	66.64	67.54	67.54	67.09
	72.89	75.07	76.70	77.78	79.42	79.97	81.05	81.05	80.51
	50.05	51.50	52.58	53.31	54.39	54.76	55.49	55.49	55.49
1.68	62.56	64.37	65.73	66.64	67.99	68.45	69.36	69.36	69.36
	75.07	77.24	78.88	79.97	81.59	82.14	83.23	83.23	82.14
	51.59	53.31	54.39	55.12	56.21	56.58	57.30	57.30	57.30
1.70	64.37	66.64	67.99	68.90	70.26	70.72	71.62	71.62	71.62
	77.24	79.97	81.59	82.68	84.31	84.86	85.94	85.94	85.94
	52.94	54.76	55.85	56.94	58.02	58.39	59.11	59.11	58.75
1.73	66.18	68.45	69.81	71.17	72.53	72.98	73.89	73.89	73.44
	79.42	82.14	83.77	85.40	87.04	87.58	88.67	88.67	88.13
	54.39	56.21	57.66	58.75	59.84	60.20	60.56	60.93	60.93
1.75	67.99	70.26	72.08	73.44	74.80	75.25	75.70	76.16	76.16
	81.59	84.31	86.50	88.13	89.76	90.30	90.84	91.39	91.39
	55.85	57.66	59.47	60.56	61.65	62.02	62.36	62.74	63.10
1.78	69.81	72.08	74.34	75.70	77.06	77.52	77.97	78.42	78.88
	83.77	86.50	89.21	90.84	92.47	93.02	93.56	94.10	94.66
	57.66	59.47	61.29	62.74	63.46	64.19	64.55	65.28	65.28
1.80	72.08	74.34	76.61	78.42	79.33	80.24	80.24	80.69	81.60
	86.50	89.21	91.93	94.10	95.20	96.29	96.83	97.92	97.92
	53.84	61.65	63.46	64.91	65.28	66.37	66.00	66.37	67.09
1.83	74.80	77.06	79.33	81.14	81.60	82.96	82.50	82.96	83.86
	89.76	92.47	95.02	97.37	97.92	99.55	99.00	99.55	100.63
	61.65	64.19	65.64	67.09	67.46	68.54	68.18	68.54	68.54
1.85	77.06	80.24	82.05	83.86	84.32	85.68	85.22	85.68	85.68
	92.47	96.29	98.46	100.63	101.19	102.82	102.26	102.82	102.82
	68.32	66.73	68.18	69.63	70.35	71.08	70.35	70.35	69.63
1.88	79.78	83.41	85.22	87.04	87.94	88.85	87.94	87.94	87.04
	95.74	100.09	102.26	104.45	105.53	106.62	105.53	105.53	104.45

EXHIBIT XXVII.—PAYMENTS TO POLICYHOLDERS.

No.	NAME OF COMPANY.	Death Claims Paid.	Matured Endowments.	Paid to Annuitants.	Lapsed, Surrendered and Purchased Policies.	Dividends to Policyholders.	Total Paid Policyholders.
		$	$	$	$	$	$
1	New York Life	15,981,598	4,021,102	1,626,005	4,751,830	4,276,515	30,657,560
2	Equitable, N. Y.	15,281,002	2,235,031	780,095	6,417,339	4,427,924	29,191,351
3	Mutual of New York	17,539,456	4,065,384	1,805,567	3,186,221	2,486,709	29,071,358
4	Northern Mutual	5,959,357	1,635,615	40,443	1,661,927	1,484,266	10,783,609
5	Mutual Benefit	5,491,817	1,431,815	1,301,141	1,488,260	1,358,780	10,871,813
6	Connecticut Mutual	4,049,466	322,144	5,711	500,636	1,314,850	6,192,814
7	Ætna Life	2,758,976	1,788,794	.....	435,707	714,443	5,077,986
8	Home Life	2,173,100	1,407,449	75,259	457,492	779,575	4,901,394
9	Provident L. and T.	2,173,100	1,407,449	75,259	457,492	779,575	4,901,394
10	Manhattan Life	2,958,060	.....	.....	442,752	50,442	3,451,263
11	New England Mut.	1,022,758	320,042	.....	.....	449,148	1,210,488
12	Union Central	1,022,758	320,042	.....	.....	449,148	1,210,488
13	Germania	1,119,743	756,302	29,085	327,827	189,724	2,423,581
14	Washington	875,577	895,381	37,267	472,203	155,666	2,646,768
15	Mutual of Vermont	1,067,148	1,178,738	120,021	157,968	211,735	2,735,610
16	Travelers	1,208,017	359,705	17,495	186,476	199,442	1,872,278
17	Manhattan	1,157,096	287,254	9,554	236,538	51,385	1,742,697
18	State Mutual	721,862	268,084	.....	104,854	419,996	1,715,696
19	Berkshire Life	1,257,141	268,084	10,397	104,854	419,996	2,060,472
20	Berkshire	676,027	.....	128,500	394,142	347,074	1,545,743
21	Phœnix Mutual	848,861	141,833	.....	286,040	218,474	1,544,787
22	Mutual Life, N. Y.	1,140,148	226,644	7,560	287,471	137,908	1,799,731
23	Fidelity Mutual	1,140,148	.....	28,900	.....	211,735	1,380,783
24	United States	612,843	129,430	19,770	243,888	72,297	1,078,239
25	Union Mutual	657,847	130,597	1,333	106,087	62,155	976,016
26	Massachusetts Mut.	344,065	45,964	.....	30,381	134,665	555,075
27	Pacific Mutual	344,065	45,964	6,423	30,381	134,665	631,002
28	Commonwealth Mut.	135,700	.....	.....	.....	367,435	505,686
29	Security L. and T.	135,700	.....	.....	.....	(d) 2,845	138,545
30	Security Mutual	305,073	.....	.....	.....	29,463	427,536
31	Illinois Life	187,329	.....	.....	.....	29,463	216,792
32	Franklin Life	221,157	.....	300	.....	86,205	307,662
33	Guarantee Mut. New York	221,157	.....	.....	.....	86,205	307,362
34	Connecticut General	140,469	57,478	99	72,225	28,285	304,291
35	National of U. S. of A.	204,324	.....	.....	45,400	.....	249,990
36	Equitable Life of Iowa.	112,660	11,505	.....	40,358	60,924	225,617
37	Des Moines Life	112,660	.....	(c) 1,625	11,517	187,975	313,777
38	Maryland	120,765	12,850	2,574	18,428	12,020	166,616
39	Provident Life	174,731	15,473	.....	14,444	5,357	209,955
40	Presbyterian Min	174,731	24,700	4,363	14,444	1,149	219,384
41	Boston Mutual	61,673	.....	.....	5,083	.....	67,905
42	Northern Central	55,592	.....	.....	.....	4,866	60,601
43	Life of America	14,500	.....	.....	.....	1,500	16,000
44	National L. and T.	24,797	.....	847	47,408	.....	73,051
45	Germania Mutual	24,797	7,308	.....	27,764	2,537	60,551
46	Life Ins. Co. U. S.	28,507	.....	392	.....	5,000	33,899
47	Bankers of Neb.	28,507	.....	.....	.....	5,806	34,916
48	American Central	20,370	.....	.....	.....	2,880	27,671
49	Mutual Life	20,370	.....	.....	.....	4,412	27,595
50	Reliance Life	15,714	.....	.....	.....	1,881	17,595
51	Mutual Trust Life A.	15,714	.....	.....	.....	8,721	24,435
52	Reserve Loan	22,500	.....	.....	.....	2,691	25,191
53	Wisconsin Life	10,000	.....	.....	6,138	.....	16,138
54	Security L. and A.	15,665	.....	.....	3,441	.....	19,106
55	Aggregates	66,136,166	22,307,856	4,794,623	25,693,58	23,979,661	172,925,045
56	Combined Agg	117,654,111	22,410,864	4,868,841	27,249,82	25,838,723	198,631,369

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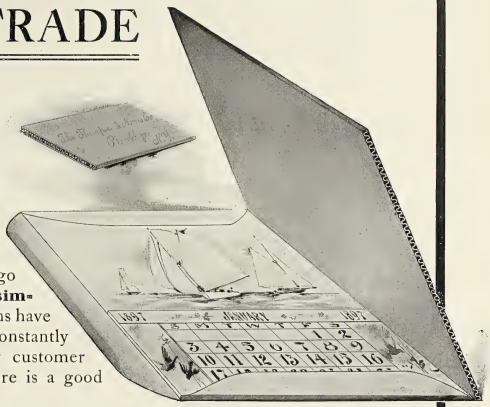
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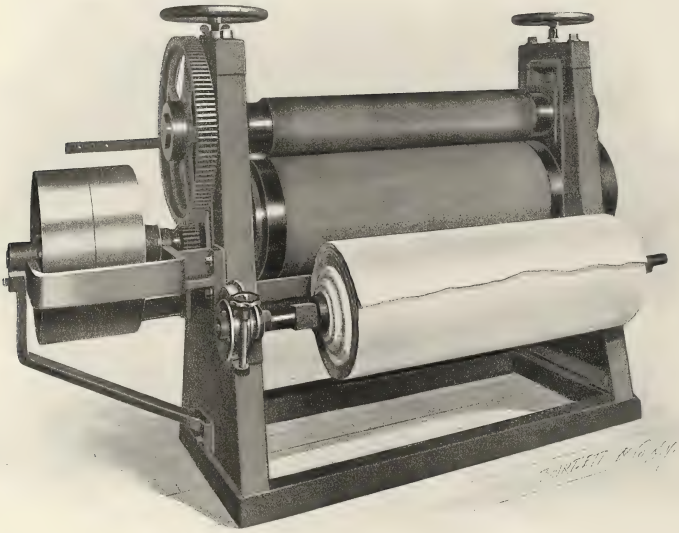
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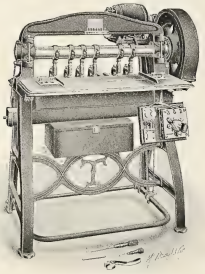
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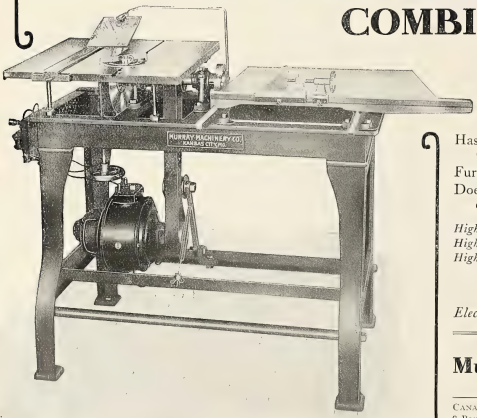
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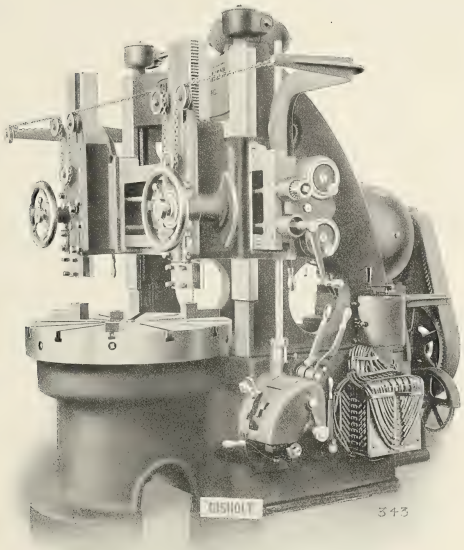
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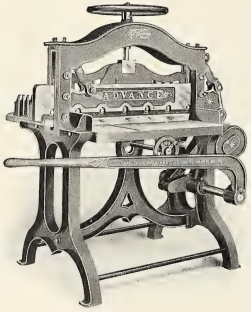
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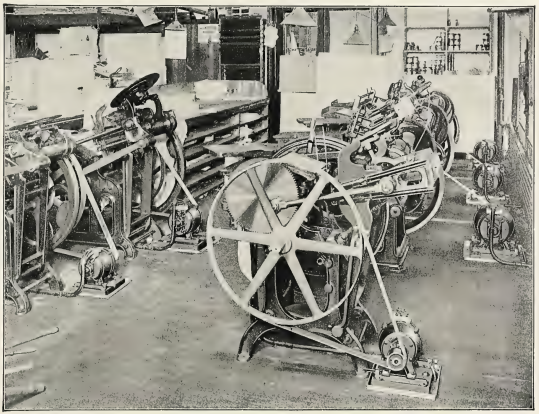
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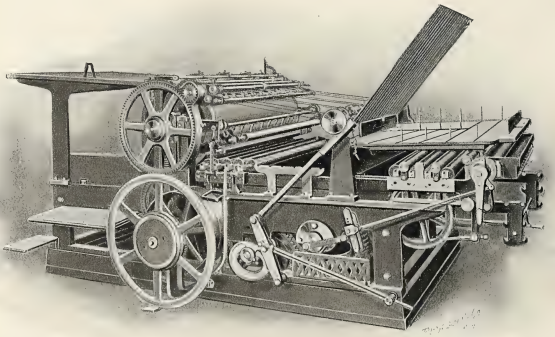
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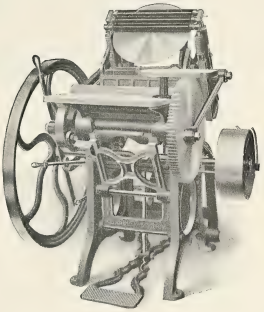
See List of Dealers on Other Side

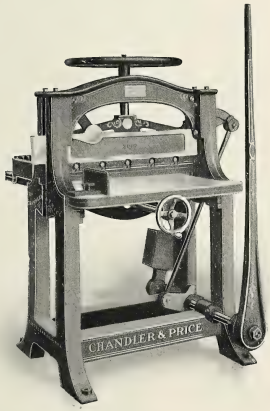
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Job Presses.
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We make a few things well, and quantities of them. :: Factory now producing eight Gordon Presses per day, besides other products.

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Manufacturers of High-Grade Printing Machinery CLEVELAND, OHIO, U. S. A.

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The man behind the gun wins the battle.

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1,116 Pages 1,400 Illustrations

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APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat



Patented March 27, 1900.

Size, 1⅛ x ⅞ inch. Type High.

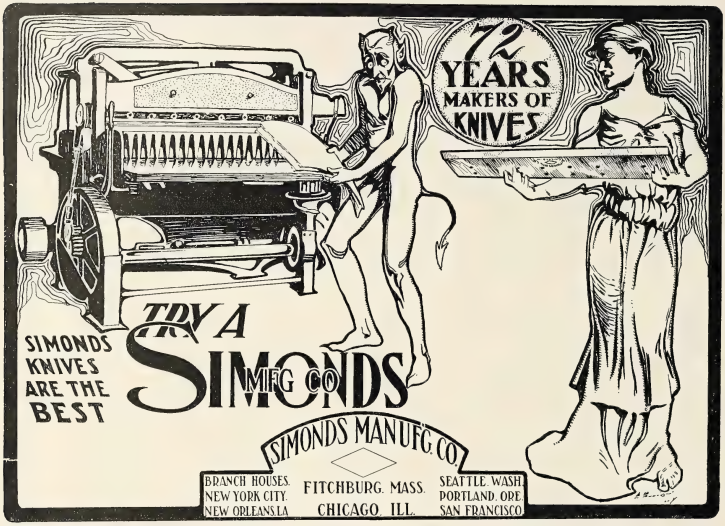
Made entirely from steel and fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

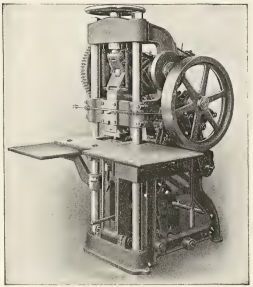
We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*

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100 Nassau Street . . . . NEW YORK CITY



THE CARVER & SWIFT
STAMPING AND EMBOSSING PRESS



Gold Medal Award WORLD'S FAIR, ST. LOUIS, MISSOURI
The Highest Award and Requires No Explanation

We have always endeavored to be conservative in our way of advertising. We, therefore, may be making haste slowly, but we have been building up a reputation for our press which is not to be shaken.

When we state that our press is the *best* built, the *best mechanically constructed*, the *quietest running*, the *most economically operated* press of its kind yet brought before the trade, capable of producing the greatest variety of work in intaglio and steelplate effects in the quickest time and at the greatest profit, we simply reiterate what users from *all sections of the country* are continually stating. Is this not sufficient?

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MILLER & RICHARD
7 Jordan Street
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C. R. CARVER, COMPANY
N. E. Cor. Fifteenth and Lehigh Ave., PHILADELPHIA, PENNSYLVANIA

"Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground."

MICRO-GROUND

ESTABLISHED IN 1830

Some of the Trust salesmen are trying to trouble us by accusing us of "Spread Eagle" publicity in our "ads."



LORING COES

We certainly do use "SPREAD EAGLE" advertising.

Here is the Eagle.

Same as ever, only *more* so. Knives with this brand, like this



are better than anything made or offered as a substitute. Ask us why. Ask us now and we'll tell you how to prove it.

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES Is Always Best!

TRADE "Micro-Ground." MARK

Loring Coes & Co. Inc.

Worcester : : : : Massachusetts

NEW YORK OFFICE—G. V. ALLEN, 10 Warren Street

"Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground."

NON-OFFSETTING

40-Cent Black

IS MANUFACTURED BY

F. E. OKIE COMPANY

PHILADELPHIA, PA.
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This is the most reliable ink on the market; more concentrated value to the square inch than any ink made. Our **25 and 30 Cent Inks** are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

We aim to please our customers. Our prices are moderate and goods of the highest quality at all times

Brilliant Cover Reds *and* White that is White

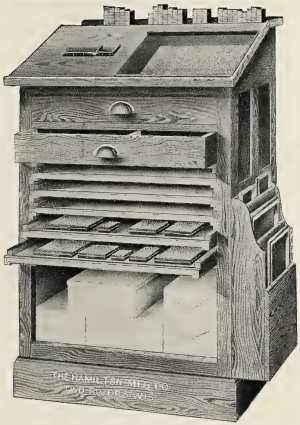
Perfect-Working Job Inks Dry Colors Varnishes

Sole Agent for Great Britain and Ireland—W. H. BEERS, 170 Edmund Street, Birmingham, England

Another New Time-Saver for the Job Office

THE DORSEY Compositor's Working Cabinet

(PATENT APPLIED FOR)



The Dorsey Compositor's Working Cabinet
(PATENT APPLIED FOR)

WE have thoroughly perfected this Cabinet before placing it on the market and it has been fully tested by some of the best printers, who indorse it unqualifiedly. This Cabinet is the same height as the ordinary news stand. The slanting top on which to place the galley is the same size as the ordinary lower case, accommodating almost any size galley, and providing a very convenient working space for the job compositor. The *flat top* at the back, eight inches wide, affords a convenient place for copy, cuts, furniture, leads and slugs, or other articles needed while constructing a job.

¶ Notice the handy GALLEY RACK attached to the side and built to accommodate four galleys: one to each size job galleys 12½ x 18 and 15½ x 22, and two regulation single-column galleys, each having a separate pocket.

¶ This handy arrangement is a great *time-saving* feature of the Cabinet, making it unnecessary for the workman to go on a scout about the office swapping or hunting for galleys. The two drawers at the top, each divided into two compartments, provide a convenient place for bulky copy, samples or style books, and place for the rule case, sticks, and greasy rags to keep the sticks from rusting. The five LETTER BOARDS beneath the drawers will be found very convenient for holding tied-up matter, work held for approval of proofs, etc. The space under the Letter Boards can be used for storage of stationery, etc., which will never be found out of place. ¶ This Cabinet is a TIME-SAVER in every sense of the word, and by its use the covering up of type stands and cases is avoided, and the amount of pi and litter about the office lessened. Space that can be used for no other purpose will accommodate this Cabinet, as it takes up very little floor space and can be set against the end of a stone frame or against the wall. ¶ Shipping weight, including the Letter Boards, 300 lbs.

PRICE, complete, $36.00 Subject to usual discounts.

FOR SALE BY ALL DEALERS IN PRINTERS' SUPPLIES

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Originators and Producers of Improved Modern Printing-office Furniture.
Every printing-office in North America is equipped with our Furniture. It's the Best.

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TWO RIVERS, WISCONSIN

SEND FOR LATEST CATALOGUE

Eastern Office and Warehouse
RAHWAY, -- NEW JERSEY

We manufacture everything in Wood Goods needed by the printer, including Wood Type in all the latest faces.

A SEVENTY-TWO-PICA PRINTERS' LINE GAUGE FREE FOR THE ASKING.

"The Highest Achievement in the Art of Numbering Machine Construction"—THE INLAND PRINTER.

HIGH Praise—
but WELL Merited.

BATES MODEL No. 27

Is unequaled in every essential detail of design, construction and finish.



№ 12345
FACSIMILE IMPRESSION

Plunger *geared* direct to pawl-swing and instantly removable—no connecting pins or levers—*no screws.*

Side plates *without screws.*

Quick cleansing.

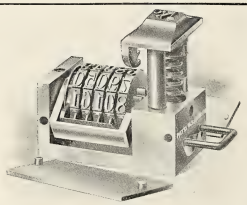
Heavy non-breaking springs.

Wire unit pawl spring.

"No." and blank steel slides with each machine.

20,000 Sold

All Dealers Stock Them.
Immediate Deliveries.



View showing machine ready for cleaning—time one minute.
NO SCREWS.

DON'T EXPERIMENT.

Only the Best is Economical.

We are the largest producers of Numbering Machines in the World.
Fifty Models :: :: $5 to $500
Always ask our prices.

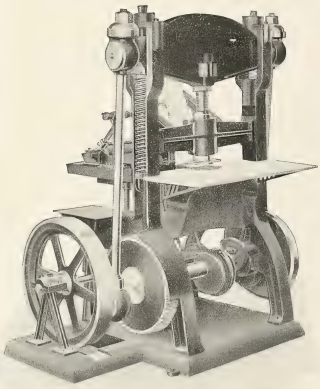
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Branch—2 Cooper Street, Manchester, England

Selling Agencies Wanted in Every Foreign Country.

Specially designed numbering mechanism for all cylinder and rotary printing machines.

No proposition too complicated.

Roth Embossing Printing Press



Medal Awarded Press

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FOR ITS PRODUCING THE BEST WORK

ST. LOUIS WORLD'S FAIR

OUTCLASSES all other makes of presses on all points and in every way.

ALL possible *jar* entirely eliminated by the use of our Air Cushions, permitting our Press to be installed on any floor of a high building.

OUR DEVICE for *Preserving* the *Counters*, so they can be used any *number* of times, and for an *indefinite* period.

Sold on trial and guaranteed in every respect.

Pamphlet and all information on application, also samples taken from the regular commercial run of work, run by a fifteen-year-old operator.

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B. Roth Tool Co.
Est. 1857 **ST. LOUIS, MO.**

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXV. No. 1. APRIL, 1905. TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

THE PROOFREADER'S MIDNIGHT RIDE.

BY EDWARD N. TEALL.

THE week's work was finished. The tired proofreader pulled on his hat and coat, bade the men at the late desk good night, and hurried away, eager for his Sunday rest.

He had a long trolley ride before him; and as it was cold and the few passengers showed a Saturday night disregard for appearances, he let his hat fall forward over his eyes, buried his chin in his coat collar and his hands in his pockets, and fell into the passive mental state of the accustomed night traveler. The humming of the wires and the steady click-click of the wheels lulled his drowsy senses, and banished from his mind the fear that he had passed a bad error in that last proof — a galley of theater notices—

Yes, it was a remarkable wedding.

The great church was brilliantly lighted, sweet with the heavy scent of many flowers and flooded with music. Every seat was taken; and as the proofreader stood by the door, the bridal train was slowly passing up the main aisle, while the rich, full tones of the organ pealed out the familiar notes of the wedding march. The proofreader felt himself perfectly at home, although he had come without an invitation; yet he could not call to mind whose wedding it was. He asked one who stood beside him; and the stranger, with a quick glance of pitying wonder at such ignorance, replied:

"Why, it's the talk of the town. 'The Little Minister' is marrying 'The County Chairman' and 'The College Widow.'"

Then it was that things began to happen — doings that marked this as truly the greatest of weddings.

Suddenly there was a commotion in the center aisle, and a tall, handsome gentleman, in faultless attire and of imposing personal appearance, withdrew from the group of excited spectators about him and walked rapidly, but with no appearance of undue haste, down the aisle. Everybody seemed to know that he ought to be stopped, yet no one ventured to detain the distinguished-looking gentleman. As he left the room, however, the spell exercised by his magnetic personality was instantly suspended, and a murmur ran through the crowd:

"That was 'Raffles.'"

He had made away with "Mrs. Gorringe's Necklace," and pulled off "Mrs. Leffingwell's Boots" when that lady hastened to the aid of her sister in distress.

At the altar the service went on, "The Little Minister" and his patients — or clients; what are the victims called? — appearing to be too absorbed in the business in hand to notice minor diversions.

"Lady Teazle" and "Leah Kleschna" were playing "Checkers" at one side of the auditorium, when their game was broken up by a loud discussion between "David Garrick," who said it was "a mighty poor show," and "The Yankee Consul," who declared it "the best he'd ever seen; of course, you know, I've never *seen* my own show."

Across the church there was less disturbance, though it was not a case of "nothing doing"; for "The Music Master," with his courtliest air, had presented a jar of "Sweet Lavender" to "Sweet Kitty Bellairs," saying: "Sweets to the sweet."

The "Duchess of Dantzic" seemed to be jealous of this favor; but at this interesting juncture the proofreader's attention was turned to a disturbance nearer home. He was almost upset — physically, as well as mentally — by little "Buster Brown" and "Cousin Billy," who were trying apparently to conduct a wrestling match between the legs of the standees. He

had hardly recovered his balance, when "Humpty Dumpty," smoking a pipe of "Lucky Durham," rushed in to restore order.

Then began a hurly-burly, in which the proof-reader, trying to escape, felt himself firmly grasped by the shoulder and roughly shaken, while a voice cried at his ear:

"Wake up, old man — this is where you get off."

And thanking the conductor for his thoughtfulness, he left the car, muttering: "You Never Can Tell."

Written for THE INLAND PRINTER.

THE OTHER WAY.

BY ALAN CAROL MADDEN.

WITH our colleges turning out every year thousands of young men to compete in the great race for success, the problem of equipping himself for the battle of life becomes more and more difficult of solution for the boy who has not the time or money for a four years' course in one of our great institutions of learning; yet in almost every city and town in the United States there is a door through which more than one of our famous men has entered into the world's workshop.

I speak of the small daily or weekly newspaper office.

Many present-day journalists contend, and justly, too, perhaps, that a young man should be pitchforked into the maelstrom of metropolitan journalism direct from the college campus, without any of the disillusionment experienced by the youth who has spent five or six years in an office as devil, compositor and reporter. In refutation of this statement are the lives of Greeley and many others whom I might name, whose reputations will go down through the ages as the finest types of a journalism which is distinctly American.

Where the college man has the advantage of Latin and Greek, with perhaps a smattering of French and German, the other possesses a thorough technical knowledge of the business and regular habits of constant application. The former may have higher ideals concerning his work, although that depends more upon the individual himself than upon his training.

The shelves of the public libraries, even in the smaller towns, contain the novels of Dickens, Scott and Bulwer, and our own Poe, Hawthorne and Washington Irving, and an hour a day spent with these authors should give a young man style and a vocabulary which, coupled with the innate sense of what constitutes news, acquired by constant handling and discussing of the events of the day, should fit him at least for the duties of reporter on a small country daily.

Added to this, he can make his experience as a compositor or Linotype operator have a telling influence on his mind — provided his work at the case or machine is not purely mechanical. A small pocket dictionary will enlighten him as to any words he may strike in his copy which are unfamiliar. He should be particular to look them up himself and not seek enlightenment from the nearest comp. or operator. Information coming from this source is usually as easily forgotten as it is quickly obtained. Every take should be thoroughly analyzed and dissected. He should rearrange the words and phrases in his mind, ever seeking brevity, lucidity and simplicity of expression. Perhaps he can do a little writing for the paper; even if it is not accepted, there is no harm in trying. In time some discerning editor will recognize his ambition, if not his ability, and give him a chance at reporting. Once this longed-for goal is obtained, the ultimate degree of his success is what he of his own volition wills it to be.

A well-known novelist who entered the ranks of literature by way of the newspaper office as reporter, and who is a college-bred man, says: "If you train up a youth in this way, he will go into reporting with too full a knowledge of the newspaper business, with no illusions concerning it, and with no ignorant enthusiasms, but with a keen impression that he is not paid enough for what he does, and he will only do what he is paid to do. That is why at the age of sixty he will still be a reporter."

Again, this is more a matter of men than methods. A full knowledge of his business, instead of dampening the ardor of a young reporter, should tend to make him more keenly alive to its possibilities, and when after long practice his skill enables him to paint a beautiful word-picture of sunset or landscape, the simple joy of an artist in his work will be reward enough for him, whether he comes from college campus or emerges into the light from the dark and sordid struggle for every-day existence.

As to the broadness of the field, a casual glance at any of our newspapers will convince even the most superficial observer that it is practically boundless. The power of the press is making itself felt even in darkest Africa and in almost every home; the newspaper which keeps us in touch with the great living, breathing outside world is felt to be a necessity, while from the reportorial ranks are called every week and almost every day bright young men to take positions of trust in other fields of endeavor — private secretaries, traveling men, etc. Not a few go on and up into the literary world, there to write their names on the scroll of fame in letters that shall endure.

While wishing in no way to detract from the advantages of a college training, I have simply tried to outline another way for the youth who has not the time or money to spend in acquiring one, and also to kindle perhaps a ray of hope in the souls of some of THE INLAND PRINTER's readers who are slowly toiling up the ladder toward success by the way of stick and rule, or keyboard and molten metal.

PROOFREADER.—"Sappy speaks here of his ideas 'wroughten in verse.' Is that good?"

Editor.—"No; make it 'rotten in verse.' Sappy never could spell."—*New York Times.*



Drawn by Waldo Bowser.

"JUST FISHIN'."

Written for The Inland Printer.

HOW TO INCREASE YOUR BUSINESS.

NO. II.— BY "JOHN MILLS."

DO you remember, Mr. Printer, how "sore" you felt last week when your binder kept you waiting three or four days longer than he had promised to on that catalogue? (Of course it was the catalogue you were so anxious to get out on time.) And do you remember the mental vow you registered that it would be "the last job you'd send him for a while?"

How, then, do you think *your* customer felt when you delivered him that prospectus to-day which you had promised would be out yesterday without fail? I wonder were there any mental vows registered in his mind also.

There are more customers lost through broken promises than through any other failing.

And yet, I never could see the reason or the necessity for a broken promise in business. Of course, I can readily see "the excuse," but not the necessity.

Suppose you are crowded right up with work — all the hands you have room for and working overtime at that. One of your customers rings you up to tell you he has a job for you — a ninety-six-page catalogue — that must be out in a week. Now, you know right well you can not get that catalogue out in a week — you are too crowded already. What are you to do about it?

Once again we will make a contrast between two printers — or two styles of printers.

This time it is printer No. 1 who gets the telephone message. He hears his customer tell him he has a catalogue for him, and a broad smile spreads over his face as he sees in his mind another addition to the right side of profit and loss account. He tells him to send it along — he'll get it out in the week all right. At least he tells his customer he will — to himself he says, "I'll do the best I can with it — three or four days later won't matter."

Three days go by, and once again his clerk tells him Mr. Jones wants to speak to him at the 'phone. This time he is not quite so anxious to speak to Mr. Jones, for he knows his foreman has not been able yet to start Mr. Jones' catalogue. And, sure enough, the non-appearance of proofs is just what is uppermost in Mr. Jones' mind. "Oh, yes, those proofs, Mr. Jones. Well, now, I can not really say just how far on they are with the job. But we are losing no time on it, Mr. Jones, not one moment. Be out on time? Oh, yes, it will be on time all right, Mr. Jones. Thank you; good morning."

Two more days go by and once again Mr. Jones — this time the irate Mr. Jones — with a paltry sixteen pages of proof in his hand, rings him up, and reminds him that there are just two more days and the week's time is over. The printer begins to feel a trifle uneasy and squirms around a little in his chair. "Well, now, Mr. Jones, I am very sorry about that. But do you know we have been *awfully* rushed this week — the busiest we have had for a long time. I am sorry we can not get it out sharp on time, but a day late won't matter, will it?"

The week is over and the job is half through. The half of the next week is passed and still the customer has not received a copy of his catalogue, and it is not until the close of the second week that the belated catalogues are delivered.

And yet Printer No. 1 can not make out why it is that Mr. Jones has been sending his work to the printer around the corner ever since. Can you?

"The printer around the corner"— Printer No. 2 — gets a telephone message — a message in somewhat the same strain as his neighbor, No. 1. In the first place he tells his customer he will be down to see him right away; then he rings off. (It is bad policy to keep a man hanging on to the other end of your telephone five or ten minutes while you are thinking the matter out; it's trying on the temper.)

Printer No. 2 is one of the "men with a personality" I wrote about in my first article. In a few minutes he is at his customer's office "to have a little chat about that catalogue." In the first place, he tells his customer, plump and plain, that he can not print that catalogue for him in a week just now, as he is rather crowded with work. He would like to get the job though — pulls out those samples of his again — and tells his customer if he will extend the time three days he will be very pleased to print his catalogue and guarantee delivery "on time to the minute."

Perhaps it is not a *very* serious matter to the customer that it be out exactly in the week, and possibly Mr. Printer may induce him to extend the time three days and thus secure the job. But it would serve the purpose of this comparison better if it were important and necessary that it be delivered in the week, and so we will suppose that Mr. Smith tells him it is "absolutely impossible to extend the time" and that "it is no use to me unless I get it inside the week."

What does Printer No. 2 do? Beat around the bush, and finally promise to shove something else aside and put Mr. Smith's job through in the week? Not a bit of it.

"I'm very sorry, Mr. Smith, but I really can not get it out in a week for you. Better for me to tell you that right now, rather than promise it in a week and then disappoint you. Perhaps we will be able to meet you on time next issue." And, still wearing his bright smile, Printer No. 2 wishes his customer "good morning" and passes out, leaving behind him his customer's copy and, what is more important, the good advertisement of a fine impression made.

"Well, now," Mr. Smith soliloquizes, "there's something unusual in a printer. Refuse a job — and a good job at that — rather than break a promise he can't keep. He 's a printer I can depend on."

And the mental vow that Mr. Smith registers is that Printer No. 2 is his printer to the end of the chapter.

It is easy enough for you to see the moral.

Which one are you this time, Mr. Printer? "The printer I can depend on" or "the other fellow?"

The last step I will deal with in discussing the question of how to increase your business is advertising. But while I keep it to the last, it is by no means the least, for though you may have the best facilities for high-class printing, though you may have years of experience, new ideas, and what not, however in the world do you expect the trade your facilities warrant unless the public know you have them? And however in the world are the public to know that you have them unless you advertise?

We printers are a queer lot. We depend almost entirely upon a public that believes in spending money in advertising, and yet the average printer — nay, nine printers out of ten — grudge every cent they spend in advertising and look upon it as a sort of necessary evil.

To my mind the printer can not spend his money to better advantage than on forcible advertising, issued regularly and sent by mail to the same business men each issue. With the assistance of a liberal share of advertising, one "drummer" can do the work of three — and do it better.

And not that alone, but in failing to advertise ourselves we set a bad — a very bad — example to our customers. If you do not believe enough in advertising to do some of it yourself, how can you expect the public to do it? And if the public do not do it, where are you to get your business from?

But — yes, as with everything, there is a "but" — there are two kinds of advertising — advertising that advertises, and advertising that is worse than useless — advertising that drives away trade instead of attracting it. I have seen the printed matter that has been sent out by some firms, the money expended for which might as well — nay, might better — have been thrown away; but, on the other hand, I have seen the printing matter of some houses — and I have issued some myself — that has been a veritable gold mine in its results. Why? Because it has been something new, something tasty, neat and striking; something that has been waste-basket-proof because it *commanded* attention.

In my little experience I have found advertising by booklets one of the best mediums obtainable. I also use blotters, office-desk calendars, inserts in directories and such like to good advantage. But the medium you use is not so important as how you use it. See to it that anything you send out in the way of advertising is of the very best — a striking argument, a striking type arrangement, a striking color-design and the best of stock. It may seem expensive at first, but in advertising the old adage, "the best is the cheapest," will be found to work to perfection.

But there is another kind of advertising to which, in closing, I would like briefly to refer. It is the advertising of a job well done; and it is the best advertising a printer — or any one else — can do. It is an advertising that is far-reaching: it insures not only a continuation of your customers' patronage, but it insures increased business, for the customer who is pleased with his booklet or his catalogue is going to turn other work — and other firms — your way.

So, then, Mr. Printer, if you would increase your business, *take a personal interest in every job, keep your promises, get new ideas,* and, first, last and always, *advertise.*

(Concluded.)



"GRIP."

Scotch Collie, property of W. B. Hamblin, G. F. A., Burlington Route. Photo by "Mora," Chicago.

Written for THE INLAND PRINTER.

NOT FOR PUBLICATION.

BY EDGAR YATES.

When the editor is a-editing, his tricks of trade come in,
And just above the heading he scrawls a useful hint:
"Add to 'Port Arthur Taken';" "Lead 'Two Drinks of Gin.'"
These things are on the copy, but they are not meant for print."

They tell the printer what to do with news, dispatch and puff:
"Must!" "Use, if room." "Can wait." "Per order Hardy Flint."
"Scatter on inside pages." "Add to Social Guff."
Such things are on the copy, but they never (?) get in print.

The monarch of the counting-room indorses his "O. K.,"
And it gives some local notice the standing of the mint:
"Charge Smith & Smug five dollars and send the bill to-day."
They write it on the copy. My! what if it got in print!

What awful things would happen
No tongue or pen can tell —
If they set those orders up in type
There surely would be ——

Written for The Inland Printer.

MODERN BOOKBINDING.

NO. I.— BY A. HUGHMARK.

BOOKBINDING to-day is divided into a number of separate "trades," such as edition forwarding, blank forwarding, job forwarding, finishing, stamping, ruling, marbling and gilding. The department requiring the greatest skill is that of finishing and, next to that, job forwarding. Edition forwarding takes the greatest number of men, but, owing to the many specialties in that line, very little general knowledge is necessary but considerable knack. The different specialties in this branch consist of: Rounding and backing (now the work of a machine operator), headbanding and lining, casemaking, trimming and, lastly, "casing." In addition to the branches enumerated, each bindery of considerable size has need of skilled folding-machine operators and feeders, sheet-cutters and stock-cutters for leather, boards and cloth. No bindery can do without women, and they, too, have their specialties; the operatives earning the least being the folders. Coverers, gatherers and collators are the best paid; stitchers, hand and machine sewers and

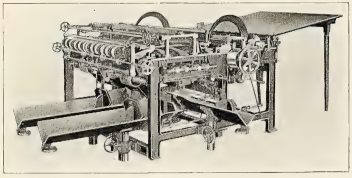


Fig. 1.

numbering girls, perforators and ruling-machine feeders are usually well paid. Among week workers, blankbook girls average the best wages.

Outside of edition and blankbook binding, the ordinary run of work going through the average bindery of a job-printing concern in any large American city is as follows: Tableting, perforating, punching, gumming, catalogue and pamphlet work of all descriptions, check and half binding, loose-leaf work and index specialties, eyeletting, pointing and dry pressing, steel plate and lithographic work. Besides all these there are a number of varied industries and corporations requiring their own specialties. Among these can be mentioned railroads, express companies, banks and importing houses, advertising firms, etc. It can readily be seen that a multitude of subjects is included under the head of "bookbinding." Some consideration will be given to each subject in relation to present-day requirements. The development of the trade, from the small workshop, where the master and apprentice did it all, to the factory with its labor-saving devices and machines is a matter of history which has been heretofore fully covered by other writers. Whether it be pamphlet, catalogue or edition work that comes from the pressroom to the bindery, it has to be folded, either by hand or machine; sometimes partly by both. If in small quantities and odd sizes, it has to be cut up for

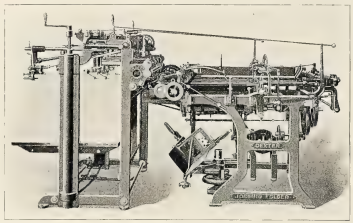


Fig. 2.

hand-folding. Although machine agents contend otherwise, such make-ups as eights, twelves and twenty-fours do not pay on folders unless it be regular periodicals, where the machine delivers the completed work. Neither is it economical to change a folder for less than five thousand sheets; hand-folding can be done more cheaply. Over that quantity it pays to run on the folder, whether it be hand-fed or automatic. Machine-folding is superior to handwork, expecially on enameled and coated papers. In order, however, to get the best results from folding machinery, the stoneman must consult the man in charge of such machinery as to the best way to run a job if it is out of the ordinary. Furthermore, he must be sure of both maximum and minimum sizes of each machine. Forms have to be laid so that, if sheet is cut on the press, the nipper and cut side become the drop-roller edge for folders; the side guide on press and folder should be the same.



Diagram A.

Sheets going directly from press to folder will always come out in better register than sheets that have to be cut up on the cutting machine. In the first place, jogging is never perfect; then the paper is not always square nor are the edges straight; then, again, the knife in the machine will draw some from top to bottom of the cut. Automatic feeders pay well where

two or more machines are used. The feeding is both faster and better. Where a man, if he be an "expert," feeds from fourteen to eighteen thousand sheets on a continuous job during an ordinary working day, the automatic will run off from twenty-two to twenty-six

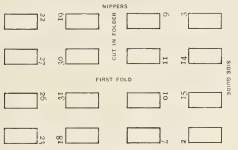


DIAGRAM B.

thousand in the same time on first-class work. That machine-folding is superior to handwork is easy to see; it slits or perforates to prevent buckling, and it gives better register; when sheets are folded to register by hand the corners have to be broken, leaving creases that can not be removed, especially on coated or enameled paper. The most economical machine for an ordinary

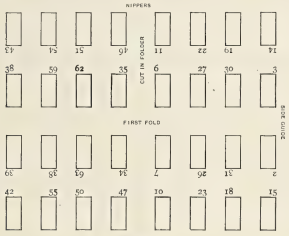


DIAGRAM C.

catalogue and jobbing house is one that will fold and deliver two sixteens or two thirty-twos separately. It will also insert the sixteens, making one thirty-two. (See Fig. 1.)

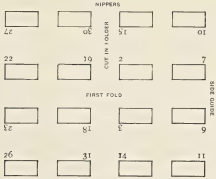


DIAGRAM D.

The make-up of a double sixteen to insert is shown in Diagram A. This also shows slits in sheet for pointing device, if used. Sheet is seen after leaving the drop roller before being struck by the first fold knife.

On above and all following diagrams, the inside form is seen only, or, in other words, the page numbers appears as sheet is laid on the feed-board of the folder, ready to go into the machine. Diagram B is a double sixteen made up to be gathered. For a double thirty-two see Diagram C.

In the foregoing diagrams it should be remembered that the *low page* is on the side *away from the drop*

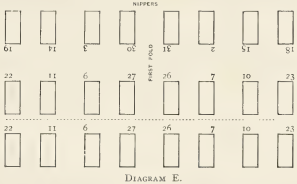


DIAGRAM E.

roller. Diagram D is laid from the back, an unusual make-up, but a very good one for long runs of oblongs, that otherwise would require special machines and then probably would have to be run single. *This make-up can only be used on side, wire-stitched books.* Oblong double sixteens are delivered in regular packers. In this case the *low page* is *toward* the *drop roller*. These diagrams are make-ups for the machine shown in Fig. 1.

Equally useful and in many respects as profitable is the machine illustrated in Fig. 2. When this machine

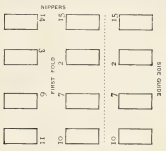


DIAGRAM F.

is fitted with parallel attachment, it performs two, three or four folds, either regular right angle folds or parallel. The machine can be set to take sheets ranging from 11 by 15 to 33 by 44. In Diagram E a parallel thirty-two for this machine is shown with lower half dotted and the same pages repeated below. Many pamphlet jobs can be run "two on," inserted and stitched, put in the trimmer and trimmed off on three sides, then cut in half on flat-bed cutter. If a large job, the saving in binding more than pays for the extra sets of plates necessary. The next shows a parallel sixteen that is also marked off on one end for "two on." (Diagram F.)

A single thirty-two should be laid as seen in Diagram G, and a sixteen as diagrammed in H. Diagram

I is a layout for an oblong sixteen for side stitching only. If any of the sheets shown in diagrams are run double size in pressroom, the form should be laid so that the cut side or center will be the drop-roller edge for folder. In this case the edge marked "guide" will be the press nipper side, being the longest side of the

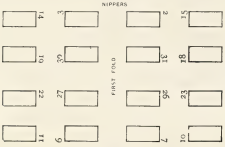


DIAGRAM G.

sheet. Care should be taken to keep the two halves separated, so that any variations in cuts can be guarded against when folding.

The care of sheets after being taken out of the packers is a question of room and convenience for each shop. Hand-bundling machines take little room, are easily and cheaply operated, and if work has to

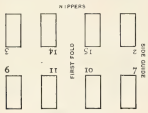


DIAGRAM H.

lie some time before binding it is better to use such a machine for tying up. The work can then be stowed into the smallest possible space and kept free from dirt and disorder.

Any job that is folded on the table and shows a tendency to buckle should be slit open on second or head fold. Enamel stock ("Diamond D") should be

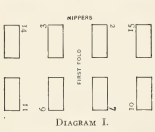


DIAGRAM I.

handled with white cotton gloves, and, if folded on table, sheets should be squared and cut so they can be folded "even corners" to register. The taking of register during folding will spoil work of that kind.

(To be continued.)

EVER IN THE LEAD.

A French journal professes to have extracted from an afternoon contemporary this editorial note:

"We were the first to announce, on the 5th inst., the news of the battle of X——. We are now the first to inform our readers that the report is absolutely devoid of foundation."

Written for THE INLAND PRINTER.

SOME CAPITAL IDEAS.

BY W. P. ROOT.

IT is a matter of regret on the part of some who have paid much attention to the subject that the necessary distinctions existing between the use or non-use of capital letters are being rapidly pushed aside. This unfortunate custom seems to grow just in proportion as machines are introduced to set or make type, thus dispensing with the traditional proofreader and his critical side notes. Machine oil at 10 cents a pint seems to have taken the place of "midnight oil," and such punctuation is now rife as was once characteristic of a signboard painter. If any established law for the perversion of at least some established rules could be discovered, the case would be tolerable, but each daily paper seems to be a law to itself in typography.

One of the worst customs, now almost universal among machinists, is to omit the final capital in proper names consisting of two or more words. Thus we are often treated to such refreshing forms as Lincoln park, Lincoln Park bank, Lincoln Park Bank association, Salt lake, New falls, Baffin's bay, Atlantic ocean, Monroe street, United kingdom, Medina County Medical society, United states, Mississippi river, North sea, Straits of gibraltar, etc. Now, why the authors of such violations of good taste prefer such misleading and offensive forms is a mystery to me. How do such illiterate people ever get a situation in the publishing business? It can be accounted for only by the fact that some men consider mere oddity a mark of independence of mind and greatness of soul, when it is just the opposite.

Let us look at some of these cases in detail. I have just laid down the Cleveland *press* (the joke is evident), wherein I have been reading about the "North sea tragedy." What does that mean? Nothing whatever, except a marine tragedy in the North, leaving the tragedy and locality indefinite; but if it had been printed "the North Sea tragedy," the locality would have been fixed and plain; neither should I have been pained to think that Stupidity was in the typographical saddle. But while I say this I know that remonstrance is useless; for experience convinces me that if printers in general are indifferent to anything, it is to the drawing of distinctions between the use or non-use of a capital or a comma.

Here is another one who speaks of the "Mississippi river." As there are many such rivers, he should have told which river in Mississippi he meant. Perhaps it was the Pearl, which is a Mississippi river; but if he referred to a river known as the Mississippi, but which is not in Mississippi at all, he should have capitalized both words, for then Mississippi River, like John Jones, is one noun, and not an adjective and a noun as in the former case. The same rule will hold good in such cases as "He is doing business in Monroe Street." "Monroe street" means a street in Monroe.

Baffin's Bay is a noun, and calls to mind a definite

body of water; but "Baffin's bay" means any bay Mr. Baffin may have had in hand.

Another paper (machine edited) speaks of the good understanding between the United States and the united kingdom. As "United Kingdom" is just as much a proper and corporate name as "United States," it should be capitalized for a similar reason. National bigotry accounts for it.

Again, some papers print the names of religious denominations and political parties with small initials, but one does not have to read very far before he will find that the illiteracy of which such capitalization is the inevitable indication pervades the whole paper or book. My attention was called to this last night in reading a standard work on the history of the United States. The author spoke invariably, from first to last, of the federal, democratic, republican, whig, prohibition and all parties in a general sense instead of the specific meaning that capitals would have indicated.



Photo by E. M. Keating. THE BLIZZARD.

MY CRAFT.

Homeward they come, like curses olden,
The white craft launched on the inky seas,
Minus their cargoes of guineas golden,
Since editor folks are hard to please!
Soft as the dawn that unveils the morning
I've sung weird songs as the sirens sing;
The refrain comes back in notes of scorning —
No lucre bright do my warblings bring!
There's a day, maybe, in the Future's folding
Fraught with golden joy to the Inkists' ranks —
When banks will honor the notes we're holding
Indorsed by the senders: "Declined with thanks."
— *Sydney Bulletin.*

A NEWSPAPER.

"I understand," began the large, scrappy-looking ward politician, "dat youse had a piece in your paper callin' me a thief." "You have been misinformed, sir," said the editor, calmly; "this paper publishes only news."— *Cleveland Leader.*

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XVIII.— ON THE USE OF PRONOUNS.

As a pronoun is literally a word used in place of a noun, its relations to other words are those of nouns. But even a pronoun that commonly stands in the sentence merely to avoid repetition of a name may be used instead of almost any phrase, though only when the phrase for which it is substituted has itself a naming function. Besides, some pronouns are used where the noun for which they stand could not be used, except with the addition of some other words, so that it is not quite so obvious as in the simpler instances that the pronoun is a substitute; and in some instances the pronominal word has a relational function other than that of the noun, even to the extent occasionally of involving doubt as to its classification as a part of speech.

Errors are made by good writers in using pronouns, and it is not to be wondered at that less careful persons should misuse them, as they do and always will. A little book of "Exercises in False Syntax" is composed entirely of examples for correction, and includes many sentences like the following:

I don't like these sort of pens.
It isn't safe to trust those kind of people.
Aren't you afraid of his cutting hisself?
They ran away and hid theirselves.
My dog, who had followed me.
Her and I are in the same class.
Henry and him soon began to quarrel.
Not a boy in the class knew their lessons to-day.
Mary and her went to school together.

These are not the kind of errors that intelligent people need to be warned against; they are much more

frequent than they should be in speech, but no writer would ever make any of them, except as a record of ignorant speech. The first two sentences, though, show an erroneous classification of words as a part of speech, since the words wrongly used are in these instances adjectives, and not pronouns. Some grammar text-books have this blunder, notably Fowler's, which in its exposition of grammatical principles is very good.

While the plain misuses of common occurrence in untrained speech are not found often in writing, the errors that writers do make are violations of the same syntactic principle of agreement. They depart from the conventional understanding that certain words must be used in certain relationships, and that any other word or form in place of one of them is erroneous.

The syntax of pronouns should not be difficult to master. Much more has been made of it in text-books than was ever necessary, and this is probably a reason for lack of understanding a matter so simple. What is needed can be told in few words.

When the noun for which a pronoun stands (the antecedent of the pronoun) is nominative, the pronoun should be nominative. One difficulty in this case arises from the fact that there was a time when objective pronouns were commonly used in such instances, and many writers have asserted that at that time such use was grammatical. The fact seems to be that the people then were content to be ungrammatical.

Goold Brown quotes many good authors in his examples of improprieties for correction, among their sentences being the following:

You are a much greater loser than me.

Do not think such a man as me contemptible.

My father and him have been very intimate.

What can be better than him that made it?

When these sentences were written they were not likely to invite criticism, not because they were grammatical, any more than they are now, but because it was the fashion of the time to be ungrammatical in this particular. In each of them an objective pronoun is used for a nominative antecedent. Brown's rule is: "A noun or a pronoun which is the subject of a finite verb must be in the nominative case." The nominative personal pronouns are I, we, you, he, she, it, they, these, those, who. The objectives are me, us, you, him, her, it, them, these, those, whom. Three of them are the same in both cases, but the others are not.

In each of the first two sentences the pronoun should be I, because it is the subject of a finite verb, understood. Thus the sense in the first sentence is, "a greater loser than I am;" and in the second, "think such a man as I am to be contemptible." In all such cases the correct pronoun to use is the one that would be used if the verb were expressed. No one would say "than me am," or "as me am," and the pronoun is just as wrong when "am" is understood as when it is expressed. In the other two cases the pronoun should be he, not him, for the same reason. When a proofreader finds any of these misuses in matter intended to be right, he should correct it; if it occurs, however, in quoted conversation, or anywhere as representing the speech of an ill-educated person, he should leave it unchanged.

Use of a nominative instead of an objective pronoun is also frequent. Brown's rule for objectives is: "A noun or a pronoun made the object of an active transitive verb or participle is governed by it in the objective case." Here are some of his examples of error, being actual quotations from print:

Let not him boast that puts on his armor, but he that takes it off.

Let none touch it but they who are clean.

The chaplain entreated my comrade and I to dress well.

Declaring that he should have who he chose in his carriage.

He found his wife's clothes on fire and she just expiring.

No one would say "let he take something," "let they touch it," "entreat I to dress," "found she expiring." Yet these are exactly the expressions used in the examples, but with the words in their normal order, which is disturbed in the sentence. In the other example "who" is used where "whom" is demanded by grammar, but the error is one not so commonly recognized as such as the others are. This is, in fact, a misuse that has almost the standing of usage in sentences where the pronoun is not preceded by a preposition. Many who would never speak of a person "to who" anything happened, knowing instinctively that "to whom" is the right expression, almost invariably say "who" when the preposition is omitted or far away from the pronoun. All these uses are ungrammatical, and always have been, notwithstanding assertions by language historians that they were once grammatical.

(To be continued.)

A LABOR VIEW OF A LABOR LEADER.

A writer in a Western labor journal calls attention to the fact that any person can order a strike, but that brains and the most sterling qualities are needed in the man who wins a victory for labor without resorting to a strike, with all its attendant evils. Nothing truer of the labor movement was ever uttered. When the day of casting up, or reviewing thoughtfully and intelligently the history of labor's struggles comes, men's services to the cause will be judged more by the strikes they have prevented or delayed than by those they have led, whether to victory or defeat. This does not mean that strikes are not sometimes unavoidable and absolutely necessary. It does not mean that strike leaders have not rendered invaluable service to the cause of labor. But it does mean that in these times, at any rate, the diplomat is of more benefit to the labor movement than the warrior. When the two qualities are combined, when the fighter is also a diplomat, one who has the ability and the self-control to hold the fire of his own forces while drawing that of the enemy, then we have the ideal labor leader.—*Minnesota Union Advocate.*

Written for The Inland Printer.

CREATIVE ABILITY AND THE INITIATIVE.

BY GEORGE SHERMAN.

CREATIVE ability — another name for originality — and the initiative and stamina to carry out an idea are the groundwork upon which the majority of prosperous printers have spelled the word success.

The modern merchant, the manufacturer, and all those who depend upon publicity for the success of their wares, are constantly looking about them for the printers who possess this creative ability in addition to mere mechanical skill. The "days of auld lang syne" and the régime of he who can only follow copy have passed away. The course of events has created a new requirement of the printer. He must be able to create new ideas, write a catalogue, or evolve a booklet, as well as print it in an attractive manner. Business has become specialized and life is too short to the hurried man in the commercial world to permit him to dabble in callings for which he has not been specially trained. John Wanamaker has said that his business success has been attained by knowing where to get men who could do well what he could not do passably.

And who is better fitted for the building of advertising literature and business-getting devices than the printer? The "pure-and-simple" advertising man lacks that practical knowledge so essential in the production of pleasing results with the materials of a printing-office. In a paper on "The Advertising Value of the Catalogue," delivered by Louis Barta, of the Barta Press, before the Boot and Shoe Club, at Boston, February 15, 1905, he said: "There is a large number of young men, loosely filling positions as advertising managers, who feel it to be their duty to work out a so-called 'original' type-design for every booklet they send to the printer, although they may never have seen the inside of a print-shop half a dozen times. This class of advertising men is a detriment to manufacturers and a stumbling-block in the path of advertising progress. The art of handling type — of marshaling it into harmonious combinations — of giving it the effectiveness that brings results — can be acquired only by years of patient study and practical experience, and the man who desires to make his catalogue profitable should hold a heart-to-heart consultation with some type expert before definitely deciding on the work. . . . Catalogue-making is an art in itself, and the work should never be entrusted to a novice. From beginning to end, every detail should be handled with painstaking care, backed by thorough knowledge and expert skill. The copy writer must know just what to say and how to say it; the illustrator must have a full appreciation of the possibilities; the compositor must see to it that the typography adds to the attractiveness and strength; and the pressman must know how to operate his machines so that no defect will mar the effectiveness of the finished product. Then, and only then, will the catalogue exert its greatest power and prove its intrinsic advertising value by the results it brings."

Mr. Barta is but one of scores of prosperous printers who have gained their success through making the business of writing advertising literature and creating new ideas a substantial factor — a part of the inventory — of their printing business.

But the average printer — he who is grinding away in the same old rut from year to year — will say that



he is not possessed of the tact, the ingenuity or the literary versatility. I doubt the truth of this. I believe that almost every printer is aware of the progress continually going on about him. I believe that if his methods are of antiquated origin, he surely realizes it by comparison with the work of his progressive brothers. He would fain get out of the old rut — but he lacks the initiative and stamina. In an interesting booklet recently issued by the Griffiths-Stillings Press, Boston, a story of "Four Kinds of Men" describes a character that is closely related to that average inactive mortal — the printer without the initiative and stamina. That man is classed among the sleeping kind: "He who knows and knows not he knows — he is sleeping. Wake him."

If you have but the heart to begin a new era — to break away from the time-worn methods of "ye olde

time printer"—success is sure to come. Begin by giving a different tone to the literature advertising your own wares. If you are not gifted with a talent for expressing things in the polished style of men in the literary world—refrain from it. There may be enough individuality in your own homely way of saying things to create far more absorbing interest than would be possible with all the frills and furbelows of a highly ornamented vocabulary. But say something new—say something different—and, even though your expressions may lack all these petty niceties—you will soon leap to the front and to success. "Jones, he pays the freight" won favor in an instant. It was on the tongue of everybody. It was copied and modified by hundreds of other advertisers. And why? Not because it was a literary master stroke. In fact, the sentence is crude and inelegant. But the expression is bluff, "snappy" and to the point, and at that time it was an entirely new way of expressing a commercial proposition.

It is just as easy to say something distinctive as to be commonplace. It may be hard, at first, to get out of the rut if you have been in the habit of saying: "We do all kinds of printing," "Our prices are the cheapest," "No job is too large or too small for us," "All kinds of general printing," "Good work at reasonable prices," "Our Motto: Low Prices and Quick Work." Everybody—your neighbors, and perhaps the entire town—knows that you are in the printing business, and they must also be aware of the fact that this business of yours consists of making impressions with type and ink on paper. But this cold, matter-of-fact assertion does not prove that you are not a "dead one." How much more interesting and how far superior would be the proof that you are alive and progressive if you were to say something like this: "We would rather not have you give us a job of printing worth $10 if you want it done cheaper. The conscientious printer who knows how to do good printing will give you an artistic and well-finished piece of workmanship. If he has to skimp the price to get the order, he will have to skimp the quality or lose money on the job. We are prepared to lay our work down by the side of that done by the other printer and let you judge of the comparative quality. Or, we'll show you samples of the clever pieces of printing we've done for others, and guarantee your work to be equal in every way—even in the reasonableness of price."

This sounds interesting. You have created an argument, and an argument is always interesting. You have established a feeling of confidence in your ability to do, which is something over and above the mere reiteration that you are still a printer and still printing at the same old stand and after the same old methods of twenty years ago.

Converse D. Marsh, of the Bates Advertising Company, of New York city, has said: "There are different ways of expressing things. There are paragraphs that refuse to get themselves etched on anybody's brain, and there are sentences that no one can either avoid or forget. Advertisers seek to steer clear of such paragraphs, and to them such sentences are diamonds and rubies." Fortunes have been made by being different—even by saying old things in a new way. Other fortunes are to be made by this same method, and to the printer—the man who gives form and force to every important thing that is said and done—belongs the opportunity to reap the profits and the successes from this new branch of the printing industry.

The advertiser is ever anxious to do something that will corner publicity. He wants to create an oasis in this vast desert of advertising, and he will spend a fortune to accomplish this. Some men will pay from $500 to $1,500 for the possibilities of results from an ordinary advertisement in a magazine. How much more would they spend for this same space if the merits of the matter contained therein could be made to eclipse all the rest of the advertising within those covers? Nothing has ever been done or said in a distinctive manner that did not reap profits for its author. The first man to use colored ink in his displayed advertisement reaped results until the originality of the idea spent its force by the too prolific increase of other advertisements of the same character. He was followed by the man with the insert printed on colored paper. These devices, and others similar, increased to such an extent that the confusion soon robbed them all of special merit. The final and most successful means of gaining special attention centered in the carefully worded advertisement. It is the one permanent road to success through publicity.

While considering this question of cornering publicity, a short time ago, I accidentally came across a publication that contained a page that had been lapped over at the corner while passing through the folding-machine. In trimming the book, this corner naturally escaped the knife. It resulted that when the folded corner was opened out a perfectly regular extension protruded beyond the confines of the book. I could not refrain from thinking how valuable this idea would be to the first advertiser to grasp it. If a sentence something like "This page is of especial interest to you," were printed in red ink on the margin, as illustrated, who could refrain from opening this particular place? Little things of this kind are often very valuable.

You have this creative ability, but you must infuse into it the initiative and the stamina.

A JAPANESE ADVERTISEMENT.

As an illustration of the Japanese advance in the art of advertising can anything be more complete than this? "Our wrapping paper is as strong as the hide of an elephant. Goods forwarded with the speed of a cannon ball. Our silks and satins are as soft as the cheeks of a pretty woman, as beautiful as a rainbow. Our parcels are packed with as much care as a young married woman takes of her husband."—*New York Tribune.*

Written for The Inland Printer.

STARTING A JOB-PRINTING OFFICE.

NO. 1.— BY FREDERICK F. TURNER.

THE vital elements that enter into the make-up of a successful business man are the commercial instinct, business acumen, foresight, tact, executive ability and a good knowledge of business economy. He can not be entirely successful in business who is not its intimate relative and who does not bring into play these elements to a more or less extent in his every-day work. Bestowed by nature on some, they are greatly augmented by preparatory training, either in the managing of the business of another or in the fitting of oneself in his spare moments for the great responsibilities that business management entails. The former is greatly to be preferred.

The job-printer who is about to start in business (or who has already started, but finds that even his best efforts are not productive of the success that he had wished, that his dreams are going contrariwise in spite of all that he can do), should know that the capacity and willingness for hard work are essential. Also a knowledge of printing trades economics, bookkeeping, estimating, ascertaining costs, office management and arrangement and, of course, a thorough knowledge of the technic of the printing trades, and



THE BRIDE.
Drawn by F. S. Manning.

in theory, at least, of the allied industries. Without knowledge of these fundamentals he is heavily handicapped. In addition, he must have faith in himself, in his ability as a job-printer and business man that he may achieve an enduring success.

Perhaps nearly every man who is well balanced knows himself to a greater degree than his fellows do. Few can tell more accurately than he, if he will but admit it, what are his strong points, what his weak. Experience in the job-printing office has taught him whether his mind is mechanical or whether it leans more to the esthetic, whether he is practical or theoretical, whether his powers of perception are dull or acute, whether his manners are suave or blunt, whether he possesses dogged determination or the tendency to become easily discouraged, and whether or no he has the faculty of nice discrimination.

By all means try to find out and do that for which you are by nature the best adapted. Man often makes the error of going into business when a little conscientious study of himself — a little introspection — would convince him that one of his practical and mechanical temperament should remain an artisan, unencumbered by grave responsibility.

If, after a rigid self-examining, he finds that he does not possess all the qualities that make for a successful business man, the better way is to seek a partner, an all-round printer if possible, who does possess those qualities wherein he is deficient. In starting a business, the partnership plan has in it much to commend. So few men are good business men and at the same time good mechanics that this is a vital point to consider.

If, for any reason, one entertains doubts as to his ability to run the establishment that he has in contemplation; if he fears competition, and is also fearful that the venture will not be crowned with success, rather than trust to luck or to Providence to guide him aright, he should at once relinquish all thoughts of starting (or continuing) alone, for this very diffidence can be, and in all probability will be, the cause of his swelling the long list of business failures. At least, the business can not prosper to any appreciable extent while he entertains such pessimistic views. There must be power behind the man in the form of a definite purpose, with zeal, ambition, vitality and lofty ideals to aid him to a realization of it. He must go into it with vim and resolve that his enthusiasm shall not lag, that all his vitality and intellect shall be applied solely in the effort to make it a success. There is no room in the realm of business for laggards, especially in the job-printing business. One must make up his mind, if he is about to establish a new business, that for a time at least it will be an incessant grind.

He should also imagine what he would like to have his plant five, seven, ten years hence, and build accordingly, having a care, however, not to erect entirely in imagination. There must be a good foundation. Just look at the building of the foundation for a modern skyscraper, digging deep and laying a solid mass of iron and steel and stone and cement. In like manner should the printer dig deep for his foundation in business and build on that from well-defined plans. Other things being equal, success will surely be the outcome.

The decision to start a job-printing office must be backed by the determination to overcome obstacles, to be fair to competitors, to do the best work of which he and his plant are capable at a fair margin of profit.

To have had experience in the management of men is a great aid in the conduct of it. This experience tends to strengthen his structure. It is good to know that "responsibility has gravitated to him who could shoulder it." It imparts the knowledge that to be successful he must plan for others. The pitiful spectacle of men who are unable to think for themselves can not but loom before one of his experience as he meditates upon starting on a business career.

PARTNERSHIP.

If, because of the timidity of capital, as is often the case, one is compelled to start in business alone, the services of a trusted employee, and at the same time an all-round job-printer, must necessarily be sought until such time as the business is rendered attractive to a partner as an investment. One who will go himself, if necessary, into the highways and byways in search of business is worth a good deal more to an employer, even at a much larger salary, than the ordinary disinterested workman, and his services should be procured if possible. It should be borne in mind, however, that he can not possibly have the same deep-rooted interest in the business as would a partner, with his money invested in it.

In partnership, in order that there may not be discord, there must be a common interest and the respective temperaments of the partners should harmonize. The writer has in mind two instances where discord in business marred the careers of two promising young business men and resulted in office equipment being prematurely sent to a secondhand dealer.

A partner in business should be chosen much as a wife should be selected. Literally speaking, a period of "courtship" ought to be devoted to the necessary and interesting procedure of ascertaining the strong and weak points of each other. When they have become "engaged" and are about to enter the "marriage state" they should shake hands and vow to "love, cherish and obey" each other to the best of their ability. Then will comradeship be the more likely to prevail. Anticipating a rupture, however, the terms of "divorce" should be agreed upon before the "marriage certificate" is signed. The best plan, however, is to arbitrate differences. They should be submitted to three disinterested parties and their decision must be final.

The next important consideration is whether one shall purchase a plant of long establishment or found a new business.

To purchase a job-printing plant of long standing with the good-will and interest combined in the purchase is, in most instances, rather a costly proceeding, as the proprietor of such an office very often values the good-will very highly. It is, however, more easy to interest a partner in the purchase of an established job office than to start a new plant. Another redeeming feature is that the anxiety attending the starting a new plant, whether or no it can be made to pay in the locality, and a thousand other vexations, is reduced to a minimum. To purchase a job-printing office of long establishment one should have a knowledge of the value of printing machinery and material, be able to take an inventory of the plant himself, so to speak, so that he will not be inveigled into paying more than it is worth.

Assuming, for the sake of discussion, that it has been decided to start a new plant, the next problem is the equipment. The paramount idea should be to make it a model plant, primarily to attract a partner. New material and machinery is always the best; it makes for a cleaner and a better equipped office. A great advantage in starting a new plant over purchasing one of long establishment is that one does not purchase a lot of material at a high price that is either worn-out or out of date, but only that which he needs, and that in good condition. Better work is the result and greater is the pride in such an office. In those cases where capital is limited, the temptation to purchase secondhand material is great, and such are the circumstances in some instances that it is better to buy some secondhand material than not to start in business at all. If, in such a case, one sees a bargain in a secondhand press, and it is in good condition, why not purchase it?

In buying presses, the ultimate object should be to have them all of the same make. They make a better appearance, and in the general run of work better results are obtained. Generally speaking, one or two presses are all that can be used with profit at first. Others can be procured as the business increases.

Other purchasable secondhand printing materials are brass job galleys, spaces and quads, composing-sticks, imposing stones, galley storage racks, lead-and-rule cutters, mitering machines, paper cutters. Type frames are sufficiently inexpensive to warrant their being purchased new. It does not pay in the long run to buy secondhand job type. It is seldom that it is offered for sale in really good condition. Besides this, the style of face is, as a rule, obsolete, unworthy of being used in an up-to-date job-printing office. The greatest advertisement vouchsafed the job printer, *good work*, is rendered impossible with such type, and the chances of success are marred in the beginning. The same applies to brass rule, ornaments and borders. The better way to purchase type is in series. Experience has taught us that more and better work can be done with double fonts of two or three series of type than with a hundred fonts of promiscuously selected type-faces. By buying faces that will harmonize well with each other, the work done will be bereft of a monotonous sameness. In ordering job sorts, be careful to order a sufficient quantity in the beginning, so that the necessity for reordering will not arise. The present method of typefoundries in charging for setting the matrix on each sort makes sort ordering rather an expensive proceeding. Indeed, it is often cheaper in the long run to order a new font of job type, if sufficient sorts can thereby be had, rather than sort it up. If new type is ordered, the style of which is popular, it pays to order a goodly quantity — double fonts at least — as jobbers generally seem to have a penchant for setting as much as possible of their work in the newest type-face. Wood furniture is so inexpensive, even the best made, that its purchase, secondhand, should not be thought of. A little metal furniture, used in conjunction, greatly enhances its usefulness in the preventing "springy" forms. Plenty of the daily necessities — quoins, chases, composing-sticks, job galleys, spaces and quads, quotation furniture, brass rule, etc.— greatly facilitate matters and are time-savers and trouble-dissipators.

Be sure that all secondhand material is in good condition. Avoid rattle-boxes in presses, broken-down type stands, if you elect to purchase them, and battle-scarred type cabinets. Type cabinets and galley dumps and such furniture in good condition are generally worth purchasing, provided they are a good bargain.

It is not wise nor prudent to expend one's entire capital at first. In fact, generally speaking, one should not expend more than half of it. So many necessary little things, at first undreamed of, are needed later that for what one does in haste, in purchasing printing-office material, he repents at leisure. Because he must needs have working capital he must curb his enthusiasm in this regard, remembering that there is the most distressing period of "all going out and nothing coming in" to be provided for.

(To be continued.)

WHAT IS A GENTLEMAN?

The question always comes up: What is a gentleman? Some say he is a man with a silk hat, and others a man with a smooth tongue. But men connected with the newspaper trade have a canon of their own. "Mr. Editor," said a patron one day, "how is it you never call on me to pay for your paper?" "Oh," said the man of types, "*we* never ask a gentleman for money." "Indeed!" the patron replied. "How do you manage to get along when they don't pay?" "Why," said Mr. Editor, "after a certain time we conclude he is not a gentleman, and we ask him."— *London Mail.*

WORTH ABOVE THE SCALE.

I have taken your much-prized publication regularly for the past six years and would not be without it if it cost me $1 per issue. I owe whatever I know of the art preservative to a careful and constant study of the principles therein set forth. I might say that I owe to THE INLAND PRINTER my rise from a scale man to one who draws $5 in excess of the scale.— *H. C. Dillingham, Grand Forks, North Dakota.*



"THE GOOD OLD SUMMER-TIME."
Courtesy, Herbert J. Metcalf.

THE TREATMENT OF PRINTED PAPER.

A process has been patented by Mr. Herbert Jackson, chemist, of King's College, London, W. C., in which, in treating printed paper, the ink is removed from it while it is being pulped to be remade into paper.

The following description is given by the patentee: "I pulp the printed paper in any known manner in the presence of water and a substance which has a solvent action on the vehicle of the printing-ink but is immiscible with water. I than add another substance or substances which will cause the immiscible substance to mix with or dissolve in the water. I then squeeze the pulp to remove as much as possible of the adhering liquid, and finally I wash the pulp with water to carry away the printing-ink. An example of the kind of substance which has the desired solvent action and is immiscible with water, is oleic acid, and an example of the second substance to be added is ammonia. The invention is not limited, however, to the use of these; other substances having the functions already defined may serve. When oleic acid is used the treatment may be effected at the ordinary temperature, but if the substance has a melting point above the ordinary temperature, the pulping may be carried out at a higher temperature. The oleic acid may be recovered from the washings by treating them with a mineral acid.

"The best method I know of carrying out my invention consists in first tearing the paper into small pieces and mixing it with about the proportion of water usual in pulping waste paper. There are then added from two hundred to five hundred pounds of oleic acid per ton of paper; or a mixture of fatty acids, such as is obtainable from cotton-seed oil, may be substituted for the oleic acid, it being understood that any such mixture must be liquid at the temperature of the water used. The dirtier the paper, the greater is the proportion of fatty acid required.

"The paper is now thoroughly pulped in any known manner with the fatty acid and water, which speedily become mixed into an emulsion. When the pulping is complete and the printing-ink has been thoroughly softened and extracted, there are added thirty-six to ninety pounds of the strongest solution of ammonia (specific gravity .880) or an equivalent quantity of a somewhat weaker solution or of a solution of some other suitable alkali, such as caustic soda.

"After completely mixing the pulp with the soapy liquor produced, the latter is drained away and the pulp thoroughly squeezed to express as much as possible of the adhering liquid. The cleaned pulp is finally well washed with a soft water, preferably made slightly alkaline. The process may be conducted at the ordinary temperature or at a higher temperature.

"In the case of very dirty papers, it may be convenient to treat them in the first instance with a hot alkaline liquor consisting of about fifty or sixty pounds of caustic soda in about the usual proportion of water for pulping one ton of the paper. This liquor is drained away before the treatment with the fatty acid as described above. The fatty acid or acids may be recovered from the soapy liquor in any known manner, and this is obviously important to the economy of the process."—*British and Colonial Printer.*

Written for THE INLAND PRINTER.

IN THE GOOD OLD SUMMER-TIME.

BY HERBERT J. METCALF.

When the bees are on the clover, and the grass is thick with dew,
And the wind so softly sighing sings a song to me and you,
When the glimmer of the sunshine, pouring down from realms above,
Filters softly through the tree-tops, like the softest words of love,
Then my mind reverts to childhood, 'midst the scenes of every clime,
When it wandered in the woodland, in the good old summer-time.

Let me see the dome of Heaven; let me feel the breath of spring;
Let me hear the sounds of summer, and the blessings which they bring;
Let yon shaded woodland hide me from the glare and dust and heat;
Take me back to that cool brooklet where I bathed my sunburned feet.
Oh, those bygone days of pleasure, how they pass before my view,
As I lay 'midst flowers and grasses looking up into the blue!

How I'd like to wander backward to those happy days of yore,
And see the blossoms clinging near my mother's kitchen door.
While I'm dreaming, fondly dreaming, of those days long past and gone,
From a tree-top in the meadow comes a strain of sweetest song.
Sing on sweetly, ye wild warbler, sing for me that sweet refrain,
While I lie and dream of boyhood and the fields of ripened grain.



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A Rose of Yesterday

THE INLAND PRINTER

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.
Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send drafts on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps not desirable, but if necessary to remit them, one-cent stamps are preferred.

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ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.

1–4

EDITORIAL NOTES.

TURKEY in Europe last year imported paper and cardboard to the value of $900,000, but it was not all for the printing-office by a good deal, as $400,000 was for cigarette paper.

WHY should the newspapers put "spread" heads over statements of scientists to the effect that money is diseased? All that ever came our way has been sadly afflicted with some sort of wasting complaint.

AMONG the purposes of a new association of master engravers, writers and designers of Paris, France, are the cessation of cutting prices, the establishment of minimum rates, and, strangely enough, limitation of the number of apprentices.

AN eight-hour conference between representatives of the Typothetæ and Typographical Union this year, on the shorter work-day question, would probably save long weeks of turmoil and stress, to say nothing of pecuniary loss, in the salad days of 1906.

SPEAKING of "easy things" in legislative and governmental printing contracts, they evidently know a thing or two about such matters in Italy. The defenders of a minister accused of extravagance in ordering twenty-eight thousand visiting cards during a year, retort that he was extremely moderate, and point to the record of two other ministers in vindication of their friend. One of the vindicators managed to use ninety-eight thousand five hundred cards in three years, and the other, fifty-four thousand in fifteen months.

PRESIDENT HIGGINS, of the International Pressmen's Union, addresses the members of that organization every month through the *American Pressman,* and occasionally speaks out in meeting in a manner quite refreshing. Last month, in referring to one of the larger cities, he says that the conduct of the pressmen's union has not been such as to cause feelings of pride "in some of the men there who carry cards." Without much knowledge of the circumstances, that reads as though it might be a thrust at a very sore spot, but plain speaking can not hurt the organization, whatever effect it may have on presidential tenure of office.

THE gentlemen who prepared the latest annual report of Dundee (Scotland) Typographical Union are not blind followers of precedent, for they varied the monotony of such usually uninteresting documents by commending the employers for their endeavor to keep their town in the front rank by purchases of the "best and most up-to-date faces." Let the cynic roar about the insidious influence of the type salesmen; we applaud the departure as being entirely within the province of the organization. Who are

more interested in the welfare of the business than the workers, and who better qualified to pass judgment on the efficiency of employers in this respect than the men who handle the material? It may not always be proper or judicious to criticize, but the tendency is to err in withholding commendation when due. And organized bodies of employers and employees are not exceptions to the rule, we may be sure. False pride of this kind is the fecund mother of troubles.

ACCORDING to some authorities, the book-publishing business is experiencing a decline in France. It is said that during the past year the public spent less than $2,000,000 on new books, and as a consequence booksellers are on the verge of bankruptcy, many authors having already arrived at that point. The physical culture craze and the increasing popularity of magazines and newspapers which furnish romances with thrills are all held to be responsible. The probabilities are that the Frenchman, or Frenchwoman, rather, will soon tire of taking romances on the instalment plan, as others have done before, and the whir of the flat-bed press will again be heard in the land, and the publishers' bank account wax fat.

THE employing printers of South Africa are perfecting their organization, and have invited the Typographical Union to coöperate in putting the trade on something approaching a stable basis. It is expected that the two associations will find common ground in the demand for the reimposition of the tax on imported printed matter. The union has been pressing the question on the authorities, but received scant consideration. Now, however, a better case has been made out, and all parties are hopeful of success. Data have been secured showing that, since the abrogation of the tax, there has been a decrease in the work done. The "printing broker" is abroad in the land of diamonds, and producers vow they will exterminate the "parasites," as the brokers and their exploiters are called.

AFTER wrestling with the nerve-racking question of authors' corrections or alterations and canceled matter, the London Master Printers' Association makes bold to commend the following suggestion to its members: "(1) That members should deprecate the invitation to include authors' alterations in the estimate price of composition, and should make it a rule to decline, wherever possible, so to do; and (2) That in estimating for authors' alterations, the wording should be: 'To be charged ad valorem,' and not 'At —— per hour,' as is often asked for." All this is somewhat trite, but there is more in the latter suggestion than appears at first blush, and in commenting on it the *Printer's Register* aptly says: "The 'hour' has an elastic value, necessarily, with the printer, varying according to the men employed, and is therefore a misleading term to the customer who supposes he is paying for sixty minutes by the clock. Canceled matter should always be the subject of a specific extra charge, and should in no case be included in an estimate for composition."

WHILE no one predicts the downfall of "syndicated journalism" in Great Britain, the "newness" has not worn off, and printerdom smiles at some of the anomalies it occasionally presents to the public gaze. Recently Publisher Pearson was being twitted on the fact that, while his *Standard* was talking of the "misjudged humanity" of the Czar in not settling the strikes by using artillery, "the most effective of all means," his *Express* was printing lurid articles reprobating the butchery of defenseless people. Mr. Pearson's excuse or defense, if he deigned to make one, is not recorded. If he did, he probably said he was a news purveyor and furnished the people with what they wanted. This is a far cry from the molder-of-public-opinion conception of an editor and publisher, and the new order of things must inevitably lead to a diminution of influence on the part of the press, from which even papers of the old school must suffer.

BY virtue of an act passed at the last session of the virile Kansas Legislature, that State is to have a printing-office. The governor is authorized to appoint a commission of three, "two of whom shall be well versed in the cost and quality of printing and binding machinery and material," to purchase a site, erect a building and equip an office, at a cost not to exceed $68,000, of which $32,000 is to be expended on the plant. Usually, such a move is the outcome of years of agitation, but not so in the State that moves so quickly in this rapid age, and always appears to have something the matter with it. There arose a clamor to have the State printer elected by the people, and Topeka Typographical Union took advantage of the resultant discussion to agitate for a State office. The union's forces were led by Mr. T. B. Brown, an occasional contributor to THE INLAND PRINTER, and for many years foreman of the office doing the State work; and his expert knowledge of the subject had much to do with the result.

"IT aint so much what 'e said as the nasty way 'e said it," was the complaint of one of our transatlantic cousins, and this seems to be expressive of some of the bitterness entertained on account of "demands" and "declarations" in the camps of the union and the employing printers. Here are a number of men buying the most expensive thing in a manufacturing business, an indispensable thing — skilled labor. And here is skilled labor itself which must have employment — it must be sold. Labor is a commodity plus the human element, so it will bear comparison with other commodities minus the human element. How will we get along if we depute our selling rights to delegates, or allow them to be deputed at meetings which we do not attend. Or shall we give up our right of selec-

tion to some one whose appointment has been arranged for at a caucus in which we have no voice. An individual active personal interest in Typothetæ affairs and in union affairs is incumbent on every member of these organizations. Personal antagonisms and unbusinesslike methods are making a sad mix-up in the printing trades.

THE superiority of American book printing has received a high tribute from the Minister of Public Instruction of New South Wales. Hearing that an American firm was out after the contract for printing schoolbooks for that State, the local craftsmen became alarmed and swooped down on the minister with the usual talk (not unknown here, by the way) about the necessity of patronizing the home market, and the dangers that would follow as a consequence of coquetting with the foreigner. The minister said that, while his department had not decided to give a contract to the American firm, yet he was convinced the Australians were not getting the same advantages from their schoolbooks that other countries were receiving. He exhibited some American books to the delegation, and asked if the work was not superior to the Australian product; to his mind there was no comparison. His chief complaint was that the illustrations in the home books were much inferior. The minister said that he thought it was improbable that the contract would be given to outsiders, but, his first care being the schoolchildren, he would insist that they got better value for their money, and that the local printers equal or approach the American standard of typographical excellence.

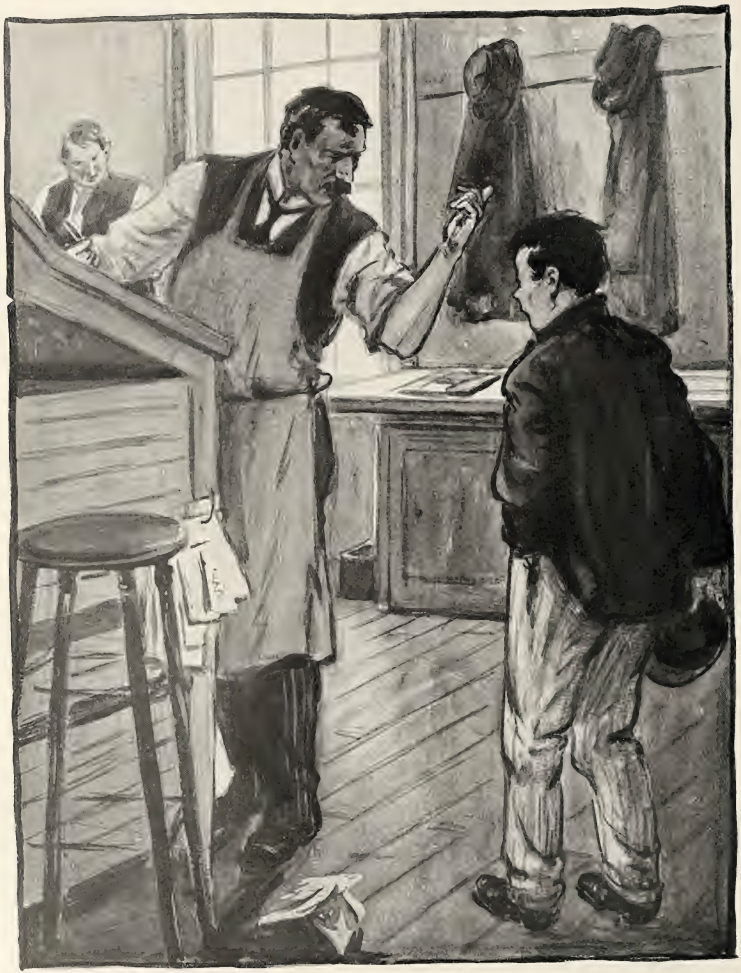
OCCASIONALLY some municipal art association takes a shot right at the printers' pocket nerve by attacking billboards on the score that they are an offense to the artistic eye, a disgrace to the city and so forth. There is some truth in the allegation that the average billboard is not what Keats had in mind when he spoke of a thing of beauty, but hoardings have an advertising value, and not infrequently hide from public gaze a disgusting collection of the discarded rubbish of urban communities. At its worst, the billboard is among the minor nuisances incident to city life, and the municipal esthetes might devote their attention to some of those which are offensive to all the senses. In this era of advertising, there is little chance of the billboard being suppressed; but the agitation may result here, as similar ones have in Europe, in having some sort of tax imposed on the board or on the paper it carries. France and Germany have such an impost, and it was reported a few years ago that the former country realized the neat sum of $2,500,000 from its poster tax. It would be difficult to ascertain whether this reduced the quantity of printing or not, but the tendency is in that direction, and therefore such a method of raising revenue is pernicious from the printers' view-point.

UNSANITARY CONDITIONS.

IT has been officially declared that consumption in printing-offices is not due to trade processes. In an Australian government office one of the composing-rooms was regarded as hoodooed on account of the number of deaths occurring among the employees, and it became difficult to secure talent; so difficult, indeed, that an official investigation was made. The investigators — four leading specialists — found that the percentage of deaths from consumption among compositors was twice as great as it was among the male population of the community, but a similar excess was observable in other countries. This surface showing would seem to justify the harsh things that have been uttered about the trade. The investigators, however, did not take these figures as conclusive evidence, but, after exhaustive examination, insisted that the high death rate was due to the compositor's unhealthful environment rather than to his trade, and was therefore remediable. Having gone so far, and being physicians, the investigators made a few suggestions for the betterment of conditions, the mere mention of which makes one wonder how, amid existing practices, the white death does not claim us all. First and foremost, there should be free ventilation without draft, accompanied by scrupulous cleanliness and examination of employees every six months, especially those who absent themselves on account of sickness. Then, too, dry sweeping and dusting should be abolished, and the "blowing out" of type-cases is apparently a sort of undertaker's best friend, in the investigators' opinion, for it is tabooed. It devolves upon the bosses to see that most of these things are done, but the physicians provide a rule that employees should not be allowed to expectorate on floors or in handkerchiefs, on pain of dismissal. Those who must spit are advised to buy pocket-spittoons. It is doubtful if even in progressive Australia the government offices will be able to carry out the program, and little can be done toward this end in the average private office, but that little should be done willingly and with alacrity, for a high death rate from a preventable disease is a serious reflection on the humaneness of those whose penuriousness, carelessness or ignorance is responsible for it. After all, it is "good business" to have sanitary workshops. It pays splendid returns in vigor in place of lassitude, and robust employees instead of men who are "half sick." W. B. P.

IS THIS AFRICA FOR THE AFRICANS?

THE somewhat familiar plea, "Patronize home industries," is regarded by some as narrow in its purpose, but none will deny that its popularity is world-wide. The boomers of ambitious towns honor it as a cardinal article of their creed, as do politicians of national fame, when it suits the purpose in hand. In Great Britain there are constant reminders that the "trooly loil" do not patronize commodities labeled "made in Germany," even though his most gracious



Drawn for The Inland Printer by W. J. Enright.

THE MODERN APPRENTICE.

AFTER STRICT EXAMINATION — IS HIRED.

(Continued.)

majesty is a regular of the regulars in "taking the waters" on the Continent. Following all these examples, South African printers protest vigorously against "printing orders going oversea." In addressing the business men of South Africa, the executive committee of the typographical union presents for their consideration the following:

"The printing industry in the Transvaal is one of the largest sources of employment, and those engaged therein contribute a great proportion toward the upkeep of business concerns in this colony. It is manifest that all the money expended by merchants on printing in Great Britain and foreign countries is so much deducted from the spending power of the printers in the Transvaal; and very little reflection will show that if the same system were employed to the detriment of the various other occupations, all we should need here would be a few receiving houses or agencies; for if industries languish and die through the work they were established to execute being sent away to other countries, the men engaged therein will be forced away by stress of circumstances. To attract and maintain a population we must provide them with avenues of employment, and we certainly can not do this by sending away orders for printing to Germany, Belgium or Britain."

If South African business men are up to date as boomers and nation builders, such arguments will not fall far short of being clinchers.

FOR THE BETTERMENT OF APPRENTICES.

APPRENTICES at the printing trades the world over are the subjects of much consideration at this time. While some unions are conducting meetings at which the future artists are addressed in an interesting manner on all sorts of informing and pertinent matters, trade publications are helping the boys along by telling employers what their duty is toward apprentices. These efforts are of good omen, and should inspire the youths with a desire for information and instil in their minds some idea of their importance in the industrial field as well as the knowledge that the years of so-called servitude constitute the golden age of opportunity for the mechanic or artisan. Employers, too, can not evade the force of the logic that is being hurled at them; in truth, these efforts will have borne fruit if some of them will but think that apprentices have rights which impose duties on those whom they work for and with. A transatlantic firm has instructed its managers to dismiss boys who do not early display some aptitude for the trade. Our informant rejoices at this as a twofold blessing, as it gives the discharged boys an opportunity to enter more congenial employment, and saves the business from additions to what he calls the stock of "ornamentals." When we come to look at it, what this employer has done is merely the simple, natural and just thing to do in the circumstances; and it is profitable, too. That the action should merit laudatory notice of any kind is in itself a sad commentary on the existing state of affairs. W. B. P.

OPEN OR CLOSED SHOP—WHICH?

THE open versus closed shop controversy has been waged a sufficient length of time to have produced some results, and the outsiders are now being heard from. These men are free from the prejudice begotten of material interest in the question, and, assuming them to be honest and capable — not a rash thing to assume — their views are of importance to those involved in the controversy, whose vision may be obscured by the smoke of conflict. The proceedings of the annual meeting of the American Economic Association show that no question on the program evoked so much interest among the scientists and general public as this one of the open or closed shop. Those having the matter in charge invited several members to prepare papers on the subject, the writers being free to express any views they desired. No attempt was made to give their presentation the form of a debate, a full discussion of the problem being the desideratum. In addition to these, a well-known trade-unionist and a prominent open-shop advocate, an officer of an employers' association — conservatives both — were also invited to read addresses, which, of course, were partisan, but injected into the discussion the opinions of those most vitally interested in the problem. After the papers were read, time was allowed for comment, which might, had those present desired, have developed into a debate. From an impartial source, though imbued with large sympathies for unionism, we learn that the representatives of the press present, as well as some of the economists, were surprised at the wealth of reasons adduced to justify the union shop. The effect of this is described as bordering on the sensational, one of the leading economists saying that he had come to the meeting convinced that the open shop alone could be justified, but the arguments and facts set forth in the opening paper persuaded him that there was justification for the closed shop. This explains why there was no prolonged debate after the papers had been read. As a matter of fact, the open-shop advocate complains of unfairness, inasmuch as six of the seven speakers favored the closed shop. On behalf of the Economic Association it is urged that it was not in the least concerned as to what views its members expressed, though it is admitted that if none of them saw fit to espouse the cause of the open shop, it would have been wise to have selected partisans of that idea to give it voice. Of course, this discussion is not the last word on the subject, but the reader will probably pardon being reminded that it was stated in this department some time ago, when the clamor for the open shop was creating a furor, that when the unions presented their arguments they would be found to carry great weight; and the result of the Economic

Association's field day on the question seems to justify the prophecy.

One prominent Chicago employer upheld the closed shop, and the open-shop advocate eulogized an establishment conducted by men who, he said, had learned the "useful lessons the unions had taught"—a shop where fairness and justice would be the keynote of the treatment of unionists. To one who has worked in several open shops and has a knowledge of many, this smacks of a tale from dreamland. The popular catch-phrases of the open-shop propaganda, such as "freedom to work" and "independent labor," were not taken seriously by the speakers. Most of what was said is well known to those who have followed the controversy, but one of the speakers, Dr. George E. Barnett, of Johns Hopkins University, endeavored to show that what vitality there exists in the open-shop agitation has its root in union-shop rules and the practice of many unions of denying employers an opportunity to participate in the formulation of these rules. So far as this writer knows, this view has not heretofore been set out at length, and the gist of the doctor's paper is reproduced here. In common with the vast majority of economists, he believes collective bargaining to be a better and more scientific method of determining wages in great industries than the so-called individual bargaining; and, realizing that the closed shop is the bulwark of the collective system, he favors it. He reasons that many trades unions allow members to work in open shops, provided they obtain the scale, without any regard for rules governing apprentices, etc., which are insisted on in closed shops. Though these men may be receiving union wages, they are working under materially different conditions, which often operate to the detriment of owners of closed shops, and in their effort to find relief the latter have joined in the hue and cry for an open shop. Reading the future in the light of the past, the doctor does not believe that anything better than a temporary adjustment can be achieved in this way. If the employers win, they will frame rules that are unjust and in time provoke revolt and a resumption of one-sided authority by the unions. Conciliation is the method by which this gentleman would remove the "chief abuse of the closed shop," and he claims this method to be in line with historical evolution.

In a few of the more highly organized trades, agreements cover shop rules, but, generally speaking, the unions are slow to surrender the prerogative of forming these regulations, but, in Doctor Barnett's opinion, "ultimately the unions must recognize that the greater part of their shop rules are as much elements in the wage contract as the rate of wages or the length of the working day." He expects that the conservative men in every union will throw the weight of their influence in favor of having such questions determined by conciliation, for the prevailing policy "can not stand the test of the unionists' own logic." Mention is made of the agreement between the Typothetæ and the pressmen, which provides for the settlement of shop practices in conference, as indicative of the trend of affairs.

On the other hand, Doctor Barnett warns employers that they must have consideration for existing conditions and the traditions of the unions, for it is not in human nature to alter the habits of years in a day, and it is useless (he might have said, extremely irritating) for an employers' association to demand that a local union amend or submit to arbitration a national shop rule. The justification for such a conclusion is found in the development of the practice which is now claimed to be irksome and unfair. As is well known, "the organization of employers has followed at a distance the organization of employees; and when the supreme authority in the trade-union world was the local union, employers had no organization. By the time the employers had developed effective local associations, the centralization of trade unions in national governments was far advanced." This inequality in development has been a serious obstacle to conciliation, for, as the doctor asserts, "before conciliation can be highly developed in any trade, coextensive and effectively organized associations of employers and of employees must be formed." In the absence of such organizations among employers and through their mistaken policy of refusing to treat with the unions, in the nature of things it came to pass that shop rules were framed solely by the unions. In fact, it might be claimed with some show of force that the employers by their inactivity and arrogance had practically surrendered the field to the unions; and doubtless much of the opposition to a change is grounded on some such notion. In the printing-trade unions there is a disposition in some quarters to regard the division of authority on these questions as an impossibility, yet in practice there is, year by year, a growing recognition of the idea that legislation which affects the cost of production is a proper subject of negotiation with employers. There have been instances, it is true, where the union has refused to do this, but in one or two cases that are recalled at the moment, the employers wanted officials to disregard their limitations and assume the functions of a law-making body. As Doctor Barnett intimates, such demands are more likely to defeat their object than otherwise, and it is therefore expedient and just that the employers should take cognizance of and be governed by the mechanism of the union — demanding relief from the local union in local matters, and from the national union in national affairs, and not asking the officers to exceed their powers.

The open-shop agitation and its effects have been looked into by Mr. William English Walling, a gentleman of great wealth and of some experience as an observer of industrial conditions; and his conclusions are interesting. Before the controversy arose, in this gentleman's opinion, union officials were hopeful of an era of industrial peace. Now, unions that have not

engaged in conflicts for years are preparing for war in the belief that without agreements there will be a recrudescence of the days when strikes were ordered on any and every pretext. The unions have made up their minds that without the closed shop a trade agreement will become a "convenient cloak for the individual blacklist." To prevent this, many organizations are now about to take the aggressive, and strikes are encouraged on the theory that "it is better to resist and lose than not resist at all," which is calculated to stir the fighting instinct and foster that frame of mind in which men consider a conflict well waged if in economic defeat they have succeeded in giving the employer a good drubbing and gained for themselves an opportunity to claim a moral victory which is very satisfying to some people, intangible though it be to the ordinary wayfarer. In the course of his investigations, Mr. Walling has crossed the continent, has lived and mingled with union officials, and his wealth and social position are an open sesame to the employing class; so what he has to say on the result of these defeats of labor is entitled to respectful hearing. According to him, back into the open shops these defeated strikers go and commence an internal warfare which creates more bitterness between employer and employee and inflicts greater pecuniary losses than pitched battles in the shape of strikes and lockouts. He declares that these semisecret conflicts are being waged in thousands of shops to-day. A strike is conducted under certain rules, so there comes a time when it is declared off and there is a resumption of old relations; but the smaller guerilla-like struggles are increasing, governed only by the instinctive laws which labor has evolved for its self-defense in dire extremities. Perhaps the most important — certainly the most significant — statement which Mr. Walling makes is that just such conditions produce conspiracies which result in restriction of output. This from his pen is especially worthy of consideration: "It is this kind of a conflict that threatens the industrial life of Great Britain, that has delivered so many British industries into the grasp of the deadly 'ca' canny' system (restriction of output), where men who feel that they can not increase the amount of their wages through the open strike have discovered that they can safely decrease the amount of their work through a tacit understanding."

If like causes produce like effects — and they undoubtedly do — then those who would force the open-shop issue should weigh well the possible consequences of their seeming success. It is folly to assume that labor can not defend itself, or at least inflict injury, under any and all circumstances. Such a vital element in production can not be divorced from its potentialities. It is simply a question of method. Illustrative of this, a well-known publisher once said, after an experience with a non-union force, that he preferred unionists, because they knew what they wanted, demanded it and tried to get it openly and above-board, and did not try to "skin" the office. Those who think that by weakening the unions labor will be shorn of its power can be referred to the example afforded in Russia. Speaking largely, it matters not so much whether men are organized as whether they are inspired with the desires and aspirations which unionism inculcates. If they are, they will achieve their end, despite all the influences that may be arrayed against them.

Mr. Walling is probably among those whom President Gompers, of the federation, recently designated as "enemies of unionism," yet he does not believe that the unions will be worsted in the anticipated struggle. He finds that they have actually become stronger despite the war waged against them, and, while they have lost in prestige before the country, "they seem to have gained in internal organization and fighting power." Figures are given showing that the growth of great unions has ranged from ten to one hundred and sixty per cent during the past year. The socialists have ceased to worry and no longer create weakening diversions by asking endorsement for their political program, and, says Mr. Walling, "for the first time there is real harmony inside the movement. Superficial indications to the contrary, the union world, outside of the railways, stands ready to act as a single body in case of attack. For the first time jurisdiction disputes between unions, which menaced the very existence of the Federation of Labor, have all been either settled, compromised or indefinitely postponed."

Mr. Walling opines that the threat of the open shop has quickened the desire for thorough organization, as it brings sharply to the mind of every unionist the fact that each single workman without the pale menaces the job of a unionist; therefore prejudice is brushed aside and instead of voting to keep the non-unionist out for some real or fancied wrong, the unionists become missioners and entreat him to join. This is a stern necessity, as we are told that "for labor to pause in its progress at this time is not to fail but to court annihilation." The vastness of this growth can scarcely be realized; but when we know that ten years ago less than five hundred thousand men were in the union movement, and that now three millions is a low estimate, there is a sort of pertinence in Mr. Walling's query: "If another three millions are organized, and nearly all the skilled as well as a majority of the unskilled (in the leading industries) are enrolled, will not industry practically pass under new control?"

None but the most enthusiastic of unionists would make such a claim as the one Mr. Walling bases his question on, yet surely enough has been said and done to prove that trade-unionism — and of the kind that workingmen want — is here to stay, and must be reckoned with. It is a living element in our industrial life, and external assaults can not destroy it. The vitality it has shown under fire has certainly surprised many of its advocates, who are now inclined to the



Drawn for The Inland Printer by W. J. Enright.

THE MODERN APPRENTICE.

HE LEARNS THE TRADE, ITS ARTS AND PARTS.

(Continued.)

belief that a little friction is beneficial rather than harmful. This writer does not approve the belligerent attitude assumed by many union officials, but is constrained to admit that recent events seem to justify the reasonings of the industrial jingoists, though he does not claim that their policy displays far-sighted wisdom. Neither in America nor elsewhere has unionism heretofore suffered from such campaigns as have been waged against it here during the past two or three years; but never before has it been so quickened and vivified by such attacks as it is here and now. The board of strategy managing the anti-union movement followed mistaken tactics and did not attack the vulnerable parts of labor's armor. W. B. P.

Written for THE INLAND PRINTER.

FROM THE WHOLE CLOTH — ONE OF "EIGHTH MEDIUM'S."

BY ARTHUR K. TAYLOR.

IT was after hours. The shop was closed down with the exception of one cylinder press, and two hands in the composing-room were waiting for plates from the foundry to replace two smashed on the press. The job had to be off that day, hence the overtime. The picturesque language of the engineer, paying his respects to the combination of circumstances that made it necessary for him to labor on the night he had a particular "date" utterly failed to inspire gloom in the cheerful heart of "Eighth Medium" Bill, who, having disposed of a steaming pail of coffee and two hot oyster sandwiches from a near-by quick lunch counter, was comfortably stretched out on a pile of paper wrappers within the genial warmth of a steam coil.

The pressman scratched a match on the "No Smoking" sign, lit his pipe and fixed himself comfortably for a long wait for the form — at time and a half.

"It certainly is curious," began "Eighth Medium," "how doing one thing over and over again for a long time will affect a man."

"That's a fact," rejoined the pressman; "you just sort of get into a habit and after awhile you can't help yourself. I've heard old Ananias was all right in his day; but say, Bill, talking about habit, you've got Ananias skinned all right; you seem to have better facilities."

Ignoring the pressman's comment, "Eighth Medium" Bill resumed.

"There was a cylinder feeder over in Jersey City got cross-eyed after he'd been at work about four years, and it wasn't because of a thing but watching the side and off front guide when he fed long runs of big sheets. You see he was what you'd call an extra conscientious feeder and he watched his guides so sharp that he became what you might call automatic. He would keep one eye on the near front guide just as though it was glued there; but when it came to the off and side guide, he'd have to shift his eye from one to the other when it came to feeding big sheets.

"They tell me that the work gradually made him cross-eyed, and the next thing he knew his right eye got a funny twitch in it, just from moving his eye from one guide to the other. To watch that man when he was feeding a big sheet made a fellow feel mighty queer; there would be one of his eyes fixed on the near guide and that other eye twitching from one guide to the other, according to the speed of the press. I've seen that man when he'd be standing by a press that another fellow was feeding and that man's eye would twitch in perfect time to the press; he just couldn't help it.

"It got so after awhile that his eye would twitch for most any kind of a machine, even for a fire engine. The stock clerk told me one day that he came down town to work one morning in the same car with the feeder. The car had a flat wheel, and for nineteen squares there wasn't a solitary soul got off that car. All the passengers were plumb hypnotized by watching that feeder's eye twitch to the time of the noise the flat wheel made. They were all fascinated and couldn't take their eyes off him. You might have thought it was the sleeping beauty's enchanted palace, if it wasn't for the motorman banging the gong. When he got off the car at the place he worked, half the people in the car seemed to wake up, and a lot of them got off and started back up town.

"But there was one thing that used to queer him, and that was the gas engine. It was nothing short of pathetic to see that feeder alongside of that engine, trying to see if his eye would twitch with the explosions. Sometimes he'd hit it for a dozen charges or so, but then it would be sure to miss about seven and the feeder would look as though he'd lost the last friend he had."

"See here now, Bill, that's one too many. I think I'll ask the boss to take you in the office and make you foreman of the 'promise department.' That imagination of yours demands recognition. Now chase yourself up to the composing-room and ask Ned if he can't hurry up that form — or maybe you can give it 'absent treatment.'"

ORIENTAL JOURNALISM.

The glimpses we get of Korea do not warrant the impression that it is the most up-to-date section of this good old world. But all is not slow or effete. There are two newspapers in the country, but they know how to "sling the mud" in a style worthy of exponents of our best efforts at personal journalism. One of these sheets, the *Daihan Ilpo*, is the organ of the Japanese; the other, the *Korean Daily News*, champions the Korean cause, and is said to be in the pay of the Emperor of Korea. The *Daihan Ilpo* says of its contemporary that it "is published by an Englishman named Bethell, who has only received very small financial support from the Palace and is consequently hardly able to pay the cost of publishing his paper." Then the *News* is accused of giving the Japs "the worst of it" in reporting losses in battle, followed by this solar-plexus jab at the versatile Bethell: "This Englishman is a low person; he was formerly an auctioneer in Kobe, so there is no reason for his knowing anything about war."

The journalistic auctioneer may not know anything about war, in the Japanese view, but he is amply able to take care of himself with the pen, for, after characterizing the story as untrue, he says:

"What the object of the *Daihan Ilpo* can be in so perjuring itself and irretrievably branding itself with the mark of the liar we can not guess, unless it be to pander to the spite of people whose malfeasance or incapacity we have at various times commented upon. With regard to our poverty we have nothing to be ashamed of. Had we been content to accept only the Japanese view of current events we can assure the *Daihan Ilpo* that we might have been as rich as it is. There is one grain of truth in the pack of lies, and that is that we are hard up; but we resent the impertinence of the editor of the *Daihan Ilpo* in prying into our private affairs."

All of which gives a delightful Occidental flavor to an Oriental editorial mess.

GOOD WISHES ACKNOWLEDGED.

The editor of THE INLAND PRINTER acknowledges and cordially reciprocates cards of good wishes from the *Evening Bulletin*, Philadelphia; Mr. O. W. Ruggles, G. P. & T. A., Michigan Central; James S. Masterman, manager printing department, Metropolitan Life Insurance Company, New York; The Inland Press, Asheville, North Carolina.



Drawn for The Inland Printer by W. J. Enright.

THE MODERN APPRENTICE.

HE EXERCISES DILIGENCE AND CLOSE APPLICATION.

(Continued.)

Written for THE INLAND PRINTER.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

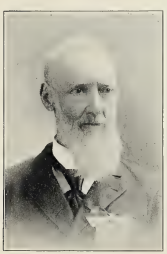
BY WILLIAM E. LOY.

NO. XXXVIII — ALEXANDER BARNETT.

THE subject of this sketch, whom old-time printers of Chicago will remember with pleasant recollections, was a native of the north of Ireland, where he was born September 28, 1820. He came to America at the age of nineteen and made his home in New York, where, after a few experiences in various occupations, he settled down to learn the trade of typefounding. He was fortunate in getting a chance at the foundry of Charles T. White & Co., where he was placed under the charge of A. D. Farmer, then and for many years thereafter known as one of the leading typefounders of America. Here young Barnett made good use of his time and soon became a competent and skilful workman. Mr. Farmer soon came to look upon him as his best caster, at a time when all type was cast in the hand mold, a slow and tedious process.

In 1854 Mr. Barnett married Miss Fannie Eccles, whose family also came from the north of Ireland, and where they are and have been well known as manufacturers of paper. As a result of this union there were born to the couple two sons, William A., for many years connected with typefounding in San Francisco, and Joseph H., identified with the electrotyping business of Chicago. Mrs. Barnett died in 1863 and six years later, or in 1869, Mr. Barnett married Miss Helen McGregor. Of the sons born of both unions nearly all have been connected with the typefounding business in some capacity or other, most of them learning the trade with the old foundry of Marder, Luse & Co., which was started in 1855 by Charles T. White & Co., and passed through a succession of owners until sold to the American Type Founders Company.

The Chicago fire of 1871 made many changes in typefounding as well as in other lines of business, and after that event some of the employees of the Chicago Typefoundry, among whom was Alexander Barnett, decided to begin business on their own account. The result was the Mechanics' Typefoundry, organized early in 1872, the principal owners and promoters being Alexander Barnett, John Cresswell, Nathan Lyman (nephew of the famous typefounder of the same name in Buffalo) and A. F. Wanner. This firm did not continue long in business as the Mechanics' Typefoundry, but as a result of a disagreement the stock was divided, the tools and machinery were apportioned out and the result was two typefoundries came into existence where only one had before operated. Cresswell and Wanner established the Union Typefoundry and Alexander and William A. Barnett (father and son) and H. Griffith established a foundry under the name of Barnett, Griffith & Co. This latter foundry took as its model and style of type-faces the Boston Typefoundry and in a way became a Western branch of that foundry. The romans fitted up were such as the Boston was then making and selling, and when the great Boston fire occurred, nearly the whole stock of type on the shelves of the Chicago house was shipped to Boston, to renew the printing-offices of that city so suddenly destroyed.



ALEX. BARNETT.

The depression which followed the great losses of the Chicago fire caused the proprietors of Barnett, Griffith & Co. to close out their business, which was done honorably. Alexander Barnett died at his home in Chicago, of paralysis, July 18, 1896, having reached the age of seventy-five. For a number of years prior to his death he had not been actively engaged in business, and his life having been a busy one, the needed release from the cares of a foundry came acceptably.

Among the pleasant reminiscences which Mr. Barnett delighted in relating was that Andrew Little was one of his early breaker boys in New York, and William J. Florence, the actor, was also employed in a similar capacity. For their old friend and former employer, both these gentlemen always entertained the highest esteem and were his life-long friends.

Mr. Barnett was always fond of the military life, and when the War of the Rebellion broke out he was among the earliest to offer his services to his country. He had a commission from President Lincoln to form a company, which he did. While living in Brooklyn, New York, he had held a commission in the militia, ranking as captain of Company A, Thirteenth Regiment New York State Militia. His son still cherishes a sword on which is engraved these words: "Presented to Captain A. Barnett by his many friends, as a token of esteem, 1856."

BALTIMOREAN ENTERPRISE.

Living up to one's motto — especially if it be inspiring — is among the difficult things of this earth, and doubly so if one happens to be old. In the newspaper world, the Baltimore *American*, with its history of 131 years, may fairly lay claim to respectable age, but in the last twelve months has shown youthful enthusiasm in measuring to the full standard of its rather boastful motto, "We build." Exactly one year to a day after the fire which demolished the *American* office and 1,442 other buildings in Baltimore, the paper was issued from its new plant, housed in a sixteen-story building, of which these are some striking statistics:

Height from curb to roof, 175 feet.
Height from foundations to roof, 205 feet.
Height from foundations to top of flagpole, 245 feet.
Frontage on Baltimore street, 68 feet.
Frontage on South street, 112 feet.
Weight of structure, 14,169 tons.
Cubic yards earth excavated for foundations, 6,000.
Cubic feet concrete work in foundations, 17,500.
Miles of structural steel, 9.
Tons structural steel, 1,800.
Number rivets, 135,000.
Common brick, 2,300,000.
Facing brick, 245,000.
Tons ornamental terra cotta, 890.
Square feet terra cotta in floor arches, 98,000.
Square yards plastering, 51,000.
Electric lights in building, 2,100.

The plant, which is said to have cost $250,000, includes two Hoe double sextuple presses, twenty-five Linotypes and the latest devices for stereotyping and photoengraving. There are all the up-to-date wrinkles in electrical installation, compressed air and the commoner, though not less important features of a modern newspaper plant. To paraphrase the *American*, "It is a newspaper office such as Baltimore has never before had," and represents a total investment for site, building and plant of $1,000,000. Apropos of the Monumental City, it is said that sixty per cent of the burned district has been rebuilt.

SOMETHING GOOD IN EVERY NUMBER.

I never miss a number of THE INLAND PRINTER, for there is always something good to be gotten out of it.—*"Subscriber," Louisville, Kentucky.*



Drawn for The Island Printer by W. J. Enright.

THE MODERN APPRENTICE.

HE GAINS THE REWARD OF NEGLECT — BECOMES A DERELICT AND A DETRIMENT TO THE TRADE.

(Concluded.)



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

PRINTERS' INSURANCE CLAUSE.

To the Editor: MILWAUKEE, WIS., Feb. 23, 1905.

Herewith find a copy of my insurance clause. It is a good one, covering about everything in a printing-office, and ought to be published in your journal. It would greatly assist your readers when making out their insurance policies. I trust that you will find space for it in your valuable journal.

JAMES G. BRAZELL.

$.....On printing presses, gas engine, paper-cutter, card-cutter and connections, machinery, machines, for which he may be liable for loss or damage by fire, all attachments and duplicate parts of same, shafting, belting, gearing, hangers, hose, pulleys, connections and fixtures thereto.

$.....On type, brass rules, cases, stands, galleys, chases, slugs, metal and wooden furniture, imposing stones and frames, racks, cabinets, electrotypes, stereotypes, woodcuts, engravings, rollers, tables and all other accessories requisite for running a printing-office, except such as are insured under other items of this policy;

$.....On office furniture and fixtures, tables, typewriter, books and signs, in and on building, and,

$.....On stock, consisting principally of envelopes, paper, stationery, ink, etc., and such other stock as is usually kept by printing establishments; all while contained in the two-story brick-veneered building, occupied by assured for office and for printing, and otherwise occupied by tenants for stores, offices and saloon, and known as the Brazell building, situated on the northeast corner of Second and Sycamore streets, Milwaukee, Wisconsin.

Other insurance permitted.

It is understood and agreed that this policy shall cover all of the above-described property, either his own or held by him in trust or on commission, or sold but not removed, or for which he may be liable in case of damage by fire, contained in said building.

Permission given to make additions, alterations and repairs; to use electricity or gas or coal oil for light, heat or power; to use benzine and turpentine in quantities not exceeding two gallons (to be kept in tight metal cans), for cleaning purposes only; also to keep and use in the premises all articles and materials usual to job printing; also to run at all hours.

REDUCED RATE CLAUSE.

At the option of the assured, and in consideration of the reduced rate of premium charged for this policy, the assured hereby agrees to maintain insurance during the life of this policy, upon the property hereby insured, to the extent of eighty (80) per cent of the actual cash value thereof, and it is mutually agreed that if, at any time of the fire, the whole amount of insurance on said property shall be less than eighty (80) per cent this company shall in case of loss or damage less than eighty (80) per cent be liable for only such portion thereof as the amount insured by this policy shall bear to said eighty (80) per cent of such actual cash value of such property.

When this clause is attached to and made part of a policy covering more than one item, or division, this clause shall be construed as applying separately to each and every such item or division. It is understood and agreed that whenever the loss or damage does not exceed five per cent of the insurance involved, the reduced rate clause need not be applied to the adjustment.

ELECTRIC CURRENT CLAUSE.

This insurance does not cover any loss or damage to electric motors, dynamos, lamps, switches, cables or wires caused by electric current, whether artificial or natural.

LIGHTNING CLAUSE.

Except as qualified by the Electric Current Clause mentioned above this policy shall cover any direct loss or damage by lightning (meaning thereby the commonly accepted use of the term lightning, and in no case to include loss or damage by cyclone, tornado or wind storm), not exceeding the sum insured nor the interest of the insured in the property, and subject in all other respects to the terms and conditions of this policy. Provided, however, if there shall be any other insurance on said property, this company shall be liable only pro rata with such other insurance for any direct loss by lightning, whether such other insurance be against direct loss by lightning or not.

Attached to and forming part of Policy No....of the.....
Insurance Company of.....
.....Agent.

THE COST OF PRINTING.

To the Editor: MARSHALL, MICH., Feb. 27, 1905.

There is a lot of talk through the trade papers about printers raising the prices of their product. There is no denying the fact that a raise in prices would be acceptable and appropriate at this time, and I would be glad to do my share toward accomplishing such a grand thing.

I am not one to criticize the good intentions or efforts of those who are trying to bring about any much-needed change in the affairs of printers; on the contrary, I am thinking that I am with them; but when changes are talked of, and so much, why are the methods by which they may be brought about ignored? We well know that prices of printing are too low, and hundreds of printers can not for the lives of themselves make ends meet. How can it be helped?

Talk about twenty-five per cent, thirty-three and one-third per cent, fifty per cent, one hundred per cent general or "dead" expenses! How many printers will acknowledge the statements as facts? How many will not laugh at us and say we are full of hot air?

I have had long talks (as long as they would stand for) with many printers about prices, how to get costs, etc., and I know (sad to relate) there are many who think it all tommy-rot and a waste of energy and money. They actually call it *expense!* Take the matter of systematic cost accounting before them; show them the idea; explain the results; what will you get in return? If you do not know, talk with some of your own acquaintance. You will not be long in finding out about where they stand. General expenses? There is no such thing, with them.

I have an incident in mind where I was put in competition with a printer of the class to which I am referring, for a hundred thousand typewriter letters — all black ink; printed on the cheapest good flat obtainable, about 5½ cents per pound, so there was no chance for a cut on the stock. I figured on running them four on on a cylinder; he had to run them one on on a platen. Notwithstanding, he quoted 30 cents per thousand under me and, of course, got the order. Can you figure that he made money? He has no system of accounting — does not *know* his costs. How about talking general expenses to him? It is true he has a small shop — does most of the work himself, but is not his time as valuable to him as any of our men at the same rate, to us? I think so.

Now, get it thoroughly into the minds of the small printers *how* to estimate; how to find their *costs.* If this is done, and done right, prices can not help but come up themselves.

Even then, when the idea is conceived that through one way or another prices may be made uniform all over the country, it would be well to do all you can to get over it and forget it, for just so long as human beings are constructed on the same lines they have been in the past and are to-day, no two men will figure alike, even under the very same circumstances. They don't in other lines of manufacturing, why in ours?

I repeat: get all printers to realize the necessity of knowing their costs, through a suitable system, and the difficulty of low prices will, in a measure, correct itself. This is the only way in which it will ever be done. All the talking we all can do will not convince the no-system printer that 50 cents is not enough for a thousand impressions or thousand ems of

composition. We must prove it — we will have to do something other than *talk*.

Teach these printers to estimate intelligently. They must know what each hour, or thousand impressions, or thousand ems of type, or thousand folds cost. If we can not get them to install a proper system of cost accounting, let us tell them how to estimate without a system. This is difficult, but it can be done, if they will read and study and apply.

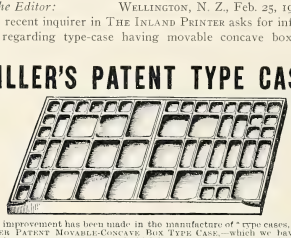
There is another question to consider: how to make each point for consideration so plain, so interesting and so accurate as to be applicable in each individual case. This is an opening for a new field of labor. Let us join in and help all to learn; we will all learn more in the doing.

There is no use of mincing matters, the situation exists and must be met. E. B. STUART.

MOVABLE CONCAVE BOX TYPE-CASES.

To the Editor: WELLINGTON, N. Z., Feb. 25, 1905.

A recent inquirer in THE INLAND PRINTER asks for information regarding type-case having movable concave boxes. I



AN improvement has been made in the manufacture of "type cases,"—THE MILLER PATENT MOVABLE-CONCAVE BOX TYPE CASE,—which we have introduced in our composing room, and which have received the unqualified approval of our workmen. The above cut will give some idea of the "lower" case, a short description of which will not be out of place. The first peculiarity of the case is that it is composed of FIFTY-FOUR SEPARATE boxes, which are placed together upon a common bottom; a narrow flange projects inward all around the top of the frame and from each side of the middle partition, covering the top edges of the boxes next to it, the boxes fit together at the top edges, but are slightly beveled toward the bottom, so that they may be readily lifted out and replaced. At a rough estimate, one-sixth of a full case is left in the corners of the boxes, and experiment has proved that gauging type out of right angles is not only slow, but a disagreeable job; compositors keep filled up as much as possible of this inaccessible space with type, and proprietors, especially of large offices, to insure the average speed of their workmen, provide in every purchase double, and often triple, the surplus necessary with each font of type. At least one-half of this rarely-used residue, by the use of these concave boxes, can be dispensed with, which alone, when the cost of type is considered, is an important feature, as well as insuring a more even wear of the type. The concave case is a benefit to both proprietor and printer; to the former by reason of the saving in the weight of the font that need be purchased, and in wear and tear from avoidance of shaking the cases; and to the latter from convenience in picking the type, saving of time in the "shaking" and, "scratching," and in better health in having clean boxes, and escape of deleterious dirt and dust that accumulates in the old-fashioned flat-bottomed contrivance.—*Chicago Tribune* of Nov. 1st, 1879.

PRACTICAL newspaper men who have witnest the great improvements in all branches of their business during the last few years have often wondered that the inventive spirit has not seen in the old type case, in which but slight changes have been made since 1535, something worthy of improvement; but inventors appear to hav never thought it worth their attention, or if they did, that improvement was beyond the reach of possibility. Recently, however, a very successful effort has been made in that direction by Messrs. Stalter & Shaw, Sandusky, Ohio, who hav severed a patent case called THE MILLER PATENT MOVABLE-CONCAVE BOX TYPE CASE, which is now being used in the Chicago *Tribune*, A. N. Kellogg's Auxiliary Publishing House at Cleveland, and other large establishments, and has received the unqualified approval of the workmen in the various offices. The most important distinguishing feature, and one which will commend it to every newspaper publishers, is the economy of type. The sides and bottoms of the MILLER CASE being concave in shape the type continually drops to the center, and the compositor can go on picking from the center of the box until it is emptied. The printer is not obliged to stop to shake his case or to scratch the type out of the angular corners, often injuring it by breaking off the fine lines of the face. There ar many other advantages which will be readily observed upon a trial of the cases.—From A. N. Kellogg's Auxiliary Sheet.

THE MILLER PRINTER'S CASE is certainly bound to supercede all others now in use. The printer who sets type from one of these cases experiences no trouble from the packing of letters, and can pick up type more easily and with greater rapidity than he can if he uses the old style of case with square boxes. Then the boxes being separate he can "lay" his case to suit himself. When working with a low case he will have experienced no trouble in picking up the type, as the letters will naturally collect in the center of the boxes, so that the printer will not hav to pick around the sides of them. This is an invention which we can heartily commend to the craft.—*Sandusky* (Ohio) *Daily Register*.

For Sale by SHNIEDEWEND & LEE,
Electrotyper, XII 1880 200-202 Clark Street, Chicago.

enclose an advertisement cut from the *Electrotyper* of 1880, twenty-four years ago, illustrating a pattern of type-case of the above description. The invention has some good features — personally I like the idea of removable and interchangeable boxes — but it evidently did not answer expectations, and instead of "superseding all others now in use" seems to have been quite forgotten. R. COUPLAND HARDING.

NOTE.— The movable boxes were open to the objection that transpositions were frequently made, either carelessly or maliciously, and the boxes were also occasionally taken for leaders, etc., and complications resulted that decidedly favored the standard form of type-case.— EDITOR.

ARE THESE CONDITIONS PREVALENT?

To the Editor: LEAVENWORTH, KAN., March 6, 1905.

In almost every number of your journal, in the "Machine Composition Department," bobs up the question, "What constitutes a fair day's work, setting eight-point solid, thirteen-em slug, caring for your own machine and with all kinds of copy?

I do not notice inquiries as to a fair day's work on nonpareil, agate or minion. Few papers, outside of the cities, use these sizes. Country papers almost invariably run to brevier face on either eight or ten point slug. So I infer that many an operator-machinist is considerably puzzled as to what should be called a fair day's work on the average country paper maintaining a Linotype.

It is a hard question to answer satisfactorily, when one takes into consideration the varying conditions in country newspapers. Take any considerable city, whether union or not, and one never hears any demand for a definition of a "fair day's work." Conditions are not at all the same as in the country.

Now, why can not THE INLAND PRINTER set forth, editorially, what the editors and publishers would consider a fair day's work from an operator-machinist were they in control of a country daily? They should be qualified to speak. Wage considerations may be left out of the calculation, as they vary so greatly all over the country. But, given a Linotype, a country newspaper, an operator-machinist: What output would the editors and publishers of THE INLAND PRINTER be *satisfied* with? What hours would they expect their operator to work? Would they expect to pay him overtime after a certain number of hours' work? If not, why not? If yes, would they pay time or time and a half?

The writer of this letter is inclined to believe that too many country newspapers install Linotypes with far too little knowledge of how to get the best results from their use. At least, this has been my experience in the only three country newspapers I have ever worked on.

While working in a city office — an afternoon newspaper — I never had the slightest doubt that I was doing a good day's work. If I had not been, I would have been let out. On this paper I held the only nonpareil machine. All "wants," markets, tables, shipping news, legal notices, etc., of course, came to my hook. Some matter went solid and some leaded. Seven or eight changes of liners during the day was usual. During the entire time I was on that paper — some couple of years — I averaged from fifteen hundred to eighteen hundred lines, linometer count; say thirty-eight to forty-six thousand ems for the eight hours.

For many reasons I have always preferred living in a small place; and despite two previous and disastrous experiences on country papers, when an opening offered at my present location I accepted it, though it meant night work instead of day; the pay was the same (and I have no complaint to make on the score of wages); the hours, I was told, would be from 7:30 P.M. to 2:30 A.M., besides an hour or an hour and a half in the late afternoon — say 4:30 to 6.

I must confess I was not favorably impressed with the looks of the office when I arrived. There seemed to be an utter lack of anything like system. But I had taken the place

and settled down to make the most of it. The machine had just been set up — a spick-span new double-decker, eight-point in the upper and six-point in the lower magazine. The paper was an eight-column, four-page one, and the "hole" often considerable. Though a practical machinist, this was my first experience with the double-decker, and I so informed my employer.

In taking this position I figured that conditions were going to be radically different from what I had been experiencing in the city. I do not believe in working with one eye on the clock; I am always willing to do a little — and a good deal — more than I am paid for. I do not like to ask overtime for every odd half-hour I may work outside my regular hours. We have often lost half a night through lack of power; sometimes the gas would be shut off for a time. Whenever this has happened, I have buckled down to it and worked, sometimes till 6 in the morning. I never asked nor expected overtime for such extra work. Sometimes the machine has "bucked" and lost me an hour or more, on occasions several hours, during a night. As there was no mail to catch until 8 in the morning, I gladly worked overtime to make up for such lost time. This, too, without charge.

Now, to the conditions which are at the root of this communication:

My copy is good, so far as legibility is concerned; nearly all the local matter is typewritten (rare thing in a country office) and our "telegraph" is reprint from the city afternoon papers, which come in on an early evening train. Some matter is telephoned in from the city after midnight. Under these conditions it should be an easy matter for a good, average operator to do better than four thousand or five thousand an hour, even on brevier. But — copy does not come in. Up to very recently it was a nightly occurrence for me to run out of copy six, ten, a dozen and more times in a night. Sometimes I would only have to wait five or six minutes for more copy; often the night editor (there was only *one*) and the proprietor would be out of the office, and I would shut off the power and wait fifteen minutes, half an hour — on more than a few occasions an hour — before I had copy. Sometimes that would happen two or three times in the course of the night. It is unnecessary to sum up the amount of time this would lose me; any operator will see what I was up against. The office never made any allowance for such lost time; it was me to make up for it by working later. No pay for it, though I asked time and again. It was simply a case of my making up that lost time or "throwing the paper down." I made it up, because I did not choose to be placed in the light of refusing to do the work. And the more of that sort of thing I did, the worse conditions grew.

I was not the only sufferer. The entire night "force" in the composing-room consisted of myself and the make-up. The latter distributed and set heads, corrected galleys, sometimes had to set a late advertisement, proved galleys, fed the first run, washed forms, fed second run. With plenty of copy he usually got to press on the first side at 11. With the slow, old press it was an easy two hours' job to run off each side.

Copy would be sent in all the early evening for the *last* side; sometimes there would be four or five galleys of matter set to go on the last side and only a galley for the first side at 11 o'clock. Often forms for first side would be all ready to lock up at 11 and proofs would not be read until long after midnight. Articles were sent in without heads, and the heads written after the last proof for the night had been read and sent out. As a result, the make-up was usually lucky to get to press at 5 in the morning. He did well to get home at 6:30.

To get back to strictly machine matters; soon after I came on, advertisements were largely set on the machine. As nearly all advertisements were changed during the daytime, and as I was the only operator in town, it became the custom to send for me at any time between noon and 6 P.M. to set advertisements, and often such jobwork as could be set on machine. I never received pay for such time, nor was my night's work cut a minute shorter. I am afraid to say how many times I have gone to work at 1 or 2 in the afternoon and quit composition at 4 in the morning. My work was not done then, either. I cleaned machine and spacebands and did any other necessary work on the machine. Sometimes a job would be left on the hook, with orders to set it on machine so job man could get it the first thing in the morning.

Back to the copy matter: I am an operator, and paid as such; it is nothing to me *what* I set, or in what order. But should I be asked to stand around idle for a total of an hour or two because there was no copy for me and then work an hour or two later without pay or thanks to make up lost time?

This is a small town; it is not often that anything happens after 8 or 9 in the evening. Why can not local be all in by, say, midnight or 1 o'clock?

Just now the "hole" takes an average of thirty-six thousand to thirty-eight thousand ems solid brevier. I have, time and again, set that in seven hours' actual composition right here. But it is usually spread over nine or ten hours' time.

Well, I recently "kicked" on this waiting for copy; kicked so hard that a "reform" has been effected. The night editor now sees to it (with occasional lapses) that I am kept jammed with copy. But I am not sure where the "reform" comes in. Under present conditions a big bunch of reprint "telegraph" is stuck on the hook whenever the night editor goes out. I plug away at it industriously. The "hole" is nearly filled — lacks half a galley, and half an hour to my (supposed) quitting time. In comes the night editor with copy for three galleys of *local* matter. *Local* matter has to go, of course. So I work an hour or so overtime, free gratis, for nothing, and have the pleasure of seeing the make-up dump a galley or two galleys of the reprint "telegraph," set earlier, down the chute to the melting pot.

Sometimes he does not do that. A judicious selection is made of advertisements that may be left out without notice and a galley or two of them are lifted, all the type set is used and I am slightly happier — but what of my overtime? I do not care what is done with matter I set during my regular hours — if the office likes to throw it away, it is their lookout. And if they pay me overtime it is the same. But is there any operator who can work an hour or two overtime, without pay, on top of a long night and then complacently look on while the make-up dumps a couple of galleys of his matter down cellar? *I* can not.

Now, personally, I do not believe there is a better employer on earth than the man I work for. He is *white*, and he is a friend to tie to. I am under obligations to him in many ways. I hate to go to him and "kick" about hours, or to ask overtime pay. But he either can not or will not see conditions as they are. There is no attempt made to better the system. We have all given up trying to do it. (I refer to the composing-room force.)

I think, however, that my employer is NOT satisfied with the output of the Linotype.

This brings me back to the original question: What is a fair day's work under such conditions?

I might add that in addition to all these copy troubles editorial is set leaded and there is often some nonpareil to go solid, with the balance of the paper brevier solid. There *has* to be one or more changes of liners, which, of course, means still a few minutes more lost in the actual change — and anywhere from ten minutes to half an hour waiting for the proof, if it so happens I can not go ahead on the other side of the mold.

What does THE INLAND PRINTER think of it? I think I am going to quit as soon as I see a good opportunity to get work elsewhere.

A. B. C.

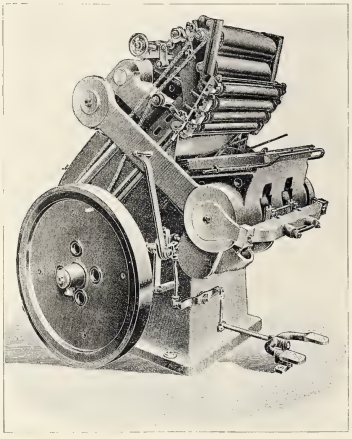
IF thou bearest slight provocation with patience, it shall be imputed unto thee for wisdom.— *Economy of Human Life.*

Written for The Inland Printer.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

THE stories of depression of trade in 1904 are emphasized by the facts to be given in an article that is being prepared for the next number of the *Labour Gazette*, which is a publication issued under the authority of the British Board of Trade. It traces the downward movement in employment back to about the middle of 1900, from which time trade has gradually become worse. During 1904 returns relating to about five hundred and seventy thousand members of trade unions show that the mean percentage of members



MINERVA EMBOSSING PRESS.

unemployed at the end of each month in 1904 was 6.5, compared with 5.1 in 1903. These figures for 1904 form the highest percentage since 1894, when the proportion was 6.9 per cent. But although 1904 was so bad, there have been worse years, 1879, 1884 and 1887 being very bad; but following each of these periods of depression there has been an improvement culminating in years of good employment, and such a period is being anxiously looked forward to in the present year. The employment returns for January were much better than in December, so that the expected recovery may have begun to take place.

The trade disputes during 1904 were comparatively few; fifty-eight movements, directly affecting 15,338 persons, were settled in favor of the workpeople, while 161, directly affecting 21,332 persons, were settled in favor of the employers, and 105, affecting 16,229 workpeople, were compromised. In fifty-six disputes, affecting 6,803 workpeople, the employers were successful in replacing the workpeople, and in twenty-six disputes, affecting 12,205 persons, work was resumed by the workpeople without negotiations. The number of disputes settled by conciliation and arbitration was twenty-three, in which 5,902 workpeople were involved. These figures, of course, apply to all trades, the figures for the printing and allied business not being directly obtainable.

A new embossing and gold-blocking press of a very powerful character has been introduced to Britain from Germany, and a first machine is at present on view in London. It is built by a firm in Berlin and is of a most solid construction, the platen being capable of taking a sheet about 16 by 23 inches and embossing the full-sized surface. Some excellent examples of high-relief work have been executed on the press, and to show its amazing powers, sheets of tin and of thin sheet iron are fed in, and the work is equally well done on them as on the ordinary cardboard. For tin printers, who cultivate a business for fancy, embossed tin boxes, the new press will be found extremely useful, while it can be used by bookbinders and others for gold-blocking purposes. Special features are the speed at which it can be worked and the ease of feeding, the platen opening clear away from the machine and lying horizontally in front of the operator while it waits for the feed.

A year or two ago a German inventor resident in London invented a multicolor press of a simple character that was capable of printing in as many as eight colors at one operation. The model shown at the time occupied somewhere about the space of an ordinary foolscap platen press, and the size of paper printed was about 12 by 15 inches. The principle of the machine was a rotary one, and the simplicity of its construction was such that the inventor expected to be able to sell it to the trade at about $300, or just about the price of an ordinary platen press. Financial difficulties, however, prevented the machine being put on the market, but within the last few days the inventor informs us that these have been overcome and he expects to be able to begin the construction of the press at once. This color machine is really a marvelous one and can print either from type forms or from blocks, some excellent small posters being worked off at a rate of over one thousand an hour, printed in eight colors. Should the press be put on the market it will doubtless have an extensive sale, and some wideawake American press builder ought to secure the rights for the United States.

Whatever it may be with American printers, the British printer is certainly well provided with type washes, and during the last few weeks no less than five new type-cleansing materials have been put upon the market, many of them under fancy names, such as "Zobax," "Typol," "Washemof," and designations of a like character. Some of them are clearly forms of wood spirit, while others are guaranteed to contain neither lye nor spirit in their composition. One thing, however, is certain, a rosy future can scarcely be predicted for such preparations, as the average printer prefers to stick to his ordinary potash lye with an occasional dash of paraffin, benzin or turpentine when he has an extra stiff ink, such as poster red, to remove from his rollers.

The agency for the Cottrell press, which was formerly held for a considerable number of years by Mr. M. P. McCoy, of London, has now been taken over by the Canadian American Machinery Company, a firm with premises in Bouverie street in that city. The Canadian American Company is a sort of printers' universal provider and can supply almost any class of machine for the printing and allied trades. One of their specialties is the "Eclipse" folder, of transatlantic build, which is meeting with great success here, especially in one form that folds, pastes and cuts newspapers. This is being installed by many provincial and other papers with small circulations, and is said to work extremely well. The manager of the concern is Mr. Johnston, a gentleman well known in connection with American machinery in England, and at one time connected with the Thorne and the Empire composing machines.

British postage stamps have for a number of years, since somewhere in the early eighties, been printed from typographic blocks, but previous to that and from the introduction of the postage stamp by Sir Rowland Hill, in 1846, the firm of Perkins, Bacon and Co., Limited, had the monopoly of this business, and while the work was in their hands British stamps

were printed direct from engraved steel plates. All philatelists to-day are aware of the beauty of the older stamps and the uncouth, coarse appearance of those that are now issued. The firm of Perkins, Bacon & Co., curiously enough, was established in London by an American gentleman in 1819. Mr. Perkins had a method of engraving on steel and of reproducing the original as many times as was necessary, and this he brought to England just at the time when postage stamps were about to be introduced, and the contract was awarded to him by Mr. Rowland Hill. On the British stamp printing being taken over by another firm, that of Messrs. Thos. De la Rue & Co., the Perkins-Bacon firm set themselves out to cater for the postage-stamp printing of foreign governments, and also for bank-note printing, and up till now have continued to execute this class of work. About a month ago they entered into occupation of handsome new premises in South London, where these two branches will be carried on. At present they have orders for over twenty millions of stamps for the Greek government, and they are printing bank notes for many colonial possessions, and also for the banks in Scotland and Ireland. A visit to their works brings out the fact that nearly all the machines used are of American manufacture, among them being a special appliance for preparing the steel plates for printing from a single die. Let us say in the case of a sheet of postage stamps, containing perhaps one hundred to one hundred and fifty different impressions, one original die is cut in soft steel, then hardened; the reverse die is made by pressure in the machine under notice. This is in its turn hardened, and from this second die, which is in relief, the whole of the intaglios on the printing plate are made.

The London Printers' Readers Society, or as they prefer to be called, the London Association of Correctors of the Press, have just issued their twenty-first annual report, which shows that for the first time in the history of the association the total receipts amounted to over $5,000. In round figures the receipts were $5,355 and the payments $3,185, showing a substantial gain on the year of $2,170. Ten years ago the total funds of the association were under $350; now they stand at $7,725, a striking proof of the financial progress of the association. The general fund, despite the extra expenditure, increased by $105. As the benevolent fund has no regular source of income, it is not surprising that its balance diminishes; but it may be hoped that the result of the next dinner will help to swell the capital of this most useful adjunct of the association's work.



ST. WILLIAM'S COLLEGE, YORK, ENGLAND.

The London master printers are becoming more alive to their own interest, and the other afternoon a special meeting of London master printers was held at Stationer's Hall, at which it was resolved to promote, assist and protect the interests of the printing and allied trades, and to assist or indemnify, at the discretion of the executive committee, members of the London Master Printers' Association, or others, who, in the opinion of the executive committee, were promoting, assisting or defending the interests of such trades. At the same meeting an emergency fund was inaugurated.

There is one branch of printing that is very little cultivated in London, that is collotype. Many firms have made a start on this branch and after a time have either given it up or gone into bankruptcy, and its total extinction in London has been very often predicted. Some few houses can work the process, but the bulk of the work required in Britain is done on the continent. To simplify collotype printing, a short time ago a modification, termed "Sinop," was introduced and

was mostly taken up by amateurs, but now the inventor has made several improvements in the "Sinop" method, among them being the production of a plate that will keep indefinitely, and can be sensitized when required for use. The coating material, which is sold at a moderate rate, offers no difficulty to the platemaker, as he simply follows the ordinary practice of coating and drying; the exposure of the plate is quicker and the progress of the image can be readily judged. The inking-up is easy, and the whiteness of the film enables the



A CITY STREET IN LONDON.

effect of the inking to be readily judged. Only composition rollers are required for inking, whether on press or machine. The speed of printing will seem incredible to those accustomed to the slowness of the present collotype process. The inventor has obtained a speed of nine hundred per hour.

A fruitful source of work to the British printer is the craze that has seized hold of the municipal authorities at the coast and watering places for advertising their particular towns as pleasure and health resorts. Last year the seaside town of Worthing spent $1,750 in this way, and this is what the authorities got for the money: Six thousand pictorial posters, which were displayed at railway stations; 265 advertisements in London daily and other papers; one thousand pictorial postcards, showing the town's average sunshine and the purity of the water — these were posted to medical men in London and its suburbs; three hundred circulars were sent out with information about the place; four thousand guide books; six thousand holiday handbills, with announcements of entertainments and attractions; some thousands of photographic stamps and other literature.

The Isle of Man authorities have advertised the resort in the island for many years, and now they are making a pressing appeal to the ratepayers for a higher grant for the purpose of more effectually carrying out the work. The amount spent last year in advertising was $8,750, and this year they ask for considerably more. The effect of this advertising was that last year 384,000 persons visited the island.

While writing of advertising, a clever dodge of a London coal dealer may be noted. It was announced a few days ago in the papers that several bombs had been used in Paris with the intention of blowing up persons or buildings. The London dealer took advantage of his opportunity and prepared a number of imitation bombs, which he left lying about on window sills and on doorways; several of these were discovered and handed over to the police, duly taken to the station, placed in a pail of water and then carefully opened, when in the inside a few small pieces of coal were found with a little handbill stating, "If you wish to get warm cheap, buy your coals from so and so"— here followed the name of the enterprising vendor. He received a gentle hint from the police to stop this method of advertising.

There has been considerable correspondence in the London papers, especially the *Standard*, on the subject of copyright with America, and a great number of eminent authors have been airing their views on the subject, the general feeling being that while Americans have a perfect right to maintain their present copyright regulations, the members of the printing trade in Britain feel very strongly that they should be placed in the same position as their American brethren, and that no American books should enjoy copyright unless set up in England. A letter from Mr. Charles Duguid, city editor of the *Morning Post*, on the same subject, affords a curious index to the protective leaning of the *Standard* in the hands of its new proprietary. He wrote: "Like many of your correspondents, I have suffered much from American pilfering of my books; I have seen the result of my work sold broadcast there and here without the slightest acknowledgment to its real author; I have appealed to my publishers and have been informed that there is no remedy. But I certainly can not agree in the idea put forward by some of your correspondents that there would be much remedy in compelling me, by a protective tariff, to pay a higher price for such American books as I desire to read. There is a homely saying as to cutting off your nose to spite your face." To this letter was attached the following note: "A portion of Mr. Duguid's letter appeared in our issue of the 14th instant, but the concluding paragraph, printed above, was inadvertently omitted.—Ed." As a fact, the letter printed in the *Standard* on the 14th ended with the words "no remedy," and thus Mr. Duguid would seem to have been in favor of protection.

A PURIST.

The announcement that Senator Penrose, of Pennsylvania, has introduced a bill for the preservation of the English language is sure a hot one right off the bat. The general impression, at least on our beat, was that when it came to handing out the English language in a manner that was dead right we were pretty fly guys. Not only the preservation, but the amplification of the English language has always been the long suit of the American people, and no matter how fast new bunches of it were sprung we are always dead next in a minute. What the Senator's game is we can't see from here, but we can give him a quiet tip that we're for the English language from soda to hock, and that if we can give him a lift at this graft he won't find any of us with cold feet. That is, of course, if it's a straight deal and he really wants to do the right thing by the lingo that we are all so proud of. But if it's anything else, he wants to keep his eye peeled. We've a hunch that any man who tries to monkey with our mother tongue for political purposes is going to get in the neck all he has got coming to him. We of Indiana, where, perhaps, in politics and literature, we use as much English language per capita as in any other neck of woods in the country, certainly won't stand for anything that gives the language the heavy end of the log. If there is anything we are touchy about, it is our English, and whether it is being used for the hot air of a political gabfest or the perfectly lovely resolutions of the Local Council of Women, we want it kept straight and used without any marks on the deck, and it will never lack for a gang of husky guys to see that it doesn't get the worst of it. Us for English, pure and undefiled, and oodles of it.— *Indianapolis News.*

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

THE passing, by our Reichstag, of the seven new commercial treaties between Germany and Austria-Hungary, Italy, Switzerland, Belgium, Roumania, Servia and Russia ends an extended period of uncertainty and dissatisfaction. True, our exporting manufacturers complain bitterly of the aggravated position in which they have been placed by the treaties, which have avowedly been made in the interest of our agrarian parties who — by the complicated electoral system of the Prussian Diet — possess the majority of that parliament, while according to the relation of agricultural and municipal votes they should be far in the minority. Well, the fact is that our new protective customs tariff has been passed and will be in force for at least twelve years, to commence on February 15, 1906. It is to be hoped that the negotiations with the United States, referring to a new commercial treaty, which are reported to have begun some time ago, may be hastened. The prevailing customs relations between the United States and Germany are based upon the special agreement of July 15, 1900, by which the old Prusso-American treaty of 1828 has been modified. The present agreement stipulates that the United States concedes to the German Empire all concessions granted to France, Italy and Portugal, while Germany, on her part, concedes to the United States the preferential rates of the prevailing customs tariff. Consequently, the United States at present enjoys the privileges of the most favored nation; but it goes without saying that this state of things will not continue after the seven new commercial treaties, mentioned above, take effect. Consequently, it is expected that the German Empire will discontinue the agreement of 1900 with the end of this year by a three months' notification. It will be the duty of our diplomats, therefore, to negotiate a new treaty in time to take effect not later than the other treaties mentioned before. In the meantime, American manufacturers will do well to note the date just mentioned, February 15, 1906, as the markstone in German custom policy; the present low rates — such as 75 cents per one hundred kilos (220 pounds) machinery of steel — are sure to be greatly increased after that date.

The prosperity of the German printing trade is best shown by the annual report of the Printers' Union, just published. It records that out of an odd forty thousand members, not more than three per cent have been idle throughout 1904; 707,796 marks ($168,520) had to be paid to unemployed members during the whole year, against 785,656 marks ($187,060) in 1903. And since New Year things have apparently improved; at present there is not a single unemployed printer registered at the joint labor office at Berlin, against the usual average of three hundred, which in dull seasons occasionally reaches six hundred and more.

Although the German printers' scale now in force remains valid until December 31, 1906, both parties are preparing for a new settlement. The journeymen have succeeded in pushing their organization to an extent never before attained, and claim to embrace about eighty per cent of all printers. Their treasury, benefited by the comparatively low number of unemployed, keeps on growing, aggregating some $1,250,000 already. The employers, on their part, are busy in organizing all over our empire, since the last annual meeting of the German Typothetæ at Strassburg approved of a reorganization which offers many inducements to the smaller employers that heretofore resented an organization. The Typothetæ has divided the large main district organizations into numerous smaller sections endowed with as much independence as is compatible with a powerful executive board, and this scheme seems to work successfully, too, for the number of employing printers joining the ranks of the organized Typothetæ aggregates three thousand, employing about two-thirds of all organized printers.

There is no doubt but that the German printers will imitate the example set by their American brethren in asking for the eight-hour day; but it is quite certain that this demand will be strenuously opposed by the employers, who argue that not even yet, three years after the present scale has been introduced, have they been able to get any marked advance on the price of printing prevailing in 1901. Indeed, the organization of the Typothetæ here in the first place aims to obtain fair prices for their work, and to that end no effort is spared to enlighten stubborn price-cutters as to the folly of their business principles. Much good has been done in this direction, no doubt; but a good deal more has to be done yet.

Our pressmen complain of their bad position as settled by the present scale, and have formed an internal union in the greater Printers' Union for the purpose of fighting for themselves during the coming negotiations. In the first place, they demand the one-press clause, i. e., that no pressman be obliged to attend to more than one machine; besides, they want a diminution of the apprentices' scale now adopted, and last, not least, they want shorter hours and more pay.



WHITCHURCH, NEAR LONDON, IN WHICH HANDEL WAS ORGANIST.

The proofreaders also feel badly neglected, because their work is not mentioned at all in the scale, and consequently they are paid hardly better than regular case hands, although their work is undoubtedly far more trying and imposes more responsibility, while it requires infinitely more learning. Their claim for better recognition therefore has much sympathy.

Authoritative supervision is not wanting here. Only last week a master printer in Dantzig, who was convicted of employing half-a-dozen apprentices and no journeyman at all to take care of them, was sentenced to dismiss all his

apprentices and will not be allowed to engage any more of them within six months, after which time he may, if he behaves well, be permitted to hire at most two apprentices.

According to the German postal regulations, newspaper publishers are prohibited from delivering their papers through their own carriers outside their town limits, the idea being that our postoffice is to be the only contractor for newspaper transmission abroad. Consequently, the American and British method of special newspaper trains would not be applicable in our country. Permission is granted to newspapers to distribute their published copies within ten miles of their publishing office if they employ special messengers for the purpose. The *Berliner Morgenpost*, the daily boasting of the largest German circulation of over three hundred thousand copies, was indicted recently for evading the regulation just mentioned. It was ascertained that their special messengers had also been distributing regular copies of a paper which, though published by the same firm, is partly controlled by another concern, of which one shareholder only was not also partner to the *Morgenpost*. This evidence sufficed to inflict a penalty of $2,500, $850 and $1,750, respectively, on the employees under indictment, those figures representing fifty times the amount of postage that would have been due if the copies had been carried through the mails.

The treasurer of the German Woodengravers' Union committed suicide after embezzling $3,700, nearly one-half of the total funds of that organization, which, in consequence, got into a very aggravated situation, the more serious as this trade is laboring under the steadily growing competition of half-tone engraving, and because the wood engravers were just preparing for a movement for better pay and shorter working hours. It is very likely that under these circumstances the trade will have to postpone its action.

An important invention has been patented to Mr. Gustav Fischer, director of the large electrotype foundry *(Galvanoplastik)* in Berlin. It is designed to do away entirely with blackleading and wax molding heretofore indispensable for electrotyping. The process merely consists in impressing soft-lead plates, about one-eighth inch thick, into the half-tone or type form to be reproduced. The lead plates are specially prepared on their reverse side so as to receive an exact intaglio impression of the matter to be reproduced, deep and sharp, by means of an ordinary hydraulic press; small sizes may even be molded in any strong platen press. The mold thus produced is ready for use in the electric bath, which is heated to a certain degree in order to accelerate the deposit, which is much harder than by the ordinary wax-mold process and obtained within half an hour's time. I have examined a number of samples and can not help stating that the results are most satisfactory. Needless to say, the new process is readily adopted by many firms who appreciate the enormous saving of time and of material. Some newspapers even contemplate using the Fischer "Galvanos" instead of stereotype plates for their daily issues. The lead mold may be used repeatedly.

Electricity is gaining rapid headway as motive and lighting power, even in smaller towns, but it appears that it is not safe to rely upon it without reserve. A newspaper publisher at Stendal was just about to start his rotary for his Sunday edition, recently, when the electric current was suddenly interrupted by the breaking of a subterranean cable at a spot that could not be detected for some hours. In his distress he promptly telephoned to a machine factory in the neighborhood, ordering them to supply as quickly as possible a locomobile in running order. The machine man was fully up to the emergency, and within an hour's time the locomobile, with full steam up, was driven into the back yard of the printing-office. In the meantime, holes for the belts had been broken into the walls, and after ten minutes' more the rotary resumed its work, the paper being finished with hardly any delay. Less fortunate was a printer at Reichenberg last week, who believed he was fully insured against accidents of that sort by keeping full duplicates of his whole plant. He has therefore two rotaries, two electric motors and even two separate cables connected with the street car circuit. In his case, both cables were interrupted at the same time, just about midnight, after all his men, except, of course, the men in attendance in the pressroom, had quit work. No power being available under the circumstances, he was obliged to resort to flat-bed presses. Accordingly the forms were stereotyped over again to suit the ordinary presses, all employees that could be reached fetched out of their homes and called to work, and thus, like in the olden times, the paper was printed on single presses, compositors feeding or turning the fly-wheels. It was nine hours before the paper could be finished in this manner, including the folding, that had also to be done by hand! This experience prompted the proprietor to at once order two dynamos to be used in similar emergencies.

The art preservative always presents interesting features to educated people. Even the members of our reigning families manifest great interest in the development of our trade. Only a few weeks ago two archduchesses of Austria visited the Imperial Technical School for Printers at Vienna, and last week the King of Saxony inspected the large works of the well-known printing establishment of F. A. Brockhaus, in Leipzig, which is going to celebrate its centennial on October 15 instant. The firm is renowned, not only for its standard encyclopedias, but also as the German publishers of Stanley's, Nansen's and similar important books. It is one of the most esteemed publishing houses in Germany.

The town council of Bunzlau (Silesia) seems to belong to those parties who do not believe in fair prices for printing; at least it was convinced that the local printers were trying to overcharge the town when submitting bids for the annual reports. Consequently, the magistrate invited an outside party to submit bids for the contract, but received a reply to the effect that the work in question could not possibly be done cheaper abroad than in Bunzlau itself, and that, besides, it would appear unfair to neglect the local printers and taxpayers.

Ridiculous was the behavior of the town council of Blankenhain, a small village of Thuringia, recently. It appears that the town council omitted to pay due respect to the demise of the grand duchess of Saxe-Weimar, and the editor of the local paper called attention to this fact, moreover treating it as an excusable oversight. Even this mild criticism aroused the wrath of the council, who resolved that the editor should be doomed. Taking advantage of his notice that he was unable to longer print the official advertisements for the paltry sum of $30 annually and wanted $38 (the actual value aggregating $175), they decided not to extend his contract, but to invite another enterprising printer to settle in that town with the obligation to publish a paper and print the official advertisement for $30 a year.

BILL NYE'S COW ADVERTISEMENT.

Bill Nye, the humorist, once had a cow to sell, the story goes, and advertised her as follows: "Owing to my ill health, I will sell at my residence, in township 19, range 18, according to the government survey, one plush raspberry cow, aged eight years. She is of undoubted courage and gives milk frequently. To a man who does not fear death in any form she would be a great boon. She is very much attached to her present home with a stay chain, but she will be sold to any one who will agree to treat her right. She is one-fourth Shorthorn and three-fourths hyena. I will also throw in a double-barrel shotgun, which goes with her. In May she usually goes away for a week or two and returns with a tall, red calf with wabbly legs. Her name is Rose. I would rather sell her to a non-resident."—*Batten's Wedge.*

Written for The Inland Printer.

AUSTRALASIAN NOTES.

BY A SPECIAL CORRESPONDENT.

THE printing trades of the Australasian commonwealth have been fairly brisk during the past few months, but the continued installation of typesetting and linecasting machines has tended to keep the unemployed list of the various unions unusually large, and with but little hope of a brighter outlook. Most of the displaced hands are drifting out of the business and trying their skill at other callings, but they find the fight a pretty stiff one, owing to their past environment handicapping them with the hustlers who have been battling all their lives in the open market.

The old "hand setter" is becoming but a memory in most of the larger cities where the Mergenthaler has now been established over ten years. His lot is indeed a hard one. Never provident, he is now, in his fifth or sixth decade, an object of pity and charity, besides being a heavy tax on those of his chapel companions who have held their situations, and remember him as he was in those halcyon days when quip, joke and laughter intermingled with the "pick and click of the types in the stick," until the last take was dropped and all hands hied themselves to the nearest saloon to sample the brews. Whenever I drop across one of the old brigade my fancy jumps to that great tableau in Sheldon's "In His Steps," where the displaced compositor addresses the congregation and asks what has the world done for those that have been displaced so that production may be a trifle cheaper. That incident was one of the chief factors in the sale of that fanciful book in Australia.

The Eighth Triennial Conference of the Australasian Typographical Union was held at Adelaide last month, at which delegates from the various associations throughout the commonwealth were present. The report congratulated members on the freedom which they had enjoyed from serious disputes during the three years. Although relations had been strained between several societies and employees, they had been, in most instances, satisfactorily adjusted by the Arbitration Courts. An effort is to be made to introduce the union label. A design has already been registered, and it is hoped that legislation will be passed during the coming year to make its adoption universal in the various states. Among other matters discussed at the conference was the enlarging of the *Typographical Journal;* a superannuation allowance of 10 shillings per week after twenty-five years' membership in a union; that school books for each state be printed in the local state; that a traveling missionary be appointed to study the conditions of the trade in each state and give evidence before the Arbitration Courts. An attempt was made to establish a fixed scale for payment on Monotype machines. Keyboard operators are paid at present up to $17 for forty-two hours' work, while in most offices youths are employed on the casters at salaries ranging from $3 to $4 per week of forty-eight hours. It was proposed that a uniform rate of $17 for operators and $10 for casters should be the minimum wage throughout the commonwealth. Nothing definite was done pending a decision on the matter by the Victorian Wages Board. It was stated during the discussion that the experience of most users was that two keyboards would keep three casters fully employed.

It is only during the past few years that the Australian printer has taken much notice of the manifold advantages of the point, standard line and unit-set systems of typecasting. Although as far back as 1878 American type from the famous Philadelphia house of MacKellar, Smiths & Jordan was put on the local market, when they got a grip with those wonderful Japanese, Chinese, Egyptian and Assyrian borders and card ornaments, the main supply of type always came from the English and Scottish foundries. As each of those founders



GOVERNMENT PRINTING-OFFICE AT SYDNEY, NEW SOUTH WALES.
Courtesy *British and Colonial Printer and Stationer.*

adopted a different depth measurement, the type names of nonpareil, brevier, long primer or pica were merely empty titles for the various makes, for one brevier (eight-point) would be from one to one and a half points out in depth from that of another maker. Consequently it was fatal to mix the quads of different makers, while the mixing of the faces was altogether out of the question. The consequence was that once the product of a certain founder was put in, the printer was tied to it for life. During the past few years a change has come over the scene, mainly through a missionary visit by Mr. T. G. Nicklin, on behalf of the American Type Founders Company, and the vast amount of literature on the subject distributed by Mr. Walter Haddon, of the Caxton Typefoundry, London, who, having started his foundry some eleven years since, was enabled to adopt the American system throughout his extensive works. As a consequence of the facts put before them, most of our best printers are now firing out their no-point stuff and getting into line on the new principles.

The trouble is that although many of the other English founders proclaim that "all" their material is on the American point, some of them have a habit of palming off their old no-point stuff on the printer who is flat enough to take their word for it, and these printers are now in a tangle as to what is the correct point standard. I saw a font the other day that was purchased from one of the agents of an English founder that was no less than a pica short of the correct point measurement in a foot, and they sold it as being of correct American standard measurement.

There is only one typefoundry in Australia, and that is a small affair, using the old-fashioned casting machine of twenty or thirty years back, which casts letters with the tail attached. No original faces or designs are cut, the practice being to buy a font of some other founder's popular face and make electrotype matrices from it. However, as it costs but a trifle to register designs in the commonwealth, that avenue will be closed and punches will have to be either cut or bought.

We have several inkmakers here who devote most of their energies to the production of the cheaper classes of colors, but the industry is not an advanced science with them, and all the better class colors and news inks are imported.

Papermaking is also a bright hope of the future. There are certainly a few small plants that turn out browns and wrappings, and one that does a little in the way of coating papers, but the quality is of such a mediocre character that it can be truthfully said that the day of papermaking is not yet. Many tests have been made as to the suitability of Australian woods for the manufacture of news, but the only one at all suitable, the Kauri pine, possesses too much gum in its make-up to be suitable for printing purposes. At the present time the great paper manufacturing concern of New York does the bulk of the news trade, but, owing to an ill-advised plea of not being domiciled in Australia by their local agents, on being sued by a firm for $25,000 damages for breach of contract, the company looks like losing its grip, although they later on altered that plea. Our people resent one-sided contracts, and contend that if American firms enter into business competition in our midst, they should be prepared to be shot at the same as local concerns.

Prior to the merging of the various Australian states into the commonwealth, each of the six states fixed its own tariff. Some were on a free trade basis, others protectionist in their incidence. When the Federal Parliament was elected, one of their first measures was a tariff bill which gave a small measure of protection to local industries, with duties ranging from ten to thirty per cent. Among the articles enumerated that carried a duty of 3d. per pound was printed advertising matter, such as catalogues, price-lists, show-cards, posters, etc. The exaction of this duty has raised the ire of the English exporter, and he has been kicking up his heels in the English press, and even induced the great English Freetrade Cobden Club to petition our government to repeal the duty. Our printers, mostly protectionists, are up in arms and intend to resist the demand of the petition to their utmost, and in a recent issue of Sydney's leading daily their protest against statements contained in an extract from a London paper was championed by one of their leading lights thusly:

ENGLISH AND AUSTRALIAN PRINTING.

To the Editor of the Herald:

SIR,—I have been deputed by the New South Wales Printers' Overseers and Managers' Association to reply to a statement that appeared in your London correspondent's letter of December 31, under the caption of "A Tax on Printed Matter," which our members consider a reflection on the skill of Australian printers. After referring to the Australian tax of 3d. per pound on advertising matter, the paragraph states:

"One letter of protest which I have seen contains some vigorous criticism of Australian printing. The self-same 'blocks,' according to the writer, give entirely inferior results in Australia from those previously obtained from them in London. So it is imperative that the catalogues — at least such catalogues as this firm desires to distribute — should be printed here."

I have discussed this statement with several of Sydney's leading printers, and it is in violent conflict with the letters shown me by such of them as have executed catalogue and other classes of fine printing for both English and American houses since the imposition of the duty complained of. One well-known American manufacturing firm in a large way of business wrote that the catalogue of fine half-tone blocks (supplied) printed for them by a Sydney firm was not only an exceedingly well-executed piece of work, but undoubtedly superior to a similar job from the same blocks which they had had printed by one of the most famous printing-houses in the United States.

Perhaps the "self-same blocks," referred to by your correspondent had had large "runs" printed from them prior to being sent to Australia, and may have "rounded on the edges and filled in the tones" at the end of the English run before being sent here.

Given the same blocks, ink and paper, there is no reason why Australian printing should not equal, if not be superior, to that of England, for while printers in the old country mostly use a type of machine with inferior printing power, weak cylinder impression, and more or less uncertain register, many of the better-class houses in Australia have two-revolution machines of the Optimus, Phoenix, Cottrell, Hoe or Miehle patterns, which are infinitely superior for printing the finest half-tone blocks, to the stop-cylinder Wharfedale generally in use in England. The pressmen employed by our best houses are admitted by such high technical authorities as THE INLAND PRINTER (America) and *British Printer* (England) to be equal in artistic skill to those of England and America. As a matter of fact, a three-color job recently reprinted by the students of the printing classes at the Sydney Technical College is an infinitely better finished production than the original impression in one of England's best printers' journals printed there as a specimen of high-class tri-color work.

The 3d. per pound duty on printed advertising matter may be "iniquitous" to the home exporter of catalogues, but surely not more so than the twenty per cent duty on ink, strawboard, etc., which the Australian printer has to pay, while the foreign-made book containing those essential articles of manufacture comes in duty free.

I am etc.,
JAMES A. BURKE,
January 20. N. S. W. Printers' Overseers' Association.

As a countercheck, the Sydney master printers are arranging to send specimens of their work to be exhibited in London, so as to prove that the statements contained in Mr. Burke's letter are not idle boasts. And they are even going so far as to petition the Federal Parliament to put a duty on all printed matter coming into the commonwealth — advertising or otherwise. It is figured out that if it is good for them to pay duty on all their imported raw material, then the duty-free printed product that contains those dutiable primary articles of manufacture should at least pay an equivalent duty. The Australian is a good loyal Britisher in sentiment, but when loyalty and pounds, shillings and pence clash, sentiment usually vanishes and cash considerations are the only ones that cut any figure. It may be poor loyalty, but it is pretty sound business.

It may interest readers to know that although woman has "the vote" here, there are not more than half a dozen female compositors in the commonwealth. Our climate is against female labor as a payable factor in business. They reach maturity too early, and are usually in charge of shows of their own before they reach twenty. Many female editors and

politicians blossom here and are making their presence felt by mere man in those walks of life.

Australian printers are to again have the privilege of purchasing the American Linotype — an opportunity that has been denied them for a number of years, owing to the Mergenthaler people having sold their British rights to the English Linotype Company. As has been repeatedly pointed out in THE INLAND PRINTER by Australian correspondents, the American company lost caste with purchasers at this end who bought their machines before the deal and found that when they wanted to increase their battery they had to put in a different make of machine, buy new duplicate parts and but said to be "quite as fast" as the full-sized Mergenthaler, will shortly be introduced to the commonwealth at half the price of his big brother.

So far there are no octuple rotary machines in Australia, but I hear that one of our leading dailies intends to lay down one shortly. There is a sextuple at the Melbourne *Age* and Auckland, New Zealand, has a five-roll, both of Hoe's manufacture, while Tasmania has a three-roll Goss.

Country agricultural shows are a big craze in this country, and among the latest items added to the schedule are prizes for the best specimens of general printing executed by the offices of the district in which the show is held. I had the



THE POETS' CORNER.

NEWSPAPER MAN (showing lady round the office)—"And this is the composing-room."
SHE—"Oh, how nice! This is where all the poetry is composed, is it?"—*Sydney Evening News.*

have no end of trouble with a piece of mechanism with which they were not in touch. However, "all's well that ends well," and I trust Mr. Dodge and his shareholders will net big returns from this part of the globe, although I hear that they will not be able to supply double-deckers to Australia for a year or more.

Mr. Thompson was in error in your December number in stating that M. J. Doyle's Australian record of 39,066 ens in two hours was accomplished on an English Linotype. Such was not the case. The machine used was an American Linotype, put in by the *Sunday Times*, Sydney, some seven years back. In offices here that were compelled to put in both makes of machine, experience has taught that the English machine is fully one thousand ens per hour slower than the American. This fact was proved by changing fast operators from English to American machine and vice versa.

One drawback to the Linotype in most of our country offices is the scarcity of mechanical experts. We have no Linotype schools and Chicago is a trifle too far and too expensive for most students to travel to for education, and book learning is apt to tie up a student.

The "Baby Linotype," an eighteen-em machine, smaller, privilege of being adjudicator in this section at a recent country show, and some of the specimens of work shown were surprisingly good. Certainly a few were a trifle old-fashioned, as well as being hampered with most of the office ornaments, such as unattached fern baskets floating in mid-air like Mahomet's coffin, without any connecting link with the structure. In one cover specimen most of the borders (there were seven in all) that have been issued by the English and American founders during the past twelve months were requisitioned. And a motley show they made. The teaching of THE INLAND PRINTER was evidenced in several jobs, which were neatly and appropriately paneled and due attention given choice of type and white space. Altogether the idea is a good one that might well be further extended, and at future shows specimens from the State Technical Printing Classes might be sent along for the education of the compositor and pressman in the country who has not the same opportunities for improving himself as his city brother.

The Political Labor League, an organization which embraces all the labor unions of New South Wales, held its annual session last week and elected Mr. Hector Lamond, a youthful compositor, who is manager of the *Worker* news-

paper, to the position of president for the present year. Most of the leading lights of the unions in Australia are printers, who are in great demand as leaders of the people. The following "fighting platform" for labor was adopted at the conference:

(1) Economic government: (a) Abolition of the legislative council, the office of State governor, and other unnecessary offices. (b) Initiative and referendum.

(2) Closer settlement: (a) Resumption of land for closer settlement at owner's valuation for taxation purposes, plus ten per cent. (b) Cessation of Crown land sales. (c) Amalgamation of existing savings and postoffice savings banks, and the advances to settlers' board into a state bank. (d) Water conservation and irrigation.

(3) Free education.

(4) Progressive land value tax: Progressive land value tax on all estates over £5,000 in value, increasing one-eighth of a penny on the present rate for each additional £5,000, maximum 3d., with right of resumption at owner's valuation, plus ten per cent.

(5) That full civil rights be extended to federal, State and municipal employees.

(6) Local government.

(7) Cessation of borrowing: Cessation of borrowing except for—(a) Redemption; (b) completing works already authorized by Parliament; (c) undertakings which will pay interest from the beginning, and provide one per cent sinking fund.

The scheme for establishing homes for old printers and an orphanage for the children of printers is making good progress. The affair is outside the Typographical Union and embraces all who have worked in a printing-office for at least seven years and have been subscribers to the funds for ten years. Many meetings have been held among the craft, and a grant of land has been promised by the minister for lands, who is himself a printer. The chief secretary of the present administration is also a compositor, and at the annual dinner of the New South Wales Printers' Overseers' Association promised to assist the project in every way. It is proposed to raise 6s. per year from subscribers, and, with the aid of a number of liberal donations from benefactors, to build a number of cottage homes at some pleasant resort, where each inmate could be pleasantly housed.

AN OBJECTION.

W. I. Scandlin, 345 Sixth avenue, Brooklyn Borough, New York, advertising specialist, sends specimens of booklets advertising photographic studios, which are interestingly prepared and convincingly worded. Mr. Scandlin says in his letter: "I beg to send you under separate cover two or three specimens of recent booklet and announcement work for review. I shall esteem it highly if you find in them anything worthy of mention. May I, in this connection, call your especial attention to the booklet entitled 'Modern Portraiture by Photography,' which you reviewed in one of your recent issues, publishing a facsimile of the title-page, on which was the name of C. E. Hillyer, of Belton, Texas, giving him credit for the production. I would add that his booklet was a direct 'lift' from my own, from a sample copy that I sent him with request for an order. Notwithstanding the fact that the booklet is copyrighted, he has used it almost word for word. Your publication of it with credit to him, although perfectly justifiable from your own standpoint, is very misleading when the facts are known. This is a stock booklet of which I have sold, and am selling, many thousands among photographers, and one that I copyrighted for the sake of protection. When, however, protection fails to protect, and in addition I am faced with your endorsement of the very much cheaper production stolen from the original, it is rather discouraging." Mr. Scandlin's reference is to the title-page reproduced on page 236 of the November INLAND PRINTER. In our notation regarding that example, our remarks were confined exclusively to the typographical display, which was not desirable, and of which we showed an improved setting. THE INLAND PRINTER confined itself exclusively to the criticism of the printer's specimen, but regrets that it has discouraged Mr. Scandlin.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial betterment of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

AGAIN A RATE CARD.—The newspaper advertising rate card is a question that will probably always be a puzzle to the publisher. The best that can be hoped for is to get as near as possible to an equitable rate, as the perfect card, the one with which no advertiser will find fault, is as impossible to produce as it is to produce weather that will please all mankind. Publishers are continually asking for help along this line. Last month a publisher sent the following card, based on a plan not often used, with this remark: "I would like you to give me your idea on this rate card, so that I may see wherein I can improve it."

	1 s w.	2 s w.	3 s w.	Daily.
1 month, per inch	$ 1.00	$ 1.60	$ 2.00	$ 2.34
3 months, "	2.60	3.90	5.20	6.81
6 " " "	3.90	6.76	10.14	13.26
9 " " "	5.85	9.56	17.04	19.30
12 " " "	7.80	12.48	18.72	24.96

To this request the following reply was made:

Rate cards in the form you are using are rather unusual, and are not generally found satisfactory. You quote a flat rate per inch, with discounts for time, but no discounts for large space. A straight, flat rate, with no discounts whatever, would be better than this, as you undoubtedly find it difficult to convince the advertiser who wants large space that he is not entitled to as much consideration in reduction of rate as the man who takes small space and runs for a year.

Aside from this criticism of the plan of your card, I find it is not evenly graded. The rate per inch per insertion is not evenly reduced,

as the following diagram shows. The first figure is your price per inch, the second the number of insertions for the price named, and the third the price per inch per insertion:

	1 a w.	2 a w.	3 a w.	Daily.
1 month, per inch	$1.00	$1.60	$2.00	$2.34
	4	9	13	26
	.25	.17¾	.15½	.09
3 months, per inch	2.60	3.90	5.20	6.81
	13	26	39	78
	.20	.15	.13	.08¾
6 months, per inch	3.99	6.76	10.14	13.26
	26	52	78	156
	.17	.13	.13	.08
9 months, per inch	5.85	9.56	17.04	19.30
	39	78	117	234
	.15	.12¾	.14½	.08¼
1 year, per inch	7.80	12.48	18.72	24.96
	52	104	156	312
	.15	.12	.12	.08

The figure most at variance is that of $17.04 per inch for a contract of nine months, every other day. Here 14½ cents per inch is charged for 117 inches, whereas contracts for 104 inches, 78 inches and 52 inches are rated lower than this, and even 26 inches can be had as low as 9 cents an inch. I have been unable to find an equitable basis for a graduated rate card other than the number of inches in each contract. Taking your price of $1 for one inch one time, and your lowest price of 8 cents an inch as the price of a one-inch ad. daily for one year, it is comparatively easy to figure the number of inches in each contract and compile a card accurately graded between these two figures. I would make no difference between the charge for 6 inches once a week, 3 inches twice a week, 2 inches every other day, or 1 inch daily, as each contract contains the same number of inches. Taking as a basis a paper with columns twenty inches in length, the number of inches in the contracts usually requested are as follows:

	1 t.	2 t.	3 t.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	1	2	3	6	12	26	78	156	312
2 inches	2	4	6	12	24	52	156	312	624
3 "	3	6	9	18	36	78	234	468	936
4 "	4	8	12	24	48	104	312	624	1248
5 "	5	10	15	30	60	130	390	780	1560
6 "	6	12	18	36	72	156	468	936	1872
8 "	8	16	24	48	96	208	624	1248	2496
10 "	10	20	30	60	120	260	780	1560	3120
20 "	20	40	60	120	240	520	1560	3120	6240

By gradually reducing the price per inch as the number of inches in the contract increases, an accurately graded card is assured. To arrive at the price for an "e. o. d." or "o. a. w." ad., it is only necessary to ascertain the number of inches that will be used, and the price will be the same as for the same number of inches in a straight contract.

AD.-SETTING CONTEST NO. 17.— There has been considerable delay in announcing Contest No. 17, and as a result my mail has been heavy with requests for information. One correspondent writes that "three of the boys in our office have been holding their breaths for a month." In addition to this line of correspondence, I am in receipt of a large number of suggestions, many of them valuable, but all can not be acted upon at once. Several have sent ads., similar in character to the one selected for copy, and as this seems to have caused the largest number of compositors trouble, I have decided to use it for this contest. There is not much to the copy, but it is a hard ad. to display attractively and neatly:

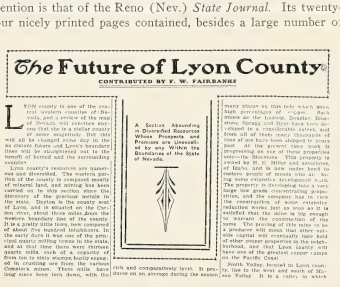
Come and look at the rice we are selling at 3, 5, 6, 7 and 10c per pound. Why pay more? Fancy Mocha and Java coffee at 25c per pound. Fine granulated sugar at 5½c per pound. Fancy Elgin creamery butter at only 22c per pound. Great Atlantic & Pacific Tea Company, the Leading Tea Store, 35 West Long avenue, DuBois, Pennsylvania.

There has been very little complaint made about the rules used in the last contest, and there will be no change, except in the size of the ad. and the paper on which it is to be printed:

1. Set 26½ picas wide and six inches deep.
2. Each contestant may enter two specimens.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 194 Fifth avenue, Chicago."
6. Write or print name and address of compositor plainly on one slip only, which should be enclosed in the package.
7. Use black ink on white paper, 6 by 8 inches *exactly*.
8. Each contestant must send 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. If two designs are entered, no extra stamps will be required.
9. All specimens must reach me on or before May 15, 1905.

The same plan of designating the best ads. as has been used in the recent contests will be followed. The compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. There is usually a large number of entries in these contests from all over the United States and Canada, and frequently from England and Australia, and those who enter and receive a full set of the specimens submitted in return are many times repaid for their work. THE INLAND PRINTER is able to reproduce only a very limited number of the ads., so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display.

A BELATED New Year edition which deserves particular mention is that of the Reno (Nev.) *State Journal*. Its twenty-four nicely printed pages contained, besides a large number of


The Future of Lyon County
CONTRIBUTED BY F. W. FAIRBANKS

LYON county is one of the central western counties of Nevada, and a review of the map of Nevada will convince anyone that she is a stellar county in the constellation of the west. She will all be changed some day to the as distant future and Lyon's boundary lines will be extended out to the benefit of herself and the surrounding territory.

Lyon county's resources are numerous and diversified. The western portion of the county is composed mostly of mineral land, and mining has been carried on in this section since the discovery of the precious metals in the state. Dayton is the county seat of Lyon, and is situated on the Carson river, about three miles from the Southern Pacific railroad. It is a pretty little town, now compared of about five hundred inhabitants. In the early days it was one of the principal quartz milling towns in the state, and the ruins of the old stamp mills and quartz mills, each of a capacity of, from ten to sixty stamps, busily engaged in crushing ore from the various Comstock mines. There mills have long since been torn down, with the

A Section Abounding in Diversified Resources Whose Prospects and Progress are Limited Only by the Energy and Shrewdness of the Settlers of Nevada.

many blocks on this side which show high percentages of copper. Such mines as the Ludwig, Douglas, Bismarck, Springs and Silver have been developed to a considerable extent, and the ores from these properties and others of the same kind shipped to points east. At the present time work is progressing on the ore of these properties and the Bismarck. This property is owned by the Lyon County Copper Co. of Idaho, and is now under bond to eastern people of means who are having some extensive development work. The property is developing into a very large body of ore, and the company has plenty of capital, and the company has in view the construction of some extensive reduction works just as soon as it is satisfied that the mine is big enough to warrant the construction of the same. The proving of this mine to be a producer will mean that other outside capital will eventually take hold of other copper properties in the county, and Lyon county will soon become one of the greatest copper camps on the Pacific Coast.

South Yerington, located in Lyon county, lies to the west and south of Mason on an average during the season was Valley. It is a valley in which

No. 1.

well-set ads., an unusual amount of well-selected and appropriate reading matter. A striking feature was its novel arrangement of headings, two of which are reproduced (Nos.

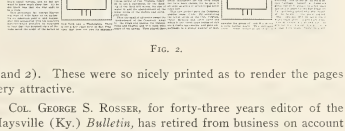

THE WORLD-FAMOUS COMSTOCK

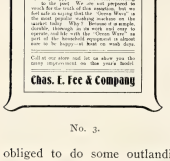
FIG. 2.

1 and 2). These were so nicely printed as to render the pages very attractive.

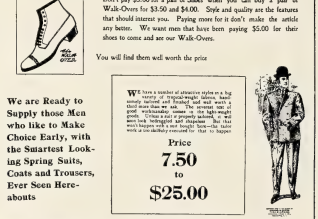
COL. GEORGE S. ROSSER, for forty-three years editor of the Maysville (Ky.) *Bulletin*, has retired from business on account of ill health. Thomas A. Davis, editor of the Maysville *Public Ledger*, the competitor of Mr. Rosser, in a signed article in his paper says: "I never had a brother, but I have

often thought that if I had, I would like him to be just such a man as George Rosser. In all the time that I have known him. I never heard him utter a harsh word or express an unkind feeling toward any living human being; and he never forgot a friend or favor."

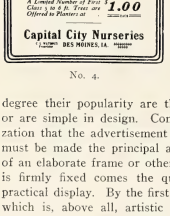
AD. COMPOSITION.—There are two subjects that come within the scope of this department that appear practically inexhaustible—the newspaper rate card and correct ad. composition. Instead of being exhausted, the latter question is changing and developing continually. Within the past few years ad. composition has gone through a series of rapid changes, each subsequent style of display being considered a remarkable advancement over previous customs. Only a few years ago there was practically nothing but the long-line, short-line style, or a strict rule not to cut column rules or depart from Roman caps. and lower-case. Then came the sudden enthusiasm for borders, when every ad. must have its more or less elaborate frame, and the typefounders were obliged to do some outlandish "stunts" in their efforts to keep up with the demand for new designs. Then, suddenly, the border was relegated to ancient typography and there was a universal adoption of rule for borders and the rapid growth of rule-panel effects. There is a tendency to "square up" the ad., and the border rule helps to do this without detracting from the display, which could not be said for the fancy type borders. There are few borders that are looked upon to-day as desirable, and the few which still retain to any degree their popularity are those which most resemble rules or are simple in design. Compositors have grown to a realization that the advertisement itself—the words it contains—must be made the principal attraction for the reader, instead of an elaborate frame or other embellishment. After this idea is firmly fixed comes the questions of artistic display and practical display. By the first I mean the form of composition which is, above all, artistic from a typographic standpoint; by the latter, an ad. which may violate the recognized artistic rules in order that it will sell goods—this would be practical display. Frequently it is possible to combine both, but occasionally a printer must make a choice. Now a *good* ad. is, first of all, an ad. which will sell goods, and the compositor who treats his copy in the best possible manner to bring about this result, and, without sacrificing any of this point, makes the best possible selection and use of type and material, has accomplished what every compositor is striving to do—has set the *best* ad. With this thought in mind I have examined several hundred ads. sent in for criticism this month, and will briefly comment on a few that are reproduced. The first of these (No. 3) is selected from a package sent by



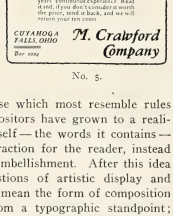
No. 3.



No. 6.

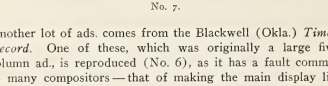


No. 4.



No. 5.

Rex H. Lampman, of the Neche (N. D.) *Chronotype*. From the wording of this ad. I should judge that Mr. Lampman had carried out the idea of the advertiser, and has certainly produced a neat and artistic ad., but who would ever imagine that the advertiser was trying to sell a washing machine—it would be more likely to attract the attention of persons interested in musical selections. In the middle of this ad. is some wording which could have been brought out—"Most popular washing machine on the market," and "Because it is simple, durable, thorough in its work, easy to operate"—but the advertiser may have designated the display, as is frequently done, relying upon a catch-line to induce the reader to read and digest the meat of the ad. All of Mr. Lampman's work is as neatly displayed as this ad., and the others have a better selection of display. I have frequently shown the work of Charles H. McAhan, of St. Joseph, Missouri; but his ads. show such a diversity of treatment I am reproducing two more (Nos. 4 and 5). The first shows an attractive and artistic combination of italic and black-face, and the broken panel and treatment of No. 5 are at once striking and practical.



No. 7.

Another lot of ads. comes from the Blackwell (Okla.) *Times-Record*. One of these, which was originally a large five-column ad., is reproduced (No. 6), as it has a fault common to many compositors—that of making the main display line too small. These double panels and crossed panels are very neat, but to set all the ads. in the paper in one style gives it too much sameness. In the next ad. (No. 7) we have an entirely different treatment. It was set by H. W. Hawley, of the Galesburg (Ill.) *Republican-Register*, and certainly makes a striking and effective ad. Some of his specimens have thirty-

point borders around them. I am not partial to such heavy borders, but Mr. Hawley says that the borders are furnished by the advertisers and that these ads. draw trade, and that is what advertising is for. However, they would lose their effect and it would spoil the appearance of a paper if any considerable number of the ads. were set in this way. James O. Harrison, of the Parkersburg (W. Va.) *Sentinel*, sends several good ads., each showing different treatment. His fault is one to which I frequently have occasion to call attention, that of depending too greatly on large figures for display. They should seldom exceed in size the article to which they refer, and should never be used unless the article is also displayed. In sending their work for criticism, compositors will be assured of better attention if only a few ads. are submitted, and these should be mailed flat or folded. To inspect a package of rolled clippings is manifestly inconvenient and places the compositor at a disadvantage.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Stanton (Neb.) *Register*.—Read criticism in February issue.

Troy (Mo.) *Free Press*.—Plenty of news, but not enough ink.

Ringgold Record, Mt. Ayr, Iowa.—A nicely printed, well-arranged and newsy paper.

Nashville (Ga.) *Herald*.—Aside from an uneven color the *Herald* is a very creditable paper.

Pasadena (Cal.) *Star*.—A parallel rule gives a neater finish to the top of a page, and the date in the running title is not prominent enough. Register is very poor.

Bluffton (Ind.) *Banner*.—Foot slugs on nearly every page have been allowed to work up, and the presswork on head rules and running title is bad. Unless better results can be obtained on the top lines it would be better to omit them.

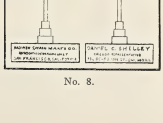
Nevada (Ohio) *Enterprise*.—Put the "Additional Local" head on fifth page and the principal local head on the fourth, unless you can arrange to get all the local items together on the fifth. Paid locals should be run by themselves.

Orange (N. J.) *Chronicle*.—Editor Baldwin is justified in feeling proud of his paper, as it is certainly exceptionally creditable in every way. Head rules on the first page should be transposed, as the date properly belongs with the title, and where two different rules are used the lighter one should be between these two lines.

Watkins (N. Y.) *Democrat*.—The *Democrat* is a bright, newsy paper and shows the result of adopting suggestions frequently made in these criticisms. Its column of "Business Notices," run in the first column of the local page, and its graded items of correspondence are two commendable features. Watch the color and impression, as both are inclined to run light in places.

CARRIE NATION edited the February 11 issue of the Shawnee (Okla.) *News*, and it was in truth a "Carrie Nation edition." There were many columns and several large illustrations of the "home defender" and her doings, but very little in the way of real news. "Spitters and Chewers" and "The Road to Hell" are prominent headings.

C. L. PUTVAN, Chicago, sends a draft of an ad. (No. 8), which I have reproduced, although reduced in size from a full page of THE INLAND PRINTER. This is the same copy as was used for a full-page ad. in the January number, and the new arrangement is not nearly as striking as the plain treatment it was originally given. It is seldom advisable to use complicated rule design, as the overornamentation only detracts from the words. Caps. and lower-case are also to be preferred, as they are much easier to read; and still another point which is in bad taste is the inverted pyramid effect.



No. 8.

THE Nocona (Tex.) *Times-Post* is a pretty bad example of a newspaper. Among many other things it lacks editing, as note the following: "Sleigh riding has been the popular sport for the past week. Sleighs of every description have been used—dogs have been used by the smaller boys." Rather hard on the dogs.

W. S. LYON, publisher of the Geneva (N. Y.) *Independent*, made good use of the ad. which secured first place in THE INLAND PRINTER'S last ad.-setting contest by using it, set in the same style, for a local advertiser.

LOCAL editorials are something which the majority of weekly papers lack, but their value is fully recognized by the Marysville (Mo.) *Tribune*. A recent issue contained a full page, made up of over a hundred paragraphs.

ERNEST HESSE, whose work along the same line I have mentioned before, published another very successful little advertising sheet shortly before Christmas. The reading matter was made up entirely of short plate stories and miscellaneous paragraphs. There were fourteen three-column pages, and twenty-five of its forty-two columns were filled with advertising.

AFTER much heralding, the *United States Daily*, the new publication which was expected to do great things by combining the trading-stamp idea with a daily newspaper, made its appearance in Detroit, only to suspend publication after an existence of eleven weeks. The trading stamp is a fad which can not last—in fact, it is decidedly on the wane in some cities where it has been considered a great success and a permanent fixture. Merchants are fast realizing that the returns they expected to receive from diverting a percentage of their profits from newspaper advertising to the purchase of stamps did not materialize.

INCREASING THE CIRCULATION.

"Well," said the editor, benevolently, "what is your special line of work?"

The applicant for literary fame (and lucre) blushed modestly. "I have written about fifty poems and have two serial stories under way—none of ——"

The editor waved his hand. "My dear sir," he remarked kindly, "I am sorry, but our poetry and story line is full to overflowing; if, however, you can give us an article on 'Political Economy' we would like to consider it. Are you a subscriber? No? Well, if you would take our paper for awhile you would see just what we need. James, show this gentleman to Mr. Naish at the subscription desk, and tell the next gentleman to come in—good day, sir—you will take our paper, I know."

The door creaked and another personage entered. "Take a seat, sir," remarked the editor. "What can I do for you?"

"I have," said the newcomer, "an essay on 'Political Economy,' which I ——"

The editor pressed his hand to his brow. "My friend," he answered, "that line is worked to death—if you could give us some light matter, now, we would be glad to look at it. Do you see our paper? No? Well, you should do so for a few months, and then you can see just what we need. Ah, James, show this gentleman to Mr. Naish—ah, good day, sir, thank you, good day."—*Exchange*.

PRINTING IN GREECE.

In Athens there are forty-two printing-offices, ten of them fairly large, though several use only hand presses. Ten are lithographic printers. In the Piræus, the port of Athens, there are fifteen book and five lithographic establishments. In Athens, outside the newspaper offices, only one firm is under good working conditions. The proprietor, a naturalized German, is the only employer who pays extra for overtime. A regular working day does not exist; if not sufficiently forward, work is continued till it is. Wages are very poor and the workers' surroundings scanty.—*Exchange*.

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGN.— A collection of designs for job composition from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.— Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc. – neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES. By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

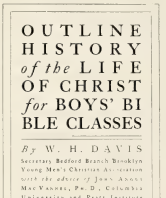
CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and contains examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

FROM the beginning, it has been the mission of this department to correct the printer-student through the method of resetting examples submitted, thus affording comparisons for studious analysis. In carrying out this aim, it has been necessary to adhere to the correct principles underlying the simple and enduring forms of typography. It is maintained that this subject could not be adequately handled by lending these instructions exclusively to the ideas brought out from time to time by a prevailing vogue. Plain and chaste forms of typography have endured through all these centuries of letterpress printing, while the irrational styles, created in the reign of a vogue, however well they may have pleased the taste of the period, are now placed outside the pale of art in printing. Truly artistic printing, then, is of the enduring kind, and a design that is fundamentally correct to-day will maintain its dignity likewise throughout all the centuries yet to come. Of these we have innumerable examples, reproduced from designs of the sixteenth, seventeenth and eighteenth centuries, that are as pleasing to esthetic taste to-day as they were years ago. They have withstood criticism during several centuries of usage, to be accepted to-day as the highest attainments possible with movable letters. Who will say that the tediously produced bent-rule designs of fifteen or twenty years ago were possessed of genuine artistic merit? Or who dare prophesy that monstrosities of this kind will be revived at some future day, unless we fall into decadence? Or that the shaded freak letters of eccentric contour, produced in countless designs, from 1840 up into the eighties, will again be resurrected? I dare say, no.



Composed by Will Cromie of Brattleboro, Vermont. A good illustration of the Persian style.

FIG. 1.

While it is safe, then, to confine that portion of this department which relates purely to reset examples to the plain and readily accepted things in typography, we ought not to say that there is no value in distinctive individuality, but let distinctive creations be governed by the principles of design.

The artist-typographer has often asked himself, "How do some men attain world-wide recognition through their products, while I, an expert mechanic, with a thorough knowledge of the laws governing correct display, can gain no more than local appreciation?" The answer is simple enough. Some men have the happy faculty of applying a distinctive touch to their work, which is as much a part of their own individuality as their way of thinking, their countenance, and the clothes they wear, even, for that matter. And then, by persistently giving this touch — this style — to all of their products, with the identical object of the successful advertiser, who "keeps everlastingly at it," success is assured. This characteristic touch is distinctly recognizable in the works of all well-known typographical designers. It is an easy matter for him who is familiar with their work to pick from a mass of specimens the creations of Will Bradley, the Barta Press, the Griffith-Stillings Press, Edward W. Stutes, Hal Marchbank, C. R. Beran, Eugene Biggers, Will Crombie and others who have created styles of their own. Trifling peculiarities enter



FIG. 2.

into almost every man's work, but the distinction is not sufficiently marked to arouse comment. When a distinctive style is thus created, which possesses a fair degree of merit, publicity alone is needed to establish a prevailing craze. Will Crombie had much to do with the revival of the Puritan style of letter arrangement. This squared-up, letter-spaced effect came into existence in the early part of the seventeenth century, and it was resorted to chiefly on account of the meager number of sizes and fonts in possession of these early printers (Fig. 1).

The old English Chap-book is responsible for the late Bradley creations. Thus are the fads of the period produced by revival or by the infusion of a distinctive touch of originality. The characteristics of design are still more marked

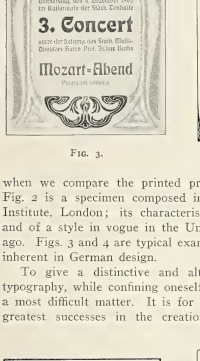


Fig. 3.

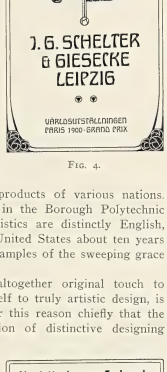


Fig. 4.

when we compare the printed products of various nations. Fig. 2 is a specimen composed in the Borough Polytechnic Institute, London; its characteristics are distinctly English, and of a style in vogue in the United States about ten years ago. Figs. 3 and 4 are typical examples of the sweeping grace inherent in German design.

To give a distinctive and altogether original touch to typography, while confining oneself to truly artistic design, is a most difficult matter. It is for this reason chiefly that the greatest successes in the creation of distinctive designing

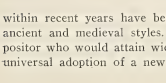


Fig. 5.

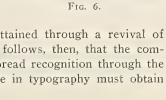


Fig. 6.

within recent years have been attained through a revival of ancient and medieval styles. It follows, then, that the compositor who would attain wide-spread recognition through the universal adoption of a new style in typography must obtain his inspiration from a diligent search in the archives of past centuries. Nothing is more valuable to the ambitious printer-designer than a close study of things done by the great masters of the past. Hidden away on the book shelves of many an old library are veritable gems of art in manuscript and letter-press printing, whose wealth of ideas would be worth untold

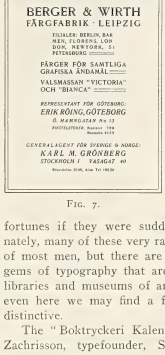


Fig. 7.

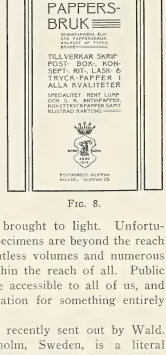


Fig. 8.

fortunes if they were suddenly brought to light. Unfortunately, many of these very rare specimens are beyond the reach of most men, but there are countless volumes and numerous gems of typography that are within the reach of all. Public libraries and museums of art are accessible to all of us, and even here we may find a foundation for something entirely distinctive.

The "Boktryckeri Kalender," recently sent out by Wald. Zachrisson, typefounder, Stockholm, Sweden, is a literal treasure-house of quaint and artistic conceits in distinctive display composition. The peculiar geometrical rule designs in Figs. 5, 6, 7 and 8, reproduced from this handsome volume, are a revival of the quaint works of art produced by the Norsemen throughout the Scandinavian peninsula from the eighth to the eleventh century. The ornaments are derived from the wood carvings of that period. The grotesque owl, used as a trade-mark in the chapter heading (Fig. 5), is readily recognizable as a derivative from one of the carved prows of a Viking galley.

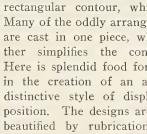


Fig. 9.

Figs. 9, 10, 11 and 12 are other clever decorative pieces used in this book, and they harmonize splendidly with the characterful geometrical rule designs. All of the ruled creations are of rectangular contour, which makes them easy to construct. Many of the oddly arranged panels are cast in one piece, which further simplifies the composition. Here is splendid food for thought in the creation of an altogether distinctive style of display composition. The designs are further beautified by rubrication applied to some of the little solid squares and interlacing panels. A style of this kind could be made distinctly American by applying the characteristics found in Alaskan totem-pole designs.

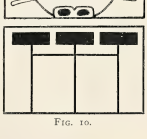


Fig. 10.

Fig. 13, an aimless and ragged letter-spaced cover-design, has been reset and ornamented after this style of Scandinavian rulework. The effect is strikingly novel and altogether pleasing. The same characteristics are traceable in the general arrangement and the rule design of the reset example (Fig. 18). Therein the design is less complicated and the lines are more delicately drawn to conform with the type-



Fig. 11.



Fig. 12.

display and the refined characteristics of Cheltenham, the lettering employed. The original copy for this example is shown in Fig. 17. In this the heavy scroll border is obtrusive,



Fig. 13.

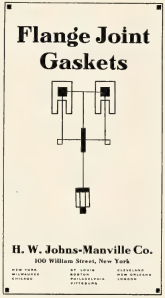


Fig. 14.

and the mixture of letter-spaced and solid lines gives a spotted appearance. The delicate style of decoration chosen for the interior typework is at war with the harshness of the exterior panel, and there is an apparent weakness in the general arrangement that savors of the efforts of an amateur. The creation is purposeless.

But returning to the simple forms of typography which will ever be acceptable, even throughout the period of a

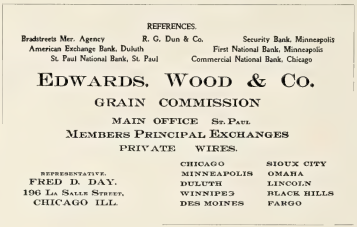


Fig. 15.

dominating vogue, let us see what can be done to improve the effectiveness — the talking qualities — of pure display composition. Fig. 15 illustrates a lack of mechanical skill and

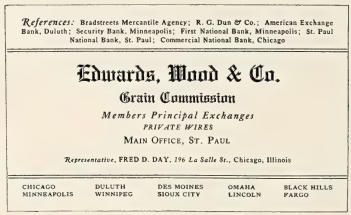


Fig. 16.

careless inattention to the details of good composition. Careful spacing, one of the main evidences of the finished mechanic, is entirely neglected. It requires judgment and consideration to fix the right proportions of space required between the extended letter, the letter of medium set, and the condensed face. Then, again, there must be a due regard for allowances necessary in open letters like the capital W, A, V, T and Y



Fig. 17.



Fig. 18.

and words ending with P, F and L. When a card is overcrowded, as is the case in this example, the compositor should strive to obtain the necessary white space by using fewer display lines and by clustering. When the matter is so excessive that this can not be done to advantage, then correct contrast may be obtained by using one or two lines of a heavier face. All of this has been attained in the reset specimen (Fig. 16).

Fig. 19 is not a very appropriate design for a title-page. Too many heavy rules and subordinate panels have been



Fig. 19.



Fig. 20.

employed. As a cover-page this arrangement could be made satisfactory by eliminating all of the interior panels, the ornaments and the parallel dividing rule. "Sporting and Outing Goods" should be set in type a degree or two heavier, and should be the sole occupant of the upper division of the exterior panel. The list of supplies should be so divided as to make two columns of equal length, which will permit of centering the word "standard" after the fashion of a double-column heading. But this arrangement would hardly suffice as a title, which should be less strenuous. The symmetrical proportions of Fig. 20, relieved by judicious white, are an improvement.

"Overpaneling" is a crime against good typography. It is scarcely less dangerous than overornamentation. The quantity of matter in Fig. 21 and the close relationship of all the lines do not suggest so many subdivisions with rules and panels. Besides, the nature of the business scarcely lends



Fig. 21.

itself to decoration. Not one-half the time allowed to Fig. 21 was consumed in setting Fig. 22, and the results in the latter answer every purpose.

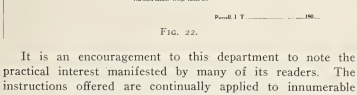


Fig. 22.

It is an encouragement to this department to note the practical interest manifested by many of its readers. The instructions offered are continually applied to innumerable reset examples sent in. Typographical improvement has been stimulated and better workmen are developing. The incongruous reprint job that has been such a bore to the critical journeyman is fast disappearing. The patron of the print-shop is being educated to observe the better things in typography, and the compositor is seldom compelled nowadays to adhere rigidly to the crude, out-of-date reprints furnished as copy. With this hindrance removed, many bright, new and tasteful things have been evolved from these time-worn reprints. C. W. Van Nostrand, Greenport, New York, sends a number of reset specimens, accompanied by the reprint originals. Many of them had been previously reproduced in the same old way for more than twenty years. There is no doubt that the fresh countenance applied to these specimens is fully appreciated by his customers. Fig. 23 is the reprint copy of a topic card and Fig. 24 is Mr. Van Nostrand's reconstruction. Similar examples, illustrating various views on resetting specimens, will be reproduced from month to month. Perfect proofs on white paper should be submitted for this purpose. Keep the originals clean and do not fold the paper upon which they are printed.

TYPE INSERT OF THE INLAND PRINTER TECHNICAL SCHOOL.

The Inland Printer Technical School type insert was created for two purposes; one, to afford a course of study

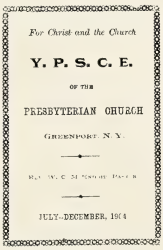


Fig. 23.

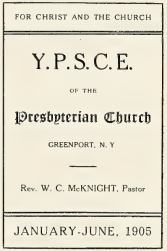


Fig. 24.

and observation for the progressive printer-student; and the other, to supply a series of practical specimens for the use of the master printer and his customers. That these objects have been attained is shown by the numerous requests for the reproduction of certain forms of stationery for this purpose. On account of the convenience of these inserts, many printers keep a file of THE INLAND PRINTER in the business office for ready reference in ascertaining the wants of a customer, and the system has been the means, in many cases, of obviating the necessity for submitting two and three proofs to a critical patron.

It has been the endeavor, for this reason, to cover the field of commercial printing in a broad and varied manner. Letterheads, bill-heads, envelopes, statements, cards, labels, tags, style-pages, society forms, etc., have been reproduced from month to month, and the department has constantly tried to show new phases of commercial typography. Suggestions that may tend to improve this department are ever welcome, and all new ideas which possess merit will receive prompt attention.

The title-page of this month's insert is an adaptation from a pleasing style of rule-designing recently brought out in Sweden and previously mentioned in the department of Job Composition.

A miniature setting of a modern full-sheet poster is presented on page 2. This is of the Puritan style of composition in capitals which is just now in favor among the creators of fashions in billboard typography. It is but recently that poster printing has developed into an art. It is a compara-

tively short time ago that the printer was first able to secure up-to-date faces in wood. The old-fashioned condensed Clarendons, which were in vogue from the beginning of the wood-type industry, gave a sameness of countenance to all letterpress posterwork. But a new life has been infused into wood-type making within recent years, and it is now possible to get duplicates of all the latest foundry productions, made in wood, up to any desired size. This has caused the production of better posterwork.

One thing that tends to show the marked improvement in printed things within recent years is the great care and attention applied to matters that, a decade ago, were assumed to be of a trifling nature. Do you remember the old custom of printing window display cards with rubber stamps? Can you recall the ludicrously misspelled and fantastic signs that the errand boy used to make during his spare moments with a brush and a stencil? Look at the window cards of a modern department store to-day! They have become a veritable part of their artistic surroundings. No cost is too great to make these cards the highest attainment of perfection. Fifty dollars a week is not too much for some firms to pay for an expert sign writer. The printed window card must be equally good. The phraseology and the design must be worked out with the most painstaking care. One of the main essentials of the window display card is a bountiful margin and ample white space. They should be arranged so that "he who runs may read." A few examples of window cards are shown on page 3 of the insert.

A variety of styles in bill-heads, letter-heads, cards and shipping tags are presented on pages 4, 5 and 6.

Booklet and catalogue printing is growing apace, and with it comes a demand for newer designs in style pages. To keep abreast of this demand, one page of the type insert each month has been allotted to a showing of the latest developments along these lines. The present specimen on page 7 is a sumptuous design and would enhance the value of a high-class booklet.

One of the best pages from an interesting book of specimens, "Beran: His Work," recently issued by C. R. Beran, of Denver, Colorado, is reproduced on page 8. It is of a style characteristic of this well-known craftsman, and shows the artistic and pleasing effects made possible by the association of pen designs with pure typography.

MR. DOOLEY ON LITERATURE AND POLITICS.

"'Well, sir," said Mr. Dooley, "it must be a gran' thing to be a colledge pro-fissor."

"Not much to do," said Mr. Hennessy.

"But a gr-reat deal to say," said Mr. Dooley. "Ivry day th' minyit I pick up me pa-aper afther I've read th' criminal an' other pollytickal news, th' spoortin' news, th' rale estate advertisminta, th' invytation fr'm th' cultured foreign gent to meet an American lady iv some means, object a matter iv more money, th' spoortin' news over again, thin th' iditoryals, I hasten to find out what th' colledge pro-fissor had to say yesterdah. I wisht th' iditor wud put it in th' same column iv th' pa-aper ivry day. Thin he wudden't have to collect anny other funny column. 'Humorous: Professor Windhaul iv Harvard makes a savidge attack on Abraham Lincoln.' As it is, I sometimes have to hunt through th' pa-aper fr'm th' Newport scandal on page wan to th' religious notes on page two hundhred an' four befure I come acrost me fav-rite funny sayin's iv funny fellows.

"I've been collectin' these wurruds iv wisdom f'r a long time, Hinnissy, an' I'm now prepared to deliver ye a sample colledge lecture on all subjicks from th' creation iv th' wurruld: 'Young gintlemen, I will begin be sayin' that I have me doubts about the varyous stories consarnin' th' creation iv th' wurruld. In th' first place, I dismiss with a loud laugh th' theery that it was created in six days. I cud make such a poor wurruld as this in two days with a scroll saw. Akelly preposterous is th' idee that it wasn't made at all but grew up out iv nawthin.' Me idee is that th' wurruld is a chunk iv th' sun that was chipped off be a collisyon with th' moon, cooled down an' advertised f'r roomers. As to its age, I differ with th' Bible. Me own opinyon iv th' age iv th' arth is that it is about twinty-eight years old. That is as far as I go back.

"'Speakin' iv th' Bible, it is an inthrestin' wurruk, but th' English is poor. I advise all iv ye not to injure ye're style be readin' th' prisint editions, but if ye want rale good English ye will read th' Bible thranslated into Hoosier di'lect be Prof. Lumsum Jiggs, iv th' Univarsity iv Barry's Corner, wan iv our gr-reatest lithrachoors, whose loss to th' sody-wather business was a gloryous gain to rellijon an' letthers. If ye want to make a comparison to show ye how lithrachoor has improved, compare th' wurruks iv Homer an' Jiggs. Homer nodded. He niver nodded to me, but he nodded. But has Jiggs nodded? Niver. He hasn't time. He is on his four thousandth book now an' has larned to wurruk a sicond typewriter with his feet. Read Jiggs an' f'rget about Homer. As f'r Shakespeare, he is a dead wan. Th' opinyon I have iv Shakespeare is so low that I will not express it befure ladies. I ain't sayin' that his wurruks have not been pop-lar among th' vulgar. An' he might have amounted to something if he had been ijjacated, but his language is base an' he had no imagination. I guess that will hold Bill f'r awhile. Th' gr-reatest potes th' wurruld has projuced are Ransom Stiggs an' J. B. Mulcoon iv Keokuk. Th' Keokuk school iv pothry has all others badly stung. J. B. Mulcoon has discovered more rhymes f'r "deer" than Al Tinnyson iver heerd iv.

"'Me opinyon iv pollyticks, if ye shud ask me f'r it, is that me might as well give up th' experiment. A Govermint founded be an ol' farmer like George Wash'nton an' a job printer like Ben Franklin was bound to go down in roon. It has abandoned all their ideels, which was a good thing, an' made worse wans. Look at Lincoln. There's a fellow ivry-body is always crackin' up. But what did he amount to? What did he do but carry on a war, free th' slaves, an' run this mis-rable counthry? But who asked him to free th' slaves? I didn't. A man utterly lackin' in principle an' sinse iv humor, he led a mob an' was conthrolled by it. An' who ar-re the mob that direct this counthry? A lot iv coarse, rough people who ar-re sawin' up lumber an' picklin' pork, and who niver had a thought iv th' Higher Life that makes men aspire to better things and indijestion.'"—*Peter Finley Dunne.*

REPAIRING WOOD TYPE.

Small holes in wood letter (such as those produced by the worm or by cracks through warping) are, says a German exchange, very generally repaired by dropping in hot sealing-wax. A better plan is to melt ordinary bottle wax with an equal quantity of shellac and roll this, when it is cooling, up into tiny cylinders, which can be stored away until wanted. With the aid of a lighted vesta, the end of one of these can be melted so that the molten wax drops into the worm holes, cracks, etc., and any overplus can be removed level with the face of the letter with a sharp knife. In large letters, used for posters, such repairing is not infrequently called for.

RECOMMENDED TO PRINTERS.

Your budget of "Art Bits," "Portfolio of Specimens" and "Book of Designs" received last Wednesday, and I gladly say that a dollar was never more profitably spent. The "Art Bits" alone is worth the dollar. Accept my thanks for same and say that I recommend them to any printer who is looking to the interest of his profession.—*B. Ray Franklin, Fulton, Missouri.*

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Students of the Inland Printer Technical School

120 to 130 Sherman Street
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Instruction in Machine Composition
Job Work, Imposition &
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TICKETS $2.50

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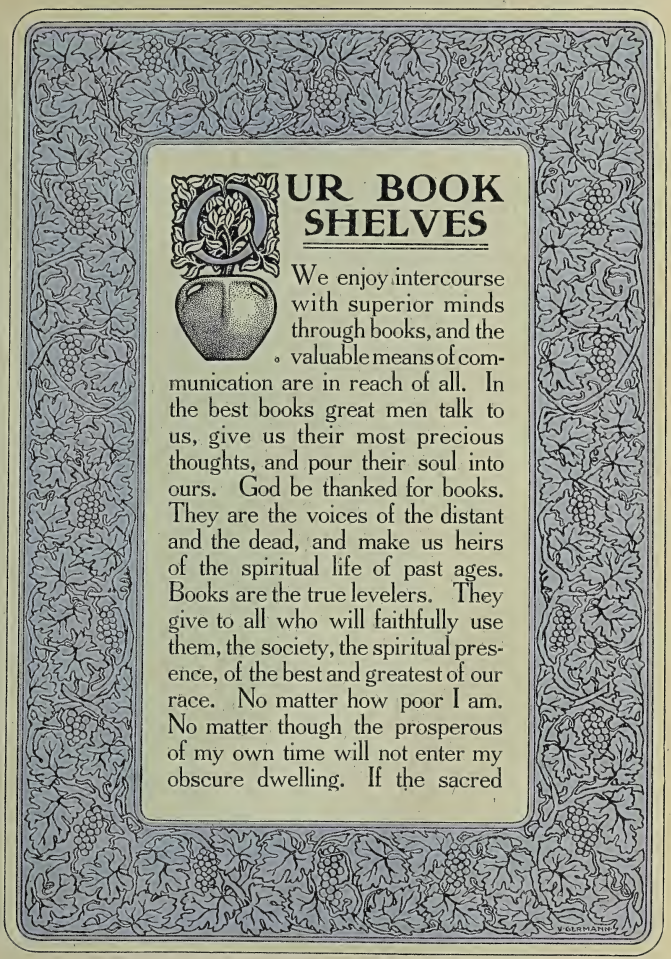
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Beran: Some of His Work



M C M V
THE SMITH-BROOKS PRINTING COMPANY
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The manner of the page in all bookmaking indicates to a great degree the value in which the subject matter is held, and the purpose of the edition. ¶ A good many of the early printed books were rubricated after the fashion of ancient illuminated manuscripts. ¶ Books relating to fine art subjects, and English classics have often had initials and headings tastefully displayed in color, constituting beautiful examples of bookmaking art. ¶ The newly aroused interest in early types and adoption of antique papers have made similar harmonious results possible. ¶ In fine library editions of the present day the coloring of initials and headings is becoming conspicuous, adding tone and beauty to the work.

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George Washington, the first President of the United States, was born on February 22, 1732, in a low-roofed, comfortable Virginia farmhouse that was on a hill sloping down to the Potomac River, and was surrounded by great forests and farm lands. He grew up to be a strong, manly boy with a never-say-die spirit, and could not bear to have anything master him. When he was sixteen years of age he left school, and was sent by Lord Fairfax to make surveys on his lands in Virginia, which kept him occupied for three years

10-Point 14A 38a $2.50 C. $1.30 L. C. $1.20

General Braddock paid no heed to advice given by Washington in regard to Indian fighting, and met with a severe defeat at their hands in consequence of not being familiar with Indian methods of warfare

14-Point 10A 30a $3.00 C. $1.50 L. C. $1.50

Washington was revered by his countrymen for his fortitude and courage in the face of calamity that seemed to beset the colonies

24-Point 5A 12a $3.50 C. $1.95 L. C. $1.55

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36-Point 3A 9a $5.00 C. $2.60 L. C. $2.40

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When he was nineteen years of age the Governor made him Major in the militia. He was entrusted with the mission of carrying a message to the French who were at this time claiming all the land west of the Alleghany Mountains. He reached his destination after a severe journey, delivered his letter and returned home safely

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Washington laid siege to Yorktown, and forced Cornwallis to surrender on October 19, 1781, thereby bringing the war to a satisfactory conclusion

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30-Point 4A 10a $4.25 C. $2.30 L. C. $1.95

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In type quality Durability, of course, is very important 24

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His first type every effort has been put forth 23

12 A 26 a $2 75 — 14 Point Mission u — C. $1 35 L. C. $1 40

AS TO THE EXTREME DEPTHS
To which all our faces are cut we 69

10 A 20 a $3 00 — 18 Point Mission u — C. $1 55 L. C. $1 45

ONE THING OF DECIDED
Value to the Printer desirous 17

5 A 8 a $3 40 — 30 Point Mission u — C. $1 95 L. C. $1 45

SHAKESPEARE
Books of Science 6

6 A 12 a $3 25 — 24 Point Mission u — C. $1 60 L. C. $1 65

THE ISLE OF DOGS
May strike those who 10

5 A 7 a $4 70 — 36 Point Mission u — C. $2 75 L. C. $1 95

A BROAD FREE OUTLOOK
Clinch the Every Possible Source 69

4 A 5 a $5 25 — 42 Point Mission u — C. $3 35 L. C. $1 90

GRAND OPERA HOUSE
Shun Medieval and Modern 35

4 A 5 a $6 60 — 48 Point Mission u — C. $4 20 L. C. $2 40

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THE NEW 1905 MODELS will convince you of their rare tone, qualities and artistic worth. Come and hear them, and you will substantiate our claim that they are worth far more than we claim for them. This is one of the things beautiful and tuneful that should enrich the pleasantries of the home circle. You may buy on the installment plan if you prefer. Thirty days' trial.

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"Now from the sixth hour there was darkness over all the land unto the ninth hour."
—Math. XXVII, 45.



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TELEPHONE, MAIN 242

Chicago,_____190



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

DO NOT FORGET

To remove plunger from pot and clean it daily.

To go over all oil holes weekly, and put oil in the cups on mold-disk and driving-shaft bearings twice a week.

To clean spacebands daily.

To oil keyboard cams at least twice a year.

To wash rubber rolls every two weeks.

To wipe and clean machine every week.

To brush out magazine and polish it once a month.

To wash matrices — never.

To look over all adjustments every month.

To make repairs as soon as needed.

To take a pride in keeping matrix and repair bills down.

WORN POT WELL.— A. P. R., Cleburne, Texas, writes: "The pot well in my machine is badly worn and allows metal to spurt up when the plunger goes down, the result being a light, hollow slug. There is no machinist here capable of fitting a casing or bushing in the well. Had I better buy a new crucible?" *Answer.*— If the style of plunger having removable rings or washers is used, the rings can be removed and new ones, which are purposely made a trifle larger in diameter, substituted. Bushing the well should be attempted only by a good mechanic.

THE *Daily Humboldt Standard*, Eureka, California, issued its edition of February 8 with the assistance of an automobile. This unusual auxiliary came into request when the power furnished by the city power house failed at a time when the forms were closing, and its Linotypes and presses were made useless until a good Samaritan offered the use of his automobile gasoline engine. The "devil wagon" was backed up to the pressroom door and the rear wheels jacked off the ground. Then a belt passed over the tire of one wheel and the pulley of the line shaft kept the machine and presses running till repairs were made at the power house. This is the third or fourth instance of a similar adaptation of the automobile which has come to our notice.

VANISHING TROUBLES.— H. F. C., Minot, North Dakota, who received advice recently through this department, writes: "I have overcome my keyboard trouble. I found the wire that the cams work on was all rusted and when I would touch a key the cam would not fall, so I concluded to take the wires out and had to pull pretty hard to get them out, so I took emery cloth and shined them up and squirted gasoline in around the bars and triggers and washed the rollers and rubbed them up; so, consequently, my keyboard trouble vanished. I also took off the flexible front and cleaned all around in there, and now the keyboard is mighty lively. I sent to the company for a blue-print of the coal-oil burner and got it. Last Sunday I cleaned it up and fixed it according to its directions, and have not had a bit of trouble with it since then. All I did was to put in enough mercury so it would adjust the flow of oil and set the pointer on the dial. I have not touched it since, and have had a good, uniform heat ever since. Following your directions, I set the second elevator transfer lever so the shifter finger will be 5 17-32 inches from the edge of the intermediate channel; also set the spaceband lever so it would bring the bands back in the box; and half of my trouble with transference of spacebands has ceased."

METAL TROUBLES.— J. P., a Toronto, Canada, machinist, writes: "I have had trouble with metal ever since I took charge of this Linotype plant, some fourteen months ago. I have worked very long hours, remodeling five old-timers, turning them into two-letter machines. Then I had six to overhaul. You will see that I had my hands full. Now that I have a little leisure time, I am taking up the trouble with the metal. It looks to me that the metal is dirty. My slugs are brittle; they break without a bend. I took a tablespoonful of sal ammoniac and put it into one metal-pot, the metal being about 600° F. After mixing the same for five minutes, I took out a cupful of fine dirt and some pieces came out the size of a pea. We have no separate metal-pot; we use the same pot as the stereotyper. We have no place to put a separate pot if we had one. Will sal ammoniac injure metal? Should that dross and sand remain in the metal? Should I move my governors, adjust my front burners off and on all day to get results? Should I have to clean plungers and metal twice in eight hours? My vents in mouthpieces are clear; also the holes in mouthpiece." *Answer.*— Metal purifying instructions were given in the March number. Sal ammoniac is a good metal cleanser. Linotype metal should be kept separate from stereotype or other metals. Cleansing is imperative. When gas governors are once adjusted, they should remain untouched for months. Plungers should be cleaned daily.

HIGH SLUGS, ETC.— J. T. J., a Michigan operator, writes: "I am somewhat puzzled to know what to do. Complaint was made to me that the slugs were more than type-high, and on examination I found that the pot was not locking against the mold. I saw that there was nearly one-eighth of an inch

between the lever and nut at back of pot, but after cleaning off the mouthpiece and back of mold and spreading on the ink and making a test, found it did not touch at all, so I turned out the back and in on the front screws of the pot legs and tested again, but it did not come up. I repeated until the front screws have only about one thread to hold the jam nuts, and yet it is not tight. Would it be wise to take off the jam nuts and make it touch, or is there any other means of bringing it forward, or should the mold disk be brought back in some way? (2) I can not put metal in the pot more than one-half an inch above top of well or it will slop out at mouthpiece, and it has to be kept pretty hot, as there are no throat or mouthpiece burners, as we have a gasoline burner, there being no gas in the town. (3) I also have trouble with the distributor stopping without any apparent cause. This occurs mostly on brevier, which is somewhat damaged, as a former operator sheared many of the matrices; but it occurs also on nonpareil and long primer, which are in good condition. The distributor will stop, and by backing a little will proceed all right. Does the fault lie in the matrix lift, or is the fault in the screws? Sometimes I find matrices clogged, and on examination find the back upper ear bent, but thought the cause was probably the lower ears having been sheared. (4) Quotations and similar thin matrices sometimes are lifted two at a time. Will flattening the pawl on the bar so as to spread it remedy this difficulty? (5) Another trouble I found was that the knives were not trimming properly; eight and ten point come about right (I have no micrometer, but have sent for one); but when I set for nonpareil the ribs are more than trimmed; they disappear. I know the back knife is out, as the smooth side of slug is trimmed, and, on the large sizes, scrapes in places. The machine has always been run on eight and one-half and thirteen em measure. Will that have any effect on the knives? I think it has on the back one, as I find the two corners will scrape the disk, while the center is considerably off. Should the knife be taken off and the corners ground so as to make it level? If so, how should it be done? (6) The nonpareil liner we have is warped about one-thirty-second of an inch, but it seems to run as well as the others. Will using it damage the mold by having a tendency to admit metal around the edges and the back? Would this affect the lock-up of the machine pot against the mold?"

Answer.— Do not experiment with the lock-up of the pot against the mold. A little reflection will show you that if the pot mouth did not touch the mold, as you say, you could by no possibility get a slug at all. And in no case could a pot adjustment change the height of the slug, which is governed entirely by the mold cell. One of the things that can alter this height is accumulation of metal on the face or back of the mold, this having the effect of building up the mold, the former condition being due to an imperfect lock-up between the face of the mold and matrices, and the latter to neglect to clean metal from back of mold. The base-trimming knife, too, must be set to touch the back of mold evenly across its entire length. Put the pot-leg screws back in their former positions and the back nut on the pot lever to the extreme end of the eyebolt. Then set the nut at the forward end of the spring so that there is a slight forward movement of the lever when the pot cam forces the pot forward in locking up. With the pot legs pulled forward as you describe, only the lower edge of the mouthpiece can touch the mold. (2) Half an inch above the well is high enough for the metal. (3) Whenever matrices act as described, it is due to failure of the lift to raise them high enough. A readjustment of the lift will remedy matters. (4) You are correct. (5) The knife block is perhaps dirty and should be removed and cleaned. The knives can be ground or lapped down on an oil-stone or lapping-block, as described on pages 92-93 of "The Mechanism of the Linotype." (6) If a mold liner is sprung forward, it will prevent lock-up between mold and matrices and thus cause high slugs.

LINOTYPE ADJUSTMENTS.— An operator in an Illinois city writes: "(1) Shut-off lever does not work right. If the second elevator is just ascending and you want to stop machine to take letters off of bar, lever does not act quick enough, but allows elevator to carry matrices to distributor. (2) The lift in distributor box in new machine is supposed to stop when no matrices are presented, but this one has to be kept running all the time, or the last matrix, especially if a thin one, will not be lifted. As it is, the distributor is running finely, and I hate to monkey with it. (3) I am getting good slugs, but had to take the pin entirely out of gas governor. When pin is in, gas goes nearly out. I think there is too much mercury in it, but see no way to get it out unless governor is taken entirely off. (4) Transfer fails to carry spacebands about once in every stickful; it makes no difference as to number in line. Again, transfer sometimes leaves the bands just clear of second elevator, and will then pick them up and carry them all right when next line is transferred; again, they often pi going into box, turning sideways. The machine has been in three months now and, considering that it has been attended to by an operator who makes no claim to being a machinist, is doing remarkable work, and there have been no repairs so far. The business manager is an operator with some skill as a machinist, and he says it is the best working machine he ever saw." *Answer.*—(1) It is necessary to reach up and catch the elevator to stop it in the position described. (2) The trouble is probably caused by lack of lubrication in the distributor shifter guide. (3) There is, as you think, too much mercury in the governor. A small quantity can be removed by taking out the adjusting pin and using a wire of suitable diameter as a pump, inserting it in the opening and suddenly withdrawing it. The mercury can be caught as it is withdrawn. (4) Perhaps the spaceband-shifter hook does not travel far enough to the left to enable the hook



J. D. BLACKWELL.



E. J. HEDGE.



W. B. DELANCY.



J. R. CAULEY.

GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

to drop over the ears of the spacebands. A turn on the turnbuckle which connects the two transfer levers will remedy matters.

Christmas Greetings from Over Seas.—The compositors of the Melbourne (Australia) *Argus and Australasian* sent to their fellow-craftsmen the unique souvenir herewith reproduced as a Christmas greeting. Printers and Linotypists will appreciate the accuracy of detail in the sketch, it being the work of an ex-printer and Linotype operator, Mr. Claude A. Marquet, now one of the most prominent and gifted of Australian black-and-white artists, the Sydney *Bulletin* and Melbourne *Punch Annual* reproducing much of his work.

Calipering Slugs.—A Dayton (Ohio) operator-machinist writes: "I send you under separate cover some slugs which I would like you to examine and prescribe the proper cure. I am unable to adjust the knives so that all four corners measure the same; if two upper corners are alike, then one lower corner is about one point thinner than the rest; if lower corners are same, then one upper corner is cut into body of slug. This difference is especially noticeable on nonpareil slugs. I do not think it is on account of bushings or locking pins, as they have been renewed. The knives in question were placed on the machine new about six months ago; for several weeks they gave no trouble whatever, but at that time and for a season following, we had an operator who, in changing from a small to a large slug, occasionally failed to change the knives. When the machine stopped, as a result of said negligence, he would not try to find cause of stoppage, but would resort to the handle on ejector blade, and by throwing his entire weight against same, would try to force machine into operation. Two liners were rendered useless by this course of action, and I thought probably the inside of mold had been damaged at same time that liners were bent, and that possibly the cause of imperfect slug is in mold and not in the knives." *Answer.*—The micrometer shows a variation of but one-half of one-thousandth in the measurement of all four corners of the slugs sent—not enough to cause any trouble whatever. Molds and knives are of hardened steel, and must be lapped occasionally to be kept perfectly true, as slight variations will take place in these parts. Forcing slugs through the knives will undoubtedly result in damaging or springing these parts, and operators who do this should be given a vacation.

Clutch Pulley Slipping.—A northern operator-machinist writes: "We got in five hundred pounds of new metal, which was used up and the first recast pigs used this week. It gives a very poor slug. Slugs are hollow, but very strong and not brittle. Lock-up of pot perfect. Casting mechanism also in good shape. What, in your opinion, seems to be the trouble?



A FRIENDLY GREETING.

I intend to send several slugs and also some pigs to the makers. Another trouble I had for some time was what I thought a slipping of the clutch. I put on new buffers, kept them and the journal of pulley clean, but did not remedy matters. I finally noticed that the keyboard or assembling and distributing mechanism would slow up and at times come to a dead stop. Machine is driven by a motor connected to machine by a very short belt, and this slips at casting point, and, on a wide slug, at ejecting point. I turned over several slugs by hand and could discover no hard pull in the machine. In my opinion it could work no easier. This slipping also causes a jolt when pot retracts after cast, and at first gave me the impression that the pot-lever spring was out of adjustment, but this was not the case. Is it possible that these two troubles, that of a bad slug with new metal and the driving belt slipping at casting point, are related? Would this not give the same result as if a worn plunger were being used, i. e., not enough metal being forced into mold cell to form a perfect slug?" *Answer.*—Of course, if a worn plunger were used, which allowed the metal to escape around it as it

descended, this would prevent a solid slug; but it is likely that the throat of the pot is choked, or there is not enough tin in the metal. The trouble with machine stopping at casting point is undoubtedly due to the short belt which you say is used between the machine pulley and motor, the lack of tension in which allows the belt to slip. It is almost impossible to prevent this with a very short belt, and you should move the motor farther back and use a longer belt.

THE Monotype Club will give its first reception and ball at Netherwood Hall, corner Taylor street and Marshfield avenue, Saturday evening, April 8, 1905. This club is composed of members of Chicago Typographical Union, No. 16, who operate Monotypes, and is an organization intended, as its constitution states, "to foster the feelings of good fellowship; to promote by discussion the solution of practical problems of our workaday life, thereby creating higher grade and broader-minded workmen." The officers are Frederic H. Stevens, president; Charles S. Thomson, vice-president; Thomas F. Mortell, secretary-treasurer.

LONG LINES FAIL TO JUSTIFY.—A Texas operator-machinist writes: "I have for some time past been having trouble with any length of line exceeding thirteen ems. Squirts occur on the left end of the line. The justification springs are not weak; in fact, I think I have them too tight. The mold does not lock up too tightly against the matrices, nor is there any obstruction of any kind in the elevator jaws. After some thought and investigation, I had about given it up as a bad job, when, as a last resort, I tried the adjustment of the screw that limits the down stroke of the elevator. I found this screw down slightly too far. After adjusting this I have so far had no more squirts. Could this be the cause? What I mean is, if the matrices were slightly sheared, would this cause the matrices to justify with difficulty? I am not yet sure that the trouble will not occur again." *Answer.*—Other conditions being perfect, as you say, it may be there is a bend or kink in the link of the vise-jaw-closing screw lever, caused by lowering the vise when the second justification lever was up. This will effectually prevent the stroke of the second justification lever, and on long lines prevent justification and allow metal to escape on left end of line. The sheared matrices, very likely, have little to do with the case, though they should be thrown out, as alignment can not be had with them.

GAS REGULATION.—E. G. M., Tiffin, Ohio, writes: "Being a machinist-operator, I am always an interested reader of your 'Machine Composition Department,' and gain much valuable instruction through its perusal. For some time past I have had great trouble with the gas burners and governors on my machine, having always been of the impression that the old pattern burners were a crude affair at best. The burners under the mouthpiece are of the pattern with two pipes running through holes in the jacket of the pot, and one is all I have had to use at any time. The trouble with these is that the gas goes out of itself, and at other times it gets too hot. The machine regulator has a sufficient supply of mercury in it and is in good condition; the line regulator is of the pattern installed for artificial gas, but recently natural gas was turned into the line. I have never heard if the one regulator will answer the purpose for regulating pressure of two gases. The burners that heat the mouthpiece allow the gas to burn on the outside of the jacket, thereby emitting great heat to the mold disk, which I have feared would in time warp the mold. Could you devise a remedy? I also write to ascertain if it is possible to apply the new pattern burner, with the mouthpiece burner running the full length underneath. I have been of the opinion that the jacket could be cut out to admit of the appliance of the new burner; and as the burner on my machine is nearly burnt out, having been in use five years, I would like to have you, if possible, give the measurements for cutting out the jacket to admit the new burner for the mouthpiece." *Answer.*—Too great a pressure of gas will cause the trouble. Remove weights from the pressure regulator until there is a full flame given when gas is first lighted, without a violent blowing. With natural gas, a different type of regulator is designed, though not always used. The manufacturers can supply blue-prints showing measurements for cutting out the jacket of the pot to accommodate new style of burner.

FIRST ELEVATOR TROUBLES.—G. H. E., Baltimore, Maryland, writes: "I wish to state a few of my troubles and ask your assistance in putting me on the road to straighten them out. (1) The first elevator connecting link is set according to instructions in a recent number of THE INLAND PRINTER, namely: The shoulder of top eyebolt is exactly three-quarters of an inch from top of spring chamber, and shoulder of bottom eyebolt is three-sixteenths of an inch from bottom of spring chamber; the distance between centers of eyebolts being just 8½ inches. Now, my trouble: The first elevator, in descending, when it reaches a distance about half an inch from vise cap, drops with a crash on vise cap, which is caused by first elevator cam roller not following cam properly, but leaving cam when elevator is half an inch above vise cap; after which point is passed it follows cam closely until elevator reaches transfer guide blocks, when it is jammed up with an extremely loud noise. Please state wherein I am at fault. Nothing whatever interferes with descent or ascent of elevator. (2) Is it possible to set the shoes on mold-turning cam too close against the square block, and what effect would it have? Is there any way of determining the exact distance they should be from square block? I have moved them several times each way, but still there is a slight friction when going on pins. I have, with the vise closed (after disconnecting mold slide and turning mold into casting position), tried to draw mold forward on pins, but there seems to be some obstruction. Can this be a proof that mold does not rise high enough to go on pins? (3) How and what is the best way I can take out the first justification cam roller to replace it with a new one, the one now on showing a flat side? The way the roller is imbedded underneath the cams, it is impossible for me to get at it, the cams preventing me drawing out the roller pin. (4) Also, the best way to replace worn pot-cam roller pin." *Answer.*—Notwithstanding the statement that nothing interferes with descent or ascent of the elevator, it is apparent that an obstruction is what is causing the trouble. Almost always conditions of this description are caused by the knife wiper. If the wiper bar is taken off and the elevator still slams up and down, it is time then to look elsewhere. A bend in the wiper bar will prevent the elevator from descending, as it is moved by the latch rod on the elevator lever, and it will also bind when the elevator rises to the cap. Straighten knife-wiper bar and replace. Test it by drawing it upward and downward by hand. If it does not move freely, it is not straight. (2) If shoes on mold-turning cam are too close to the block, there is danger of breaking the cam. Unnecessary wear and friction will result, and the machine will turn with difficulty. The brake on the mold-turning shaft should hold closely enough to prevent overthrow of disk when it stops to go forward on the pins. The shoes should be about a sheet of paper distant from the square block. The mold disk should raise a trifle—.007 of an inch—when going on the locking pins. The loose gib beneath the mold slide and the screws beneath it are for making this adjustment. The disk should go on pins readily when drawn forward by hand in the manner described. (3) It is presumably the second justification cam-roller pin that is meant (the first under the pot), as the other can be gotten at easily. Turn the machine to the casting position, after disconnecting the pump; then draw the justification lever downward and fasten it, either by a pin run through the hole in the bottom of the justification lever-spring rod, or otherwise. The pin in the roller can then be

gotten at easily. (4) After removing the pot lever (which only requires the withdrawing of the wing-pin in the eyebolt at the bottom of the pot and the pin which connects the lever to the top of the pot), place the lever on the bench and remove the roller pin, inserting a follower as the pin is withdrawn. The roller bearings should be examined also at this time and any broken ones replaced. The follower (a finger will do) will keep the rollers in place while returning the parts.

RECENT PATENTS ON TYPESETTING MACHINERY.

Paper-perforating Apparatus.—Coloman Rozár, Nuremberg, Germany. Filed December 23, 1901. Issued February 21, 1905. No. 782,990.

Matrix Adjusting or Centering Mechanism.—J. S. Bancroft, of Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, same place. Filed July 11, 1904. Issued February 14, 1905. No. 782,536.

Typesetting and Distributing Machine.—L. S. Campbell, Detroit, Michigan, assignor of one-fourth to J. A. Gray and W. A. Gray, of Detroit, Michigan. Filed September 26, 1903. Issued February 14, 1905. No. 782,775.

Duplicate Die-case Mechanism.—J. M. Dove, of Washington, D. C.; J. S. Bancroft and M. C. Indahl, of Philadelphia, Pennsylvania, assignors to Lanston Monotype Machine Company, of Philadelphia, Pennsylvania. Filed May 28, 1904. Issued February 14, 1905. No. 782,549.

THE LINOTYPE.

From the clatter of the Linotype machine,
What a world of worthy matter we can glean!
From the merry Yuletide story
To the battle-song of glory;
From the hymn of joy and gladness
To the tale of woe and sadness.
In the clatter, clatter, clatter, in the never-ceasing chatter,
In the chatter of the Linotype machine!

Hear the rattle!
Hear the rattle, rattle, rattle,
Like the musketry of battle,
As it tells of surging thousands on the frozen Asian sands—
As it tells of shrapnels' shrieking,
As it tells of camps' dire reeking,
As it speaks of warring columns in the Oriental lands.
Thundering louder, louder, louder,
Till you seem to smell the powder,
Seem to see the soldiers dying,
Falling wounded, bleeding, dying—
Begging for a cup of water—
All is told—the cheers, the slaughter,
In the rattle of the Linotype machine.

Then the singing!
Then the gentle, gentle singing
Of the little children bringing
Gifts to many hungry humans in the gruesome lanes and ways!
In the offal-crowded centers,
Where no sunlight ever enters,
Where little ones are born in vice, and vicious end their days,
We can hear the childish singing
From the pure hearts blithely springing,
As the matrices are stepping from the slotted magazine.
Like the sound of water falling—
Like a feathered songster's calling—
Is the singing of the Linotype machine.

Then the laughter!
Then the dear, contagious laughter,
As the matrices drop faster,
Faster, faster, ever faster, like a pelting summer rain!
Merry words, in leaden matter,
Speak to us above the clatter—
Laugh away our morbid fancies and the demon darts of pain.
Speak not of fair Luna's phases,
But of daffodils and daisies;
Of some happy situation, of some mirth-provoking scene,
Till our hearts cast out the hateful
And we're truly, truly grateful
For the laughter of the Linotype machine.

Then the dirges!
Then the solemn, mournful dirges,
As the plunger gently merges
In the molten, unskimmed metal in the superheated pot!
Lo! it tells in somber measure
Of the fleeting life of treasure,
Tells of visions of that land the joy of which man knoweth not.
Tells of some unshriven mortal,
Who has passed thro' death's dark portal,
Who must stand before his Maker with a soul uncouthly mean.
His had been a record gory,
And we marvel at the story
In the dirges of the Linotype machine.

From the clatter of the Linotype machine,
What a world of worthy matter we can glean!
As the skilful operator,
With a mystic sort of ease,
Nimbly passes o'er the keyboard,
With its symbol-written keys;
How the matrices come dropping,
And the spacebands, never stopping,
Like a scented summer shower
In a leafy elfin bower—
Oh, the mighty, mighty power in the Linotype machine!
And what thoughts we gain each hour
From the clatter, clatter, clatter,
From the never-ceasing chatter,
From the chatter of the Linotype machine!
—*Sunlocks, in the Bowler, "official organ" Baltimore Sun Chapel.*

THE LINOTYPE OATH.

Approximating human intelligence in its marvelous work, the Linotype is not without those frailties common to human kind. At times it is slow to respond, but as this is preceded by a touch, it is only natural that this same almost human instinct should assert itself. The habitual response to touches is a symptom of weakness and a severe drain on resources.

In these fits of dissent the Linotype often becomes a practical joker. By keeping its little finger on any one of the numerous outlets of its cornucopia, it can force the broadest of Milesian writers to drop his "h's," or if the copy has been prepared with painstaking care it can silently and secretly create a convulsion in the alphabet and make the proof look like the remnants of a New Year's resolution. There never was much excitement in the English language until the Linotype began compounding and confounding its component words. "eTh" is a common vagary. "sI," "amde" and a host of other combinations come forth in a manner that ought to stir into a tumult the dust of the lamented Noah Webster, and proper names are often so revised or embellished by this almost human machine that their owners never would respond to their call. Of course the Linotype is not always to blame, but it has to stand for it when the operator and proofreader get through.

But in its almost human capacity it must also serve a vicarious purpose. It has invented one of the most eloquent and frequently used swear words seen in the newspaper office. No one attempts to pronounce it; for it resembles the payroll of a Pennsylvania coal mine. This word is Etaoin. It invariably appears in capital letters, and whenever it does appear it means some one has made a mistake. This may have been the operator, but it doesn't matter much so long as the machine falls so naturally into profanity. The operator often thinks Etaoin, but the machine says it for him. In the heat of the moment and the metal it pours out this blistering oath and then allows it to cool. There are rarer and more varied anathemas, such as !?xxss-o!o**%, but Etaoin seems to be the word generally recognized by the union and is accepted as the standard. ffi-kvtv½R. once had a vogue, but is less acceptable than the capitalized ETAOIN.—*Baltimore Sun.*

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EXPERT LINOTYPE OPERATOR-MACHINISTS, GRADUATES OF THE MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review—The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing —The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

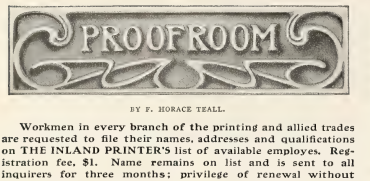
A NEW METHOD.— A new method of making electrotypes is described as follows: A sheet of thin metal, copper or an alloy of copper and some other metal is laid on the type form, which is then covered with a blanket and passed through a machine similar to a matrix-rolling machine. The blanket is then removed and a sheet of softened gutta-percha substituted therefor, after which the form is passed through the machine again. This gives a deep and sharp impression of the type in the sheet metal, which is now stripped from the form and backed up with electrotype metal. It is claimed that the plates obtained by this process are satisfactory except possibly in the case of very fine screen half-tones.

NICKELLO PROCESS OF STEREOTYPING.— A new process of stereotyping, called "Nickello," is said to be superior to all other methods in present use. The essential feature of the new process consists in a pasty composition which is applied to the surface of the paper and which, when partially set, is pressed directly on to the face of the form. This composition differs from other composition in the respect that while it becomes hard and smooth as porcelain, it yet maintains the flexibility of the ordinary papier-maché matrix and may be curved to cast plates for rotary presses. The material is analogous to wax, but practically any number of casts may be taken from the same matrix if reasonable care is exercised in handling. The plates produced by this method are said to be quite as good as electrotypes. The flong may be beaten in with a brush, but the rolling machine is recommended as being more rapid and giving more perfect results. The matrix may be dried on the steam table in the usual manner, or by the use of a special apparatus it may be dried from the top, thus eliminating all danger of injury to type or cuts. The casting is performed in exactly similar manner to the ordinary process and with the same appliances. The paste will keep fresh for a considerable time and the matrices may be stored for an indefinite period. The metal may be used harder and hotter than ordinary stereotype metal, which insures a sharp and perfect impression. By giving these stereotypes a nickel facing they will endure for a quarter of a million impressions. All of the above advantages are claimed by the inventor and practical tests are now being made by a well-known concern.

NEW STEREOTYPING MACHINE.— A recent invention is described as a "machine for impressing and drying stereotype matrices." It differs from the methods ordinarily employed in the respects that neither brush nor roller are used to produce the impression. The peculiarity of the invention is found in the fact that the mold is made by direct pressure, which is not exerted all over the form at the same time, but is brought to bear first on the center of the form and then on the outer portions, working from the center out to the edges, thus gradually expelling the air from under the flong. The platen of the machine is made of sections, the central platen being depressed first, then the sections immediately adjacent to the middle sections are depressed and the pressure gradually extended until a perfectly clear impression of the entire body of the type has been obtained. After the several platen sections have all been brought in operation the pressure thereon is maintained by stopping the rotary movement of the cylinder over the platen until the impression has set or until the matrix is dried. The drying is accomplished by steam heat, the bed of the machine being cast hollow and heated in the same manner as an ordinary steam table. As the form is not moved until the matrix is dry, all danger of doubling the matrix is eliminated. Mr. Friederich Schreiner is the inventor.

INSERTING HALF-TONES IN ELECTROTYPES.— J. R. inquires: "Can you give me any information concerning a method of incorporating half-tones in electrotypes which was patented by a Mr. Furlong, of New York?" *Answer.*— Mr. Furlong's process is described as follows: A base or blank block is fitted under the etching to make it type-high, and, having been properly trimmed to fit into the type-form, the etching is removed and the base alone is locked up in the form with the type. The removal of the etching is necessary in order that the type may be blackleaded to cause it to freely release from the molding composition in the operation of molding, and it being preferable that the face of the etching should not be blackleaded. After blackleading the type form, the etching, having had its back thoroughly cleaned, is replaced, face upward, on the base within the form, with its face flush with the type, and then the surface of the molding composition having been coated with plumbago, the form is molded in the usual way. When the mold thus obtained is lifted from the form, the etching will be found imbedded in and adhering to the molding composition, face inward. The mold containing the etching is then blackleaded in the usual way preparatory to being placed in the electrotyping bath; but, before being placed in the bath, the exposed back of the etching should be freed from the black lead and scraped bright to insure the incorporation of the electro-deposited metal with the back and edges of the etching and in order that the metal may be deposited in a continuous and unbroken sheet over the edges of the etching to the back thereof and thereby form a perfect union between the electrotype and the etching, so that when the shell is removed from the mold it brings the etching with it, the two forming practically one plate, which, after having been freed from adhering wax or molding composition, may be backed with composition metal and finished in the same manner as ordinary electrotype plates. By this simple, direct and economical process, an absolutely perfect incorporation of an etching plate with an electrotype of reading matter is obtained.

I BUY and read THE INLAND PRINTER every month and consider my investment of a cent a day one of the best I can make.—*J. R. Hamilton, St. Louis, Missouri.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 444 by 6¾, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 434 by 6¾, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, precis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

A POSSESSIVE.— G. H., Dubuque, Iowa, asks: "Which is correct, 'Raess' place' or 'Raess's place'? The man's name is spelled Raess." *Answer.*— The right form is "Raess's place," but a great many people use the other form. One of the best reasons for using the extra letter is that it serves to fix beyond question the name to which the sign is added, especially in pronunciation, in such cases as Adam and Adams. Speaking only two syllables in such names leaves the name uncertain, while another syllable to the one that should have it makes it sure. This being so in one case, it is better to use the distinctive form in all cases.

DIVISIONS.— A. G. V. H., Winfield, Kansas, writes: "Is it correct form to put 'A. F.' at the foot of a column or page and 'Smith' at the top of the next one? Is it correct form to divide words at the end of two or three successive lines?" *Answer.*— There is no cogent reason why initials and surname should not be in different lines, though many finicky persons object to it; but nearly every one who is at all nice about such things would object to the break from one column or page to another. Most really sensible people would not be fussy about a matter of so little importance, but would take it just as it happens. Objection to more than three hyphens in succession at the ends of lines is almost universal, and even three is rather bad-looking; but in rules made for practice the line is commonly drawn after three. Such things always depend on circumstances. It does not pay to be too particular on a newspaper. In good book-work there is more need for nicety, and more time for it.

EMPLOYE, EMPLOYEE, EMPLOYÉ.—A. D. F., Chicago, writes: "Webster, his dictionary, gives the forms 'employé' and 'employee' as correct, and has nothing to say touching the gender of the person spoken of. In the West the form 'employe' is generally used. The contention of the Chicago Society of Proofreaders is that the French in speaking of a male man working for wages, refer to him as an employé, while if they are speaking of a woman they refer to her as an employée. It appears to me, as one who knows nothing of French, and just enough English to make my immediate wants known, that 'employe' would be pronounced like 'employ'; and if there is to be no distinction in gender when the word is used indiscriminately to describe male and female workers for wages, that either the male or female form of the French should be used, and not some maverick created by a lot of longhorns. I may be short on English, but I think I am long on sense; and as I do not care to be hornswoggled into making corrections against my convictions, I would like to know if I am right in the sense I have tried to convey or if my argument goes on the scrap-pile." *Answer.*— You are right, and those who use "employe" are as wrong as wrong can be, though it is very common, and not only in the West. The International Dictionary says that "employee" is the English form of "employé," and the Century says that "employé" is the French form of "employee"; and they are both wrong, though both are right in saying that the English word is "employee."

NUMBERS, ETC.— J. W. L., Moundsville, West Virginia, writes: "I am having a good deal of trouble with numbers; that is, I can not tell when to express them in words, or when to express them in figures. Can you give me some rules that will be helpful? As a rule, is it not better to express sums of money in figures, especially when both dollars and cents are given? Please punctuate the following sentences: 'What did you say when he asked "Where have you been"' 'What sorrow filled my heart when she exclaimed "Oh how miserable I am"' What do you think of the pronoun 'thon'?" *Answer.*— It is good practice always to use figures for sums of money, except in round numbers like "a hundred dollars," etc. A very common rule for other cases is to spell out small numbers, some using figures for all above 10, and others beginning with 100. I like, generally, words for less than 100. Statistical matter should have figures all through, and it is better when two numbers come together to have them alike; thus, "ninety or 100" is not good. Sums of money in cents alone should be spelled out, except when a number of them come together. Here are the right forms for the sentences: "What did you say when he asked, 'Where have you been?'" "What sorrow filled my heart when she exclaimed, 'Oh, how miserable I am!'" One sentence is a question containing another question, and the other is an exclamation containing another exclamation. As a rule, each question or exclamation should have its own distinctive ending mark, but in cases like these asked about it is much better to let the one mark stand for both. Otherwise we should have

"been?'?" and "am!'!" at the end, and no one would want anything like those. I think "thon" is abominable. It is not a pronoun; it is only a form that was proposed as a pronoun, and not adopted. No word is needed for the use for which it was proposed.

A Bit of Punctuation.—J. W. McL., Newark, New Jersey, asks: "In your opinion, which of the two styles of punctuation shown below is the better, leaving out of consideration the clumsy appearance of so many parentheses?

"Levy, under Herzberg; Phillips, under Greene; O'Brien, under Manly; Bruce, under Wilson; Ruhl, under Greene; Irwin, under Githens; Pugsley, under Fell; Brooks, under Fell; Keeley, under G. D. Smith; Hopkins, under Manly; Huston Bros., under Manly; Holmes, under Lee; Spayde, under Price; and Holmes, under Price—each secured four or more 'apps.' during the month, proving again that interviews do count, if conducted intelligently, persistently and faithfully.

"Levy (under Herzberg), Phillips (under Greene), O'Brien (under Manly), Bruce (under Wilson), Ruhl (under Greene), Irwin (under Githens), Pugsley (under Fell), Brooks (under Fell), Keeley (under G. D. Smith), Hopkins (under Manly), Huston Bros. (under Manly), Holmes (under Lee), Spayde (under Price) and Holmes (under Price)—each secured four or more 'apps.' during the month, proving again that interviews do count, if conducted intelligently, persistently and faithfully."

Answer.—Decidedly, the one with the parentheses, which I do not think clumsy in appearance. The commas and semicolons are more commonly used, but are not nearly so reasonable.







GAME FROM THE KANKAKEE, MONON ROUTE.
Geo. A. Furneaux, photographer.

MODERN JOURNALISTIC REQUIREMENTS.

A college-bred young man, who wrote to the editor of a newspaper, intimating his desire to become a journalist and asking: "Please tell me what I will have to have to publish a newspaper," received the following reply:

"You bet, to be a journalist is easier than playing tag with a pretty girl on a moonlight night, and as for the things needed, I might just mention these; Advertisements, asbestos, ability, abbreviation, activity and assiduity; brains, brass, benzin, bumps, bottles and bandages; cuts, chases, circulation, commendation, credit, coal, cash, consideration and constitution; dictionary, dynamite, devil, data, decency, dialectics, dope and delirium tremens; engines, energy, envelopes, engravers, epigrams, erudition and experience; falsehoods, familiarity, felt, facts, faith, flattery, foresight, forms and fools; galleys, gall, gumption, goodness and googoos; heads, hammers, honor, humor, hustle and hump; ice, ink, ingenuity, items and integrity; justice, jokes, journeymen and junk; kindling, kegs and kindness; lights, lip, lithographers, Linotypes, logic, leniency and lunatics; memory, machines, mica, mercy, misery, muscle, mystery and mucilage; nerve, nobility and notebooks; oil, odes, opportunity and overwork; paste, presses, power, paper, punctuality, principle, poems, pains, pads and pelf; quoins, quads, quickness and quintessence of quad drops; religion, reason, ropes, ramrods and reputation; soap, soda, shooting-sticks, scissors, samples, sense, sociability, success, succor and substance; type, tape, typewriter, tables, talk, trumpets, time, tonic and tutors; utensils, understanding and urbanity; vacations, vaccinations, visions, vials and verbosity; wheels, wrenches, water, woe, welts and wisdom."

PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

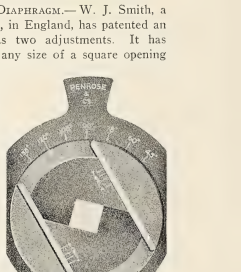
PEIOE'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivotal diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

ENGRAVING ON CUTLERY.—Charles W. Simpson, Montreal, asks: "Can you tell me the formula for making up the resistant varnish which cutlery firms use for etching the names and designs on the plates of knives and other steel cutlery? They coat the plate with this varnish, then print the name with a potash solution from a rubber stamp, which removes the varnish where required, and the blade is then etched with nitric acid. I wish to adapt the method for use on a larger surface and would like to know whether or not you can give me the varnish formula or tell me where I can read up on it." *Answer.*—Engravers on cutlery use gum guaiacum dissolved in alcohol to make a very thin film on the steel. The potash, when applied with the rubber stamp, turns the gum into a soap which dissolves in the nitric acid. But a very weak nitric acid bath is required to dull the polished surface of the exposed steel. The acid is usually applied with a sponge, instead of dipping the steel blade in a bath, and the reason for this is that, in coating the blade with varnish, it is almost impossible to cover the sharpened edge of the blade so perfectly that the acid will not penetrate and corrode the steel there.

SPECIALISTS AND ALL-ROUND ENGRAVERS.—"Similigravure," New York, complains: "I learned my trade of process procedure in Paris. I also photograph, photogravure, retouch, prove—do everything. In this country I apply to the union and they will let me do only one thing. Is this the way in a free country?" *Answer.*—Long before a photoengraver's union was thought of, the writer found, in hiring men, that when the applicant for a position said he could do any branch of the work equally well, that man, on trial, was found a failure at any particular branch of the business. Competent men were scarce in the early days, so that trials were necessary, until experience taught me that the "all-round" photoengraver was not the one to employ. The unions have acted wisely in compelling their members to learn but one branch of the business and become expert at it. This is an age of specialists, and the reason this country has led the world in the quantity and quality of its half-tone product is due to this very rule of specializing. "Similigravure" must admit that Paris half-tone engraving can not compete in quality with that which he finds in New York, and one reason for it is the Parisian engraver is a jack of all trades.

AN ADJUSTABLE HALF-TONE DIAPHRAGM.—W. J. Smith, a student at the Bolt Trade School, in England, has patented an adjustable diaphragm which has two adjustments. It has two sliding leaves which permit any size of a square opening to be obtained. Numbers on the sides correspond to Penrose's diaphragm system, so that their tables can be used in the calculations for timing and screen distance. Other shapes of stops can be used by substituting other leaves. The other adjustment permits the diaphragm to be revolved to agree with the position of the screen ruling as is required in three-color work. This saves the unscrewing of the lens, which, of course, changes the focus and the registry in color negatives. The diaphragm is made by Penrose & Co.



DEVELOPER FOR COLLODION EMULSION.—E. M. D., Indianapolis, Indiana, asks for a developer strong enough to develop emulsion plates made direct through color filter and half-tone screen. He says: "I experience difficulty in getting a nice, clean shadow dot. The high lights are seemingly O. K. and the emulsion works very good for the color separations, but I am desirous of making the direct negatives and ask for this information through your valuable book." *Answer.*—Here is Doctor Albert's formula for developer:

STOCK SOLUTION.

Hydroquinon	120	grains
Ammonium bromid	120	grains
Sulphite soda	2½	ounces
Carbonate of potash	2	ounces
Water	12	ounces

For use take 6 ounces of the stock solution and dilute with 20 ounces of water. Develop for just two minutes with

developer at 60° F. Wash and fix in hypo. Wash again for five minutes and then redevelop with pyro in this way:

PYRO STOCK SOLUTION.

Pyrogallic acid	60 grains
Citric acid	120 grains
Water	20 ounces

Take 2 ounces of the above stock solution and add about ten drops of an old forty-grain silver bath; pour this over the negative until the shadow dots gain more density. Wash the negative and intensify with copper and silver, and use the cutting solution as is done with a wet plate.

TROUBLE WITH ETCHING INK.—"Etcher," Winnipeg, wants to know what is the cause of the etching rubbing off and scratching when a print is nearly developed, and writes: "I am very careful in developing it with the cotton, but when the print is fully developed it scratches very easily. Have tried mixing the etching ink with cheap newspaper ink with some improvement. I always warm my ink slab up a little before using." *Answer.*—Particles of grit in the water or in the cotton used in developing will scratch the delicate film of ink. Your trouble undoubtedly comes from the etching ink having lost its oil. Add a few drops of oil of lavender, linseed oil varnish or Canada balsam, working the oil, varnish or balsam well into the ink and see if it does not cure your trouble. Good lithographic transfer ink or etching ink is easy to obtain now, and when found it should be kept tightly covered to preserve its good properties.

ENAMEL ON ZINC.—Notwithstanding the many formulæ that have been given in this department for enamel for zinc, an inquiry comes from J. T. Jones, London, for one. He could have found the following in the *British Journal of Photography:* "All that is required for an enamel on zinc is that it be a thin film, that it contain chromic acid, be hardened before burning in, and be burnt in only to a light straw color. An enamel on zinc treated in that manner has been known to stand etching and reëtching and afterward an edition of two hundred thousand without in the least disturbing the enamel. The following is recommended as a good enamel:

Fish glue	10 ounces
Water	30 ounces
Bichromate of ammonia	2 ounces
Chromic acid	¼ ounce
Aqua ammonia, 880	¼ ounce

The chromic acid must be dissolved in some of the water, then, after the glue and bichromate have been dissolved in the remaining water, it is rapidly stirred while the chromic acid solution is poured in drop by drop. The hardening bath consists of:

Water	50 ounces
Methylated alcohol	5 ounces
Ammonium bichromate	3 ounces
Chromic acid	½ ounce

After the plate is developed and well washed, it is laid in the hardening bath for from one to five minutes. It is best to spot plates before burning in, as afterward it is difficult to see light spots. After etching, the plates can be rubbed in with carbonate of magnesia and stopped out for reëtching."

HOMOCOL AND HOW TO USE IT.—In the February INLAND PRINTER, page 727, homocol is mentioned as the ideal dye for three-color work. In answer to inquiries as to where it can be obtained and particulars as to its use, the following is given: The Farbenfabriken of Elberfield Company, 40 Stone street, New York, is the American agent for it. To use it, but one part of homocol is dissolved in one thousand parts of water. This stock solution should be used as follows: To one hundred parts of water add one to two parts of the above stock solution and five parts of ammonia of a specific gravity of .96. The dry plate, after being well dusted, should be bathed in this bath for two minutes, allowing about twelve ounces of the bath for every 8 by 10 plate. Care should be taken to have the trays perfectly clean. Glass or porcelain dishes are preferred. After taking the plates from the sensitizing bath, they should be washed carefully for three minutes in running water and then dried in a closet, or by the use of an electric fan, in a temperature of between 68° and 77° F., and, to avoid fogging, the plates should not take longer than two hours to dry. Care should be taken not to expose the plates for any length of time to the rays of the darkroom light. Plates prepared in this manner will keep for several months, but it is better to prepare at one time only those to be used within a few days. For development the following is recommended:

SOLUTION A.

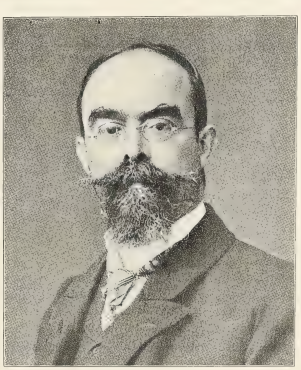
Edinol	15 grains
Sodium sulphite	150 grains
Potassium bromid	1½ grains
Water	3½ ounces

SOLUTION B.

Potassium carbonate	1½ ounces
Water	3½ ounces

For developing, take four parts of A to one of B.

PROF. JOSEPH-MARIA EDER.—Among the men whose painstaking researches have aided the processworker is Prof. Joseph-Maria Eder, whose portrait was printed in *Procedé*. Professor Eder was born in Krems, in 1855. Training himself as a chemist, his researches into the properties of bichromated gelatin brought him, in 1878, the grand medal of the Royal Society of London. After holding many positions in the technical schools of Vienna as professor of photochemistry, he was, in 1888, given the direction of the Imperial and Royal Institute of Graphic Arts. He is also a member of the Academy of Sciences of Vienna. He has received the decoration of the Legion of Honor from France for his ability as a juror at the Paris Exposition. Professor Eder's work has been so frequently quoted in this department that his portrait is that of an old acquaintance.



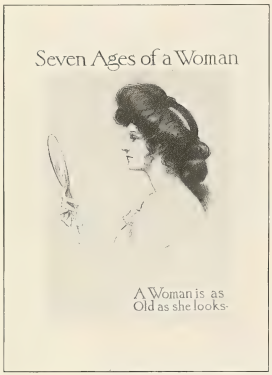
PROF. JOSEPH-MARIA EDER.

DIFFICULTY WITH ENCLOSED ARC.—C. S. Best says, in *Process Work:* "With our blessings come our troubles. In using the new type of enclosed arc lamp the glasses always collect a white powdery film, and, even though they are cleaned every morning, a certain portion of it seems to get burnt into

the surface of the glass, which eventually assumes an orange tint, killing the actinic quality of the light. I have tried different makes of carbons without success. These conditions are aggravated when using special colored carbons for tri-color work." We are having the same difficulty on this side of the water. The orange discoloration only forms around the upper rim of the globe. When it begins to interfere with the actinic quality of the light the globe is thrown away. At present the interior of the globes are flowed with albumen after washing in the morning. They are dried with the upper rim down, so that the film of albumen will be thickest there. The object of this treatment is that the film of organic matter, that is, the albumen, will prevent the white powder becoming fused into the glass. The globes are put in nitric acid every morning, which loosens the film of hardened albumen, carrying with it the white powder deposit.

AUGUST PETRTYL, ILLUSTRATOR.

The cover-design for this issue of THE INLAND PRINTER makes the first of a series of national types by Mr. August Petrtyl, who has had a long and successful experience in illustrative and decorative art. While still a comparatively young man, Mr. Petrtyl has been identified with the development of commercial art in Chicago from a time that, compared with the present, seems like the beginning. His first efforts were confined to drawing on wood for wood engraving — then the only means of reproduction in use in the West. When the modern processes of zinc etching and half-tone came in, affording more freedom of technic and more faithful reproduction of the artist's drawing, and therefore a wider field of work, Mr. Petrtyl was quick to take up the new methods. He became known as one of the most versatile handlers of mediums for photographic reproduction in the



A PETRTYL DRAWING.

city, a reputation which he still holds. His drawings never fail to show up properly in the plate.

Mr. Petrtyl is a diligent and painstaking student of the fine arts. He paints and exhibits regularly at the periodical shows of the Chicago Art Institute and the Palette and Chisel Club. He received his schooling both in this country and abroad, and thus secured a practical knowledge of many widely different ideals and art methods. This information he has found to be of vast help in supplying the varied requirements of Chicago advertisers. He is a believer in real art for commercial purposes, and always insists upon beauty of



A PETRTYL DRAWING.

line in drawing and harmony in color schemes, no matter what the subject.

Mr. Petrtyl established a studio in the Athenaeum building in 1898, and since that time has had the opportunity to come in contact directly with many big advertisers and publishers. His most recent and successful creation was the delightful brochure, entitled "Seven Ages of a Woman," for the Wheeler & Wilson Sewing Machine Company. He has also illustrated many stories and books, among which may be mentioned "The Romance of Gilbert Holmes" and "Iskander," by M. M. Kirchmann, also "Marcellina" and "Inez of Vevay," not yet published. The drawings published herewith are the cover-design and the first illustration of his "Seven Ages of a Woman." The originals are in colors.

ANDY SHOULD UNDERSCORE "U."

Mr. Andrew Lang in "At the Sign of the Ship," in *Longman's Magazine*, protests against some of the eccentricities of compositors and proofreaders. After remonstrating with the proofreader who passed "circumcuitous" and wondering whether "usuage" is becoming a popular way of spelling "usage"—he finds that printers and typewriters prefer it — he asks: "Does any one know why in foreign words they always put 'u' for 'n' and 'n' for 'u'? They never make an error — I mean they always make the error. The family Vaus seem to have become Vans entirely through a misreading of 'n' for 'u'—at least so I have been informed — and I expect to reach posterity as 'Laug.'"

THOUGHT IT SORT OF QUILTING BEE.

One young lady expressed such astonishment at the working of the Linotype that she was asked how she thought a newspaper was produced. "Oh," she said, "I always thought all of you sat at one big table and pieced it together."—*Exchange.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 29, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

LITHOGRAPHIC STONE QUARRIES OF FRANCE.— A letter from E. Gerschel & Co. announces that they have now succeeded to the old firm of G. Kammerer, lithographic stone quarrymen at Vigan (department Gard), France. They also send a price-list and guarantee that the quality, from the smaller to the very largest sizes, is as good as the best Bavarian lithographic stone.

THE PRINCIPLES OF ANASTATIC TRANSFERRING.— In order to reproduce an old print, it is necessary to refresh the hardened ink of the same with ethereal oils and then saturate the balance of the paper with gummy or acidulous preparations. There are a number of different methods of performing this interesting work and the operation will be described in detail in one of the future numbers of THE INLAND PRINTER.

THE LIFE-WORK OF ALOIS SENEFELDER.— From "Kluth's Lithographic Almanac" the following interesting summary of the work of the inventor of lithography is reproduced: High etching and dry point on stone, 1796. First lithographic hand press, 1796. Invention of chemical printing (the transfer and soul and substance of lithography), 1798. Lithographic engraving, 1798. Printing upon textile fabrics, 1798. Autographic lithography, 1799. Anastatic transfer, 1799. Crayonwork, 1799. Metallography, 1805. Lithographic tint printing, 1807. Lithographic color printing, 1808. Artificial lithographic stones, 1818. Paper stereotyping, 1825. Lithographic printing in imitation of oil painting, 1826. This arrangement shows that Senefelder had thought of every method in use at the present day, not barring aluminum plates, excepting the steam press and the application of photography to lithography.

DISPOSITION OF WORN-DOWN LITHOGRAPHIC STONES.— "Reader," Troy, New York, writes: "What becomes of the very large lithographic stones when they become so reduced in thickness, from constant grinding, that they would, according to my notion, be apt to break, if put in the lithographic printing machine?" *Answer.*—When a lithographic stone becomes too thin from frequently repeated grindings it is mounted upon a slab of slate, or is fastened upon another inferior stone, and can then be used at least as long as it had been used before the mounting. For this process a solution is made of the best plaster of paris, which is applied to the supporting slab. Upon this is laid the reduced stone and it is then moved about until a firm base is established. There is also a stone cement for sale at the lithographic material dealers which is largely used for this purpose. Smaller sizes of stones, if of good quality, are broken up into still smaller forms and used for engraving of other originals.

PERFUMED PRINTING-INK.—"Perfumer," New York, writes: "Recently my attention has been called to the lithographic department of THE INLAND PRINTER, and I would respectfully ask if you could advise me regarding the perfuming of the paper, during or after printing, in which I intend to wrap up certain toilet preparations. I mentioned the mixing of the ink with an oil extract to cause the result, but the lithographer thinks it would be detrimental to the work on stone. Is there not some way to accomplish this object?" *Answer.*—It would seem that the matter is worth while experimenting with. An oily substance can be added to the ink, or varnish, of course, in reasonable quantities, without detriment, or the fresh impressions could be run through a dusting machine and powdered with chalk or soapstone or some other fine powder which had been previously charged with the perfume. Fumigating, saturating or damping the printed sheets is, we believe, the ordinary method employed.

CARE AND USE OF THE HAND ROLLER.— H. B. P., Aurora, Illinois, writes: "Will you kindly tell me, through THE INLAND PRINTER, why some commercial transferrers use stiff ink for pulling impressions while others reduce it so that it will run off the knife? How would you prepare a hand roller for use on commercial work; also, how should same be treated when not in use? Can you give me the recipe for making the coating that is used on ordinary transfer paper?" *Answer.*—The ink for printing should never be used so thin as to run on the slab, for the impression would look smudged. A moderately stiff ink should be used, and in warm weather the ink may be quite stiff. The nature of the paper should always be taken into consideration when mixing the ink. This can be learned by experience only. The mature printer or transferrer may have occasion to use excessively thin ink at times, but the beginner should shun it. A new roller should be covered with strong varnish and kept in action several times a day during a number of days. This means that the roller should be scraped off and new varnish put on several times daily, and followed by brisk rolling. Then thinner varnish should be used and ink gradually added, then rolling over a damp stone, so as to reduce the granulation of the leather. Rollers should be scraped with the grain, except when a roller becomes too smooth, when it may be occasionally scraped against the grain of the leather. Some printers use tallow or olive oil to saturate the fresh leather of the roller. To preserve a roller when not in use for a short while, clean it thoroughly and cover it with varnish. If it is to be kept out of use for a longer time, the roller should be covered with tallow or lard and then wrapped up in waterproof paper. Of course, the fat must be carefully removed again when used, by scraping and final washing with turpentine. Regarding the recipe for transfer paper, see June issue of THE INLAND PRINTER of 1904, page 413, under this heading.

PRINTING COMMERCIAL WORK WITH A GLOSSY FINISH.— "Apprentice," Milwaukee, writes: "Having read many of your valuable articles in THE INLAND PRINTER, I have taken the liberty of addressing you on a question regarding my work. I have only recently been apprenticed as a pressman in an exclusive commercial lithographic establishment and have been finding some trouble with my jobs after they are printed. What I have reference to is this: Many of our pressmen have secret preparations which they put in the ink to make it appear

glossy when dry. I have tried several things, such as paraffin, linseed oil, etc., but have not had much success. We print everything dry at our place — no damp work whatever — and no matter how sharp, clear and well covered I get my job, the next day, when dry, it has a dead and transparent appearance. Could you recommend anything for me, as I am at a loss to gain any knowledge in a shop where all these preparations are jealously guarded?" *Answer.*—Assuming that our correspondent has a *good* quality of ink to work with, perhaps he works it too thin. Thin ink is used when printing very fast on the steam press, requiring at the same time considerable water for damping, and if with this a rather porous paper is used, the impression will appear gray. Use boiled linseed oil



HUNTING ON SKIS, COLORADO.
Photo by E. M. Keating.

with the ink; at the same time put in some dryer. Have the ink as stiff as possible and see that the rollers are moving firmly over the stone. Of course it takes more experience to run with a strong ink, because your stone must get along with less damping, and the ink must be just right. To make ink less tenacious without making it thin, so as to make it leave the rollers readily and adhere to the work on stone, add some such substance as paraffin, mineral candle, lard, etc. Always study the nature of the paper and watch the rollers and other parts of the press. To get a gloss on the impression, use a little dammar varnish, or so-called gloss dryer. The lithographic gold size furnishes one also with a very useful, all-round, serviceable dryer which will not allow the ink to soak too far into the paper. A great mistake by the novice on the steam press is the use of different dryers in the same ink. Have a good liquid and a good paste dryer handy, but use them individually as occasion requires.

An Important Lithographic Annual.—"Kluth's Lithographic Almanac" (German) is a very welcome guest to the progressive lithographer, and its contents are as versatile and as useful as ever. This is not only true regarding its text, but also its artistic features. Its specimens cover the field of design, engraving, etching and chromo, and in its literary features are found abundant food for progressive thought regarding the lithographic trade. Every article is written by some specialist and furnishes some hint or suggestion for improvement in the art or press room. Beginning with a general review of current events in Germany, the apprentice question, in connection with the trade school, is handled by Robert Moritz. There is then an article by Richard Keutel upon the basic principles of estimating in lithography. An interesting article upon correct and false vision by Scheeve treats of the eye in a very scientific manner. C. Glaser, decorative painter, treats of the handling of original sketches for lithographic purposes, and Oscar Geil discourses upon perspective after a geometric diagram. Fritz Eggert informs us upon a new system of colors for painting in distemper. E. Muhlthaler speaks of the "copy" and its retouching in the modern reproductive technic. Again R. Moritz treats of artistic etching on stone; J. Mai explains how engraving can be combined with crayon drawing on lithographic stone or zinc; M. Kluenspiess presents four practical hints for lithographic engravers; P. Seidel comments upon the registering of transfers and E. Rothweiler advises the printer how to prevent tint while printing from stone, zinc or aluminum. J. Mai writes instructively about printing light colors upon dark papers, while J. Malz rehearses his experiences in printing from aluminum plates. The lithographed "Iron Sign," or printing on tin, is ably handled by O. Bartels, while the application of zinc sheets in place of lithographic stone is treated by M. Seul. M. Seidl communicates a number of new and valuable hints and recipes, gained during a long practice as a lithographic printer. A new dryer for lithographic printing is mentioned by Theo. Fulk. Metatint colors are introduced by H. Schneider. Finally a few comic stories, illustrative of lithographic life in Germany, winds up the "Kluth's Pocket Almanac for 1905."

At the Fifth International Congress of Lithographers, held at Mailand, Italy, last September, the delegate from America, according to the report of the *Freie Kunste*, complained that there were many colleagues from Holland, in America, accepting positions below the regulation wages. He also intimated that in the future every one of these workmen would be rejected, as American workmen would not work with them. It was also ordered by the congress that from now on, in order to maintain a fair rate of wages, the greatest efforts should be made in all civilized lands to maintain coöperative organizations. It was also decided that funds shall be provided to enable the international body to send representatives to Holland, Belgium, Spain, etc., in order to urge workmen in these countries to ally themselves more closely to the main body of the organization and work for a better understanding among its members. A lively discussion was created by the question regarding the payment of the traveling expenses, which was settled by providing that hereafter the expenses for traveling in connection with the organization shall be borne by the country incurring them; at the same time the per capita tax for each member was reduced to 25 pfennige. Regarding the points of wages and working hours, the following was accepted as a fair average which shall be taken as a standard for the different sections of the coöperative body: Printers shall work weekly fifty hours, lithographers and photoengravers forty-four hours. To five workmen one apprentice shall be allowed, but no firm shall employ more than six apprentices. The minimum wage for printers shall be 36 marks per week. Artists and draftsmen shall receive 40 marks per week. Aluminum printers, however, shall receive 45 marks per week. The London and American workmen shall receive proportionately higher wages. For the first six hours overtime of the week, time-and-one-half shall be charged; for more hours of overtime, double-time must be charged. The next international congress is to take place after three years, together with a grand international printing exhibit, in the city of Vienna.

EXPERIMENTS ON ETCHING GROUNDS.—H. B. P., Aurora, Illinois, writes: "Your explanation of autographic transferring in the February issue of THE INLAND PRINTER is very satisfactory, and your recipe for etching ground works well if used as soon as it becomes dry. But if the ground is left standing on the stone for any length of time, it becomes too brittle, and when put in the ruling machine the diamond chips out the edges of the lines, rendering it unfit for use. I am trying to make an etching ground that will not become brittle and will resist strong acetic acid and that can be used several days after it is put on the stone and will not lift off during the process of etching. I have invented a ground which I am using at the present time and which acts very well, but I am not entirely satisfied with it and intend to keep on experimenting. Here is the formula for the ground which I am now using for lithographic etch ground: 1 pint of dammar varnish, ¼ pint of asphaltum varnish, 2 tablespoonfuls of venice turpentine and a piece of *pure* beeswax about an inch square; boil for at least one hour; reduce with rectified spirits of turpentine. If it should be too dark, lessen the amount of asphaltum varnish." *Answer.*—In considering the above formula, it seems that there is something the matter with the venice turpentine, if this ground should get *brittle*, for the amount of this substance is excessive and ordinarily would prevent the ground drying at all. Dammar varnish, on account of its rapid drying and smooth spreading qualities, is a very useful agent in lithographic etching ground, but it is brittle, and in order to circumvent this property it must be mixed with some substance which will supply elasticity. This is found in an eminent degree in *wax* (venice turpentine, asphaltum, etc.). Now, venice turpentine is a very sticky and slow-drying material, and if of the right make-up it would cause this ground to dry very slowly if two tablespoonfuls were added to a pint of dammar varnish. We would recommend the decrease or entire elimination of venice turpentine and, instead, increase the quantity of wax about threefold. The amount of asphaltum can also be reduced. As a powerful acid resist, the attention of our correspondent is called to mastic, pitch, dragon's-blood, tallow, etc., at the same time observing the varying degrees of heat required for the different substances, for, if the melting points are passed, the materials are apt to become burnt and inefficient. Note, for instance, the difference in the high melting point of asphaltum and the very low fusing point in resin. The latter, by the way, is also a very useful ingredient in the boiling of etching ground.

HO! FOR A JOB IN THE PAPER MILL.

An item of news from Moscow states that for the second time within the last few months the employees of a large paper mill there, which buys up quantities of old paper, rags, etc., have discovered among the rubbish heaps a large number of watches, purses, letters of all kinds, parcels, checks, money orders for sums of upward of 2,000 roubles, and various other articles and documents of value, all of which had been sent through the post and had been either lost in transmission or wilfully thrown away among the waste paper. The journal counsels its readers to register all letters and packets sent through the post.

OBJECTIONABLE ADVERTISING.

"I want to advertise for a man," said the lady, approaching the want advertisement counter in the daily newspaper office. "I want to get a man to carry coal in the winter, keep up the fires, shovel snow, mow the lawn in summer, also sprinkle it, tend the flowers, mind the children, wash dishes, sweep the front porch, run errands, and all that kind of work — in short, I want a man who will always be around the place and can be called upon for any kind of hard work. He must be sober and reliable, of good appearance, not over thirty ——"

"Pardon, madam," said the clerk; "we can not accept matrimonial advertisements."—*Judge.*

WOULDN'T PUBLISH BOOK OF MORMON.

Public interest in Mormonism, arising out of the Smoot inquiry, makes timely this story by Mrs. Catherine Weed Ward (vice-president of the Society of Women Journalists, London, England), relating to the troubles Joseph Smith had in finding a publisher: "It may interest you to know that my grandfather, the late Hon. Thurlow Weed, of New York, was applied to in 1829 by Joseph Smith to publish the Mormon Bible, and in his autobiography (published in 1884) he states the following facts: About 1829 a stout, round, smooth-faced young man, between twenty-five and thirty, with the air and manners of a person without occupation, came into the *Rochester Telegraph* office and said he wanted a book printed, and added that he had been directed in a vision to a place in the woods near Palmyra, where he resided, and that he found



A NATURE STUDY.
Photo by Rothberger, Denver, Colorado.

a 'golden Bible,' from which he was directed to copy the book which he wanted published. He then placed what he called a 'tablet' in his hat, from which he read a chapter of the 'Book of Mormon,' a chapter which seemed so senseless that I thought the man either crazed or a very shallow impostor, and therefore declined to become a publisher, thus depriving myself of whatever notoriety might have been achieved by having my name imprinted upon the title-page of the first Mormon Bible. It is scarcely necessary to add that this individual was Joseph Smith, the founder of the Mormon creed. On the day but one following he came again, accompanied by Martin Harris, a substantial farmer residing near Palmyra, who had adopted the Mormon faith, and who offered to become security for the expense of printing. But I again declined, and he subsequently found a publisher in E. B. Grandin, of Palmyra, New York, in 1830."



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

A GOLD INK SPECIMEN.— W. A., of Baltimore, has sent a large-sized page for a book, printed with gold ink, and asks if the printing is as effective as if executed with bronze powder. *Answer.*— The luster and finish of gold bronze is totally lacking on your cover-page. Besides, the gold ink has been badly printed; it has a lifeless appearance.

COMPOUND FOR TRANSFERRING PRINTS.— L. A. B., of Richmond, Virginia, desires a compound for transferring printing to wood. We submit the following recipe for what it is worth. The recipe has been found successful in transferring prints to glass, etc.: Take of gum sandarac, 4 ounces; mastic, 1 ounce; venice turpentine, 1 ounce; alcohol, 15 ounces. Put all in a suitable-sized bottle and shake frequently, after which it is ready for use. Use smooth-surfaced wood for transferring; go over it with the above varnish, beginning at one side; press down evenly the object bearing the printing to be transferred, so as to prevent air entering between the object and the wood; then put aside and let it dry perfectly. When dry, moisten the printed object cautiously with water, and remove it piecemeal, by rubbing carefully with the fingers. If managed nicely, a complete transfer will be the result.

A NICE PIECE OF PRESSWORK.— J. E. M., of Knightstown, Indiana, has sent copies of a sixteen-page folder, 3½ by 6 inches, printed in good black ink with a thin, diagram-faced rule in equally good red, the text set in Jenson and the cuts showing to good advantage. The folder was printed for a folding-chair manufacturing concern. In regard to these specimens, our correspondent writes: "Enclosed you will find two circulars for your criticism — the presswork especially. They were run on a quarto press, roller and table distribution. Ink used was half-tone black; the run was ten thousand, printing in sixteen-page work-and-turn. I desire your criticism, as about all I know I have got out of THE INLAND PRINTER and from practical experience." *Answer.*— Your presswork is extremely creditable to you in all respects. The accuracy of register, front and back, on the red lines around the pages is wonderfully perfect, when the character of the form is considered — the pages being long and narrow. In vain do we search for a fault on any page, for composition, imposition and presswork are all that can be desired.

STATIC ELECTRICITY.— C. & B., of Knoxville, Iowa, write: "For two months we have been annoyed by static electricity. It seems to be increasing; and to-day it seemed almost impossible to make the paper pass down the fly. We have a drum-cylinder press, and print a sheet 35 by 48. After the sheet is delivered it feels like sheet tin and bends in a similar manner, staying the way it is bent. If one sits down to straighten the paper, he at once becomes charged; and if another person touches him sparks will fly from hair, ear, or even any part of the clothing. We have tried to wire the fly and frame of the press to carry the electricity to the ground, but with little success. We print our paper dry, with hard tympan. One strange thing is that the electricity stays in the paper till we print the second side, but does not annoy us much on the second run. Our electrician here does not seem to know how to handle it." *Answer.*— The severity of the past winter weather has added much to the troubles of the pressroom, by reason of an excessive degree of static electricity in the paper stock. Many attempts have been made and many methods employed to eradicate the cause of trouble, some better than others, but none successful until the Chapman process for handling this kind of electricity was discovered. By the aid of the Chapman process static electricity is absolutely neutralized. Many of the largest printing firms have installed the Chapman apparatus, which is simple and may be attached to the wall of the pressroom, entirely out of the way, too. Their announcement appears in THE INLAND PRINTER advertising pages.

A NICE COLLECTION OF HALF-TONE PRINTS.— O. E. L., of Easton, Pennsylvania, has sent about twenty different prints from as many plates of half-tone engravings, from 3¼ by 3¼ up to 4½ by 7½ inches in size. He says: "Enclosed in package you will find a number of samples of presswork for your criticism. I may add that I could have improved on the presswork of all the cuts if a better quality of black ink had been furnished me; but I was told that the ink used was good enough." *Answer.*— Taken as a whole, your collection of specimens do you credit, because they show uniformity of treatment in make-ready and because they are as well executed in the printing as may be with inferior half-tone black ink. A few of the engravings show better make-ready than others, but they have been helped by the nature of the subjects. Perhaps the plate showing a "Group of Young Stock in the Meadow of Wilson Lodge Stock Farm" is not as successfully treated as it should have been, for it represents a delightful and comprehensive scene of animal life, rolling meadows, shady trees and distant view — a combination which should make a beautiful landscape picture. "Overhill Villa," with its accompanying view, is the worst specimen of the lot. This required more skilful treatment than many of the others, but, as you state, a better quality of half-tone black ink would have improved it, even with present treatment. The same excuse will apply to the small portrait specimens. The specimens of book-covers, printed on rough antique stock, are creditable, particularly that for "The Hackettstonian," which appears in gold and black. "Much Sassiety," printed in white on deep maroon antique stock at one impression, lacks color. There is better white ink to be had than that shown on this job.

ENGLISH COLOR PRINTING.— F. E. Ruby, of Somerset, England, has sent a couple of specimens of his presswork which, at first glance, are quite pleasing; one of them appears on cardboard and the other on firm coated paper. To the left, and almost at the top of the cardboard, which is 11¾ by 7¾ inches, appears a pretty three-color illustration of Kewstoke, Weston-super-Mare, the scene being worked out on 3 by 5 inch three-color plates, neatly surrounded with framework in gold. The lettering appears in black, and is underscored in light blue wherever there is extra prominence; this is also embellished with gold filling and panels, the outer linings also appearing in gold, all the paneling being outlined with gold lines. The specimen is printed on coated paper from three-color half-tone plates, 7¾ by 10 inches, the scenes and lettering running the narrow way. Regarding the samples he writes: "I submit herewith, for your esteemed criticism, specimens of my presswork, and should be thankful for any suggestions you make for their improvement." *Answer.*— The red color on the picture shown on card stock could have been improved had a little less red ink been carried on it where the shading on trees, vehicle and roof of cottage appears; then some of the reading matter might have been

given stronger press impression, particularly the text that is enclosed in the gold panels at the bottom. The presswork on the large three-color job is hardly up to the mark, because the colors are not as artistically blended as they might have been, the red being far too prominent, especially on the interior decoration and chair backs of the opera house. A little brighter red would have improved the entire specimen greatly. Presswork is really neat, clean and sharp, with good make-ready.

Too Much Ink on Rough Stock.— H. M., of Lexington, Virginia, has sent two specimens of statement-headings almost identical in lettering. Sample No. 1 he considers all right, but he thinks the lines in No. 2 too light, and the type has a smeared appearance in the printing. He wants to know why. He writes as follows: "I have been having trouble lately with springing of small forms, like the sample enclosed. The impression on this was perfect when I started the run. Please note how heavy it is. Sometimes one or two letters will be loose and the rollers will press them back to the bed, and they will not come out. The sample was printed on a Gordon press, the form surrounded with metal furniture to prevent springing — and still it sprung. Please note the smeared appearance of the printing. I used roller bearers and tried several sets of rollers." *Answer.*— If you had examined the paper used on specimen No. 1 and then compared it with that of No. 2, you could have seen at a glance that the paper of the latter was much coarser in texture than that of No. 1, considering which it could hardly be expected that the printing would be as sharp and intense in color as when printed on a bright, smooth surface. However, the presswork on No. 2 is not as well executed as it might have been. There is no good reason why loose type should be run on a job; besides, such a condition is dangerous. When types are loose in lines of a form, the form should be opened up and these lines made as tight as the others. Apparently, you have carried too much ink on the form, as well as reduced it in body and color. Had better rollers — especially better form rollers — been employed and a trifle more impression given, the work would have presented a more solid, deep and clear appearance. Treat hard and coarse writing papers about as you would fairly smooth antique stock. In any case, have the tympan and make-ready solid to the touch of the form.

Cut-out Overlay for a Half-tone Portrait.— J. F., of Boston, Massachusetts, has sent a sample of cut-out overlay for a half-tone portrait with a strong background and a good print from the cut-out overlays — an advisable course to pursue, so that the result obtained from an overlay sent for criticism may be seen. J. F. writes: "Will you be good enough to give me your opinion in regard to the enclosed overlay? Has this overlay artistic merit? Also, is it properly constructed, and are the layers put together in order of relation? Some men paste solids to bottom sheet, I believe. I have labored at various lines of presswork for many years. When opportunity affords I do a little experimenting on half-tone make-ready, and I am still learning. You will find enclosed a sample of the stock on which the job was printed, at a speed of two thousand an hour, on cylinder, without slip-sheeting. This stock is inclined to offset. I must admit that my early attempts at half-tone work were faulty; I gradually adopted other methods, and believe that I now have one more practical and time-saving. You will find in the package sent you a copy of a traced overlay which was hung over the top manila sheet, after it was shrunk on over the cut overlay. Now, I would like to know if it is necessary to spend time applying this traced sheet on top of the cut overlay. I do it simply by 'rule of thumb.' I remember one of your querists some time ago inquiring if it was necessary to do further work on half-tones after the cut-out overlays were placed on the cylinder. I believe you replied that it was not necessary, provided that the form was built up evenly underneath — to even height, I presume. Will you be good enough to explain the following riddle to an old reader: What is the reason that the majority of high-salaried pressmen engaged on the finest magazines in the large cities practice the following method, after having applied the cut-out overlays to the cylinder: They strike an impression on a make-ready sheet and trace up values in the engraving, the same to be filled in with French folio. This sheet is then hung on the cylinder and another make-ready sheet is struck off. The treatment is the same on this as the one preceding, but tissue paper is used to fill in. On the other hand, there are men who, having applied their cut-out overlays, do nothing more than a little peeling and occasionally spotting, applying tissue to the latter, and let it go at that. I should like your candid opinion of the former workman's elaborate method and his particular reasons for the extra labor on the traced sheets, after the cut-out overlays have been applied. To what particular line of engravings, if any, is this elaborateness applicable?" *Answer.* — Assuming that the engraved plate was leveled up to proper height — type-height, less one sheet — your present cut-out overlay has followed a method approximating general usage; but you have not employed the usual varieties or thicknesses of paper suitable for effectiveness on the different tones shown in the picture. Now, these different thicknesses of paper are essential for good cut-out overlaying. In the present case, you have made your overlay with three layers of the same thickness, so that you have lost most of the effect to which your labor entitles you. It is because of this that you have been compelled to make a "trace-sheet" and add to it a lot of detail that should have appeared in the cut-out overlay. For instance, you have been obliged to add to the background, the lady's hair, the musical instrument and many of the deeper colors. This could all have been incorporated in the regular cut-out, had pressman's experience directed you. You have hardly secured from the cut the results for which its artistic merits offer opportunity. As a matter of fact, you have spoiled the beauty of the lady's nose by too much overlay on the nostrils, making them the most prominent feature of the face. Perhaps the picture might pass for an everyday bit of half-tone work, but not as an artistic piece. You have overdone the detail of the subject by applying too many overlays in the way of spotting-up on the make-ready sheet. The cut-out overlay and the make-ready sheets on the spot-up sheet combined make too soft a surface for the printing of the illustration, and this is apparent from the lack of sharpness in color and finish. High-salaried pressmen do not resort to the elaborate method you speak of in making ready half-tones for the magazines; but they do build up a strong and well-relieved cut-out overlay, so that results are secure; and all this is done by the use of various thicknesses of paper. The spot-up sheet is only employed to patch over the remaining defects, caused chiefly by low spots in the plate. When omissions are found on cuts, the amendments should be applied to the cut-out overlays by placing them beneath the cover-sheet. When a different method is pursued, the necessity usually arises from inattention to the overlay proper. If you have copy of Kelly's "Presswork" at hand, read what is there said about overlaying.

THE EDITOR'S REGRETS.

Charles H. Towne tells a characteristic story of an editor who was leaning over the rail aboard ship.

"What makes you so ill?" asked a friend. "The heave of the ship?"

"I wish you to understand," replied the editor between gasps, "that this rejection does not imply lack of merit. It simply indicates that the material offered is not suited to our present needs, etc. Offered elsewhere, no doubt, etc."—*New York Times.*



BY CHARLES W. PAFFLOW.

Under this head it is aimed to give a monthly summary of the important happenings in the field of the graphic arts in other lands. Exchanges are solicited with leading German, French, Italian, Spanish and Russian trade publications. Communications and specimens of foreign work are respectfully invited.

GERMANY.

Der Buch- und Steindrucker for February contains a summary of the activities in the graphic industries in Germany during the year 1904, of which the following is a translation in part:

"Though the printing industries have not materialized all the expectations for the year 1904 which the beginning of that year promised, yet there has been a gratifying and constant improvement. The summer months were noticeable by the usual decline in business, but this was not followed by large dismissals of operatives or reductions in working hours, because the employers kept their personnel intact in anticipation of a lively fall and winter activity. Newspaper and book printers, however, did not fare as well as their colleagues in the job line on account of the choleric activity in those fields.

"Typesetting machines are coming more and more into use, especially since it is now possible to produce movable types on those machines, thereby facilitating corrections and making every printer, in a measure, his own typefounder.

"One of the obstacles to the development of artistic printing is to be found in the constantly increasing number of small and poorly equipped offices. While these shops are for the most part short-lived, they depress the prices on all printing matter to such an extent as to make the industry unprofitable. The greatest evil, however, lies in the common practice of calling for estimates, both by private individuals and municipal authorities, and awarding the work to the lowest bidder without regard to the quality of the product. Owing to the inability of a large number of printers to properly estimate on proposed work, the prices submitted often scarcely cover the cost of production, with the result that, in addition to the losses to the respective bidders, the healthy development of the industry is undermined and the efforts to advance the graphic arts along modern artistic lines are frustrated.

"The three-color process and the introduction of the colored supplements of the newspapers brought with them the installation of new printing presses during the year, which fact explains the general complaint of the lithographers over poor business.

"The relations with the operatives remain satisfactory, but the constant organization of the auxiliary trade groups into one body threatens new disturbances in the existing pacific conditions."

An April fool, indeed. A German printer published a country almanac in which the month of April has thirty-one days instead of its usual thirty days, and the month of May begins on Tuesday instead of on Monday.

The much-talked of penitentiary printing-office of Basel, Switzerland, is again the topic of lively interest. It appears that government work is not the only work done there, but that shrewd business men have found a way to get cheap printing done by the convicts. This has led the owners of private printing-houses to talk about boycotting the foundries which supply that establishment with type.

Der Buch- und Steindrucker of January says of Mr. Thompson's book, "History of Composing Machines," that it is the most complete work in the English language. It is superior to the preceding work on the same subject by Carl Herrman in its numerous illustrations and detailed descriptions of the various machines. It contains a chronological list of all the patents granted on typesetting machines and their improvements in the United States and England.

Herr C. Kulbe has a most interesting and highly instructive article in the *Buch- und Steindrucker* for February, on the New Year's cards of 1905, wherein he reproduces a number of specimens with appropriate criticisms. This industry has reached enormous proportions on the continent and in England. A tendency to discourage this industry has cropped out recently, which leads Herr Kulbe to conclude his article with an earnest exhortation to the craft in general to oppose this tendency, which, if successful, would deprive thousands of remunerative employment.

In Berlin, Germany, are published, in round numbers, some fifteen hundred newspapers and periodicals, which is about one-third of the whole number published in the German empire. Among these are fifty political daily papers; about sixty journals are devoted to amusements and light literature; forty represent the modern-woman movement; twenty-eight cater to the drama and music, and twenty-five to art. The number of journals which represent the interests of trade, industry and commerce runs into the hundreds. It is inconceivable to the uninitiated to what extent the German press runs into specialties.

Herr Joh. Mai, of Tilsit, Germany, publishes a recipe for an asphalt composition for the use of lithographers, which he has successfully used many years, as follows:

Powdered Syrian asphalt	400 grains
Common turpentine	400 grains
French turpentine	150 grains
Dry varnish	25 grains
Water-free benzole	40 grains
Yellow wax	20 grains

Place these ingredients in an enameled vessel, put it on a gas or alcohol stove and regulate the flame gradually. Stir the mass well while cooking, permitting it to come to a lively boil. Cover the vessel with a tight-fitting lid and cool it in the open air. Pour the solution, while yet warm, into tin cans or dry glass bottles. This solution is also well adapted to repairing of damaged papier-maché photographic shells. The damaged places are to be thoroughly steeped in turpentine and the solution applied with a soft brush after the turpentine has become absorbed.

ENGLAND.

The English newspaper king, Harmsworth, has recently purchased an area of two thousand square miles in Newfoundland for the purpose of erecting paper mills there. The cost of this enterprise is to be $10,000,000.

There is a movement among the labor unions of the kingdom to establish a coöperative daily newspaper devoted to the interests of the working classes. It is estimated that $50,000 is needed to start the enterprise. There is no daily labor paper in England, which is remarkable, considering that England is par excellence the country of labor unions.

The printing industry in England has not much to boast of for the past year. The depression after the holidays was even worse than that which preceded them. A cloud hangs over the graphic sky, and there is no immediate prospect of its disappearance. In addition to the general bad outlook for the trade, the business is suffering from internal dissensions. The London Society of Compositors has been at open war with the employers over the dual system, which has fortunately been removed at last. Toward the end of the year the pressmen, binders and the auxiliary trades presented new demands, the result of which is still undecided. Many other cities were affected by like conflicts, among which the eight-

months' strike of the Hull compositors was the most notable. All this, in connection with the fierce newspaper competition, and the encroachment of newspaper trusts, has contributed to render the graphic industry still worse.

Capitalists are interesting themselves now in exploiting South Africa for paper production. They think that the establishment of paper mills in that country will prove profitable, owing to the local advantages that section affords.

About a year ago Lord Roseberry proposed the founding of a university at London for the benefit of the masses. The plans have been maturing quietly, and the project is now well on its feet. Of the $5,000,000 necessary for the purpose, more than one-half has already been guaranteed. This institute is to be central in its character and to exercise a beneficial influence on the whole empire. The graphic arts come in for a full share of consideration.



The above composition is the work of F. Fulcheris, a compositor in the office of F. J. Dassori, Spanish, French, Italian and Portuguese printer, at 108 Park Row, New York city. The story of Columbus' discovery is woven into the portrait, the effect being produced by the use of black and light faced types. The original was 10 by 10½ inches in size, and formed an attractive calendar heading for the above-named printing-house.

RUSSIA.

The *Naberschik* (Compositor) is the only printing-trade publication in the whole empire, and it has been so feebly supported that the owner, Mr. Filippov, in the two years of its existence, has lost several thousand rubles in the enterprise. To his credit it may be stated that he continues to publish his pioneer journal in hopes of better times.

Reform continues to be the watchword in Russia, and the printers are especially alive with this spirit. The competition in the printing industries is ruinous, and it is well understood that unless some understanding is reached with regard to uniform prices, the tenure of apprenticeship, journeyman's wages and other burning questions, the business will be completely demoralized.

Emperor Nicholas received a deputation of five compositors from the government printing-office at Zarskoe Selo on February 3. He questioned each of the workmen minutely regarding their work and duration of their service, and in concluding the interview expressed his satisfaction over the conscientious way in which they performed their duties, and commissioned them to express his thanks to their comrades.

Some idea of the surveillance of the Russian censorship over foreign printed matter may be gleaned from the fact that within five months eight hundred thousand letters were opened at a single frontier postoffice station. Orders had been given the customhouse authorities to open all suspicious-looking parcels which might be supposed to contain prohibited literature. Very naturally the authorities suspected everything, with the above results.

A striking illustration of the rigorous zeal with which the censorship is conducted in Vyatka province is what has recently happened in the case of a newspaper which quoted the distinguished ornithologist Brehm on the habits of the dove. It said that the morals of the dove are not so attractive when we come to know them. Doves are distinguished by envy and hatred of all other birds. The censor would not permit this statement to pass because the Holy Ghost had appeared in the form of a dove, and any reflection upon this bird was considered to be an insult to the orthodox Russian Church.

The rigorous anti-Jewish press laws have recently been relaxed, and, as a result, there are now ten daily papers, in Russian, Hebraic and Yiddish, representing Jewish interests in Russia. Of the new journals are to be mentioned the *Chronic*, a weekly supplement to *Yevreskaya Zhizn* (Jewish Life). In the city of Wilna, a daily Hebrew paper and a monthly magazine, both edited by the noted author Tavyev, of Riga, have recently come into existence; also an illustrated paper for Jewish children, and in the same city there is soon to appear another daily publication of the same class. A concession has also been recently granted for a Hebrew monthly magazine in St. Petersburg.

The general strike in Italy was not understood in the United States, although the area covered was small and there was no censorship of the press, and the conditions vastly less complicated than those existing in Russia, yet the Italian strike was intelligible to those who read the Italian papers. But in the case of Russia, in addition to all other hindrances and obstructions, all seems to be in confusion, not only without leadership and without a definite purpose, but we do not know what has actually occurred. If our meager account of it seems obscure, it is because the data at our command (chiefly from German and Russian publications) do not warrant us in saying any more at the present writing.

The printers' strike in Russia had its beginning on January 15, at St. Petersburg, in the establishment of M. O. Wolf & Co., followed by walkouts from the offices of Golicke, Marks, Narodnaya Polsa, etc., from which it spread to all the other printing-offices in the city. The strike was so far successful that on January 16 only one military paper, manned by soldier-printers, was published in full form. Two or three appeared in an abbreviated shape. Owing to the lack of all other news, the military journal did a thriving business, selling its copies to eager purchasers at 50 kopecks a copy.

The authorities resorted to drastic measures to check the movement by forbidding the newspapers to give any news of the strike. Domiciliary visits were made to the editors of the

liberal papers, *Nasha Zhizn* and *Nashi Dny*. The *Vyedomosty* and *Dnevnik* were punished, and M. Jessen, the editor of *Pravo*, was arrested.

In the city of Moscow the strike broke out simultaneously in nineteen of the leading printing-offices, including the Sytin establishment, which employs eleven hundred hands, and for a week nearly all publications were at an end. The employing printers held a meeting and resolved that they would not consider the demands of the strikers, but as the movement gained in strength and the newspaper editors were clearly on the side of the workingmen, considering their demands categorically just, practically all the demands of the employees were granted and work was resumed on the 29th of January, after five days' complete suspension. The concessions were: A raise of twenty per cent on the prevailing monthly wage rate; the minimum day's pay to be 2 rubles ($1); piece work to be 25 kopecks per one thousand letters, with a corresponding addition for night and holiday work; also full pay for time lost during the strike.

Meanwhile the strike gained in Poland and in the Baltic Provinces. In Warsaw and in Lodz (an important center of the textile industry) there were one hundred thousand strikers in the closing days of January. In Libau and Riga all the newspapers were compelled to suspend. In the former city the operatives of the larger industrial establishments marched in a body to the various printing-offices and forced the typos to join in the strike. The *Libau Zeitung*, which was already on the press, could not be produced. With difficulty did the *Libavsky Vyestnik* make its appearance. The strikers, thousands in number, marched from office to office, singing labor hymns and calling upon the craft to join them.

At Lodz the strikers had everything their own way, and succeeded in closing up all the manufacturing establishments, including the bakeries and sausage factories. The compositors and pressmen who were not strong enough to declare a strike were forced by the other strikers to quit work and not to resume for eight days. The result was that from January 27 to February 4 not a printed sheet, not even an extra bulletin, appeared at Lodz.

The Lodz printers combined with those of Warsaw in demanding an increase of from 5 to 7 cents on the hundred lines and for an eight-hour day. It is not likely that these demands will be attained, owing to the large proportion of apprentices employed on the newspapers. One newspaper in that city, for example, has four journeymen, one foreman and twelve apprentices.

A correspondent from Riga writes: "We have a general strike here, without a parallel in the history of strikes, for it extends throughout the whole Russian empire from the two capitals to the hamlets, and embraces in its sweep all industries, from those employing thousands of operatives to those with only two helpers. The law forbids trades unions and combinations; the law has proved utterly powerless. There is such a standstill in the printing business now in this city that not a visiting card can be printed. The general strike began on January 18, when masses of workingmen paraded the streets and demanded an eight-hour day and better pay. The printers were compelled to quit and fall in with the strikers, but no damage was done or offered to be done to the material or the machines."

The latest advices (February 27) from St. Petersburg are to the effect that although work has been generally resumed in the printing trades, yet there is still a spirit of discontent and trouble may be looked for at any time. The commission of printers recently formed for the purpose of regulating the relations between the employers and employees and to establish a normal wage scale, reached a decision and made their report. This commission divides the printers into three classes — newspaper, book and job — and decides that the news printers are entitled to fifteen per cent more pay than the book or job printers, and that ten hours should be a day's work for all three classes. Six hours night work is to be equal to ten hours in the day time. The product of a day's work is fixed at nine thousand letters.

PORT ARTHUR.

From the heights of the strongest fortress in the Far East waves the red streaming sundisk of Japan, and the population of the historic stronghold are gradually returning to their old occupations. The *Novy Kray*, a Russian newspaper, which for the eleven months of the siege kept up its publication under the greatest possible difficulties, has been compelled to suspend; not, indeed by its own volition, but because two Japanese shells destroyed its two large presses and killed four workmen. Even in the composing-room but little was saved in this terrific destruction. This occurred about a month before the capitulation. However, in removing the ruins, a Victoria press was found in good condition, on which the publication was continued until the final surrender. During its existence it was printed in many different forms and sizes, upon every variety of paper that was available — from coarse wrapping paper to official postoffice blanks. Black ink gave out in the early stage of the siege, and colored as well as copying ink were made use of. The employees, for the most part Chinese, were retained only by large pay, and even then took every occasion to escape, until finally a young corps of disciples of Gutenberg were collected who remained at their post until the end.

SPAIN.

A letter by Herr Deuss, from Madrid, Spain, to the Typographical Club of Bremen, Germany, gives a graphic account of affairs generally, and particularly of the printing industry in Spain, of which the following is a free translation:

"The endless plains which lie beyond the Pyrenees to Madrid present a striking analogy in their monotonous uniformity to the backward condition of enterprise and energy as compared with Germany. Instead of the towering smokestacks, which are such eloquent witnesses of a high-developed industry, we have in Spain the church towers which, alongside of the wretched mud huts, present the only attraction that the long and tedious journey affords.

"The *Associación General del Arte de Imprimio*, although it has been in existence some thirty years, has never made any provision for members out of employment, and, as a result, printers out of employment betake themselves to mule driving, dog catching and like occupations. This explains the lack of pride and interest in the trade. There are no trade journals of the printing industry, if we except the 'Yearbooks' which have at the most two hundred subscribers."

"Almost everywhere is to be observed the same stolid indifference in regard to the future, and seldom, indeed, is to be noticed an ambition to become independent. A fifth part of the Madrid population (about one hundred thousand) is illiterate, so that the apprentice printers can barely read and write. For urgent or rush work the Spanish printer is practically useless, for the pressman or pressfeeder will stop his machine to roll a new cigarette regardless of anything. In regard to sanitation, there is much to be desired. In the cold season of the year, instead of a stove there may perhaps be found a *brasero* (a pan filled with hot ashes) in the shop, where the printer goes to warm his hands occasionally, and where he always finds congenial companionship.

MISCELLANEOUS.

That China is progressing along modern lines may be judged from the fact that while five years ago it had only seven newspapers, there are now 157 journals in that country.

In a speed contest recently had at Paris, France, between a number of Linotype operators, MM. Hubert, of the *Petit Parisien*, and Denolly, of Grenoble, set 89,850 and 85,200 letters, respectively, in the course of seven hours, or 11,000 an hour, including corrections.

THE first number of the *Bulletin des Cercles d'Etudes*, a new technical journal published at Paris, has been received. It will appear quarterly, and has for its object to teach new principles of typography based upon the *croquis-calque* system.

A NEW agreement has been reached between the proprietors and the typesetting-machine operators of Hungary. The principal points agreed upon are the following: Only journeymen printers may be employed on machines. An apprentice can only be employed on a machine two years after having completed his apprenticeship as a compositor. Nine hours constitute a day's work, with eight hours at night. During the learning period, comprising four weeks, the rate of pay is 30 crowns for day work and 36 crowns for night work per week. After the expiration of the four weeks, the minimum wages are 42 crowns on evening papers and 50 crowns on morning papers. (A crown is equal to 20.3 cents of our currency.)

IN a recent issue of *L'Arte della Stampa*, of Florence, Italy, the editor gives his impressions of the various technical schools for printers which have had an exhibit at the International Congress of Graphic Schools at Milan. The following condensed summary is substantially what he says:

"The exhibit of the Dresden school is of a character to leave little to criticism. Of course it is German art, and not to be judged by the same standard of elegance and lightness which pleases us in Italy. The American school of taste is the very opposite of the German, and whenever the Germans attempt to imitate it they produce only the grotesque. The product of the Dresden school is altogether national, and shows that the instruction given there is of the pure German classic type; but this made available for modern commercial demands.

"The school of Leipzig submitted a number of engravings, etchings and aquarelles without any remarkable excellence. This school is apparently divided into too many branches. Design is undoubtedly useful in typography, but it is not necessary to have a special school for this one thing.

"The exhibit of the Copenhagen school was pleasing. The specimens were beautiful and classic in character and form, and by their harmonious make-up and proportionate margins. They do not represent, it is true, any particular style, but they are none the less meritorious. The coloring is vivid without being baroque, serious when taken altogether, and somewhat American. I do not hesitate to say that this exhibit was one of the best.

"The only school which presented a full, rounded and complete assortment of specimens was the Institute of St. Bride, London. This school displayed not only all the branches of typography, but all the tendencies of the art in England in an artistic, beautiful and elegant collection. Some productions are purely classic, absolutely perfect in every respect; then there were others inspired by American art. There was still another kind of work, totally different, which is the Anglo-Saxon tendency, combining the English, German and American styles. The teachers of this school are the most competent technists in London.

"Another school which is important historically is that of Vienna. It has been in existence some thirty years, and has cost about 500,000 francs, paid for the most part by the State. It is sad to think of so much money misapplied, for the exhibit is absolutely without interest. The productions are all hybrid, without homogeneity and totally destitute of artistic sense.

"The Estienne School of Paris has many points of resemblance with the school at Vienna. We find a tendency even more marked for the antique; I do not say for the classic. The value of the exhibit of this school is not appreciable. The astonishing feature is that, while France has so many distinguished artists, this exhibit has so little value.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

COMPOSITE TYPE-BAR MACHINE.—C. Perry, Kingman, Kansas: Can you tell me anything further concerning the Composite Type-bar machine? *Answer.*—We understand that the machines are now being built in the East.

"RED DEVIL" SIGNS.—Charles Northrop, Ellicottville, New York: What is the address of the company that a few years ago made "red devil" signs? *Answer.*—Any lithographic house can furnish these stock posters.

MANUAL OF CYLINDER PRESSWORK.—Walter E. Brock, San Francisco, California: What is the best manual of cylinder presswork? *Answer.*—"Presswork," by William J. Kelly, price $1.50; sent postpaid by The Inland Printer Company on receipt of price.

CARDS.—Wickham Brothers, Adrian, Michigan: Where can we buy hold-to-light cards, and cards and scraps for hidden-name cards? *Answer.*—Story Finishing Company, 209 South Clinton street, Chicago; Tablet & Ticket Company, 85-87 Franklin street, Chicago.

MANUFACTURER OF CARDBOARD.—Joseph Keller, Amsterdam, The Netherlands: The name of the manufacturer of sample of cardboard (piece of a National Biscuit Company carton) enclosed. *Answer.*—Howe & Davidson, Marseilles, Illinois, are the patentees and manufacturers.

MACHINERY FOR BEVELING PHOTOGRAPH MOUNTS.—Unique Art Folder Company, Lexington, Kentucky: What companies manufacture machines for beveling photograph mounts? *Answer.*—Slade, Hipp & Meloy, 139 East Lake street, Chicago; Louis De Jonge, 71 Duane street, New York city.

HIGH-GRADE CALENDARS.—Fitch Brothers, Central City, Nebraska: We should like the addresses of houses which supply high-grade calendars. *Answer.*—Crescent Embossing Company, Plainfield, New Jersey; Goes Lithographing Company, 160 Adams street, Chicago; Thomas D. Murphy Company, Red Oak, Iowa.

EMBOSSED "STICKER."—Anthony Eisler & Co., Chicago: By what process is enclosed embossed, red-varnished, paper "sticker" made, what plant is necessary and where can same be had? *Answer.*—For information desired, address H. H. Wilson & Co., 327 Dearborn street, Chicago, or the Tablet & Ticket Company, 87 Franklin street, Chicago.

MANUFACTURE OF PRINTING-INK.—W. W. Gildroy, Chicago: I am seeking information on the making of printing-inks and colors and their mixtures. *Answer.*—"The Manufacture of Ink," by Sigmund Lehner and William T. Brannt, has a chapter on printing-inks. Price $2; sent postpaid on receipt of price by The Inland Printer Company.

EMBOSSING.—Free Press Printing Company, Mankato, Minnesota: We want to do embossing if it can be done without too much expense and without making two dies. We have no engraving plant here. *Answer.*—See "Hints on Embossing," page 246, November, 1904, issue of THE INLAND PRINTER, and "Compound for Embossing Dies," page 744, of the February, 1905, issue.

MANUFACTURERS OF LEATHER BOARD AND RIVETING AND STAPLING MACHINERY.—F. P. Hulett, Mount Sterling, Kentucky: Please give addresses (1) of makers of fiber and leather board and (2) of makers of stapling and riveting

machinery. *Answer.*—(1) Delaware Hard Fiber Company, Wilmington, Delaware; (2) Tubular Rivet and Stud Company, 231 East Lake street, Chicago.

TREATISE ON MARBLING.—F. T. Wimble & Co., Sydney, Australia: Can you give us the address of the publishers of a book on marbling, by Halfner? *Answer.*—A Buffalo ink house, now defunct, published this book in 1896 for gratuitous distribution to customers. It is not now obtainable. The subject of marbling will be treated in the articles on "Modern Bookbinding," now running in THE INLAND PRINTER.

CALENDAR MANUFACTURERS.—Evans Printing House, Berwick, Pennsylvania: The names and addresses of calendar manufacturers. *Answer.*—Oliver Baker Manufacturing Company, 329 Hennepin avenue, Minneapolis, Minnesota; Crescent Embossing Company, Plainfield, New Jersey; Sullivan Printing Works Company, Court and Broadway, Cincinnati, Ohio; Bennett-Thomas Manufacturing Company, 328-334 Dearborn street, Chicago.

TYPE SPECIMEN.—A. I. Clymer, Van Wert, Ohio: Please tell me whether the type used in Fig. 9, page 877, March number of THE INLAND PRINTER corresponds exactly with that used in enclosed memorandum head; also, what is the name of the series, and what is the address of the makers? *Answer.*—The type used in the two specimens is identical; the series is "Blair," and the makers, the Inland Type Foundry, St. Louis, Missouri.

FLATTENING OF PASTED EMBOSSED LABELS.—"Embosser," Winnipeg, Canada: Herewith find two embossed labels, which have given me trouble by flattening out when pasted on the box. What is the cause? *Answer.*—Flattening out of embossed designs is not preventable when water paste is used to attach the labels to the boxes. The liquid softens the fiber of the paper and pressure then obliterates the embossing. If glue is used, this will not occur.

DRAWING INSTRUMENTS.—James Cusack, New Orleans, Louisiana: What instruments are required by a beginner in commercial drawing? *Answer.*—The beginner should secure a set of mechanical drawing instruments, comprising a compass, dividers and ruling-pen; also a T-square, several good brushes, Nos. 0, 3, 4 and 6; a drawing-board and tracing-paper, and a bottle of Higgins' waterproof ink, a bottle of chinese white, an H rubber and some hard and soft pencils.

CHARGE FOR STANDING FORMS.—Republican Publishing Company, Hamilton, Ohio: What is the customary charge for keeping type standing in the catalogue form? *Answer.*—It is customary in some offices to make a charge of from three to five per cent for type kept standing. There are many reasons for doing so. Forms held awaiting orders mean money and material tied up, and no business man could logically object to paying reasonable interest on the money so invested.

ESTIMATING.—A. J. C., Providence, Rhode Island: Would you please tell me how to estimate correctly on bookwork? I wish to make a bid on a book, and would like to know the rule to go by. *Answer.*—The best guide, next to experience, is a reliable book on the subject. For an inexpensive work, Ramaley's "Employing Printers' Price-list," price $1, may be consulted; and, where a more elaborate treatise is desired, Dando's "Fundamental Principles of Ascertaining Cost of Manufacturing," price $10. Either sent by The Inland Printer Company on receipt of price.

TYPE WASH.—G. Glick, Pittsburg, Pennsylvania: What is the best type wash for a mailing list? *Answer.*—Benzin is the best detergent for type matter that is spaced with wooden reglets. When the galleys are carelessly washed by the common method of merely cleaning the face of the type with a rag, the type will fill up in a short time. Use a stiff-bristle brush. Ether is an admirable wash, and is even more effective than benzin; but it is higher-priced, and, being more volatile, is unsafe if kept on hand in any but very small quantities.

JOB ESTIMATE.—B. B. Thomasson, Carrollton, Georgia: Please make an estimate on the enclosed job, which consists of one hundred books of one hundred leaves to a book, every other leaf to be blank for carbon use. It is cut out of sixteen-pound Tallulah flats at 7 cents per pound; to be special ruled and perforated, with the same printing as appears on each side. The cover is three-ply manila board, with carbon sheet for each book. *Answer.*—We figure this job at $45.50, for locality given. If done in Chicago, it would be necessary to make an advance on these figures.

STREET-CAR TICKET PRINTING.—Frank V. Webb, City of Mexico: I have a proposition on for the execution of about four million tickets per month, measuring 2 by 4 inches, on cheap paper, to be printed in black ink on one side and two colors on the other, and to be numbered, perforated and check-bound into books of one hundred tickets each. Please refer me to houses carrying machinery for this work. *Answer.*—Kidder Press Company, Dover, New Hampshire (selling agent, Gibbs-Brower Company, 150 Nassau street, New York city); and the Coy Printing Press Company, 358 Dearborn street, Chicago.

SCHOOL OF LITHOGRAPHY AND PHOTOENGRAVING.—George E. Twitmyer, Buffalo, New York: Is there a school in which lithography and photoengraving are taught? Can you refer me to any good books on those subjects? *Answer.*—The Winona Technical Institute, Indianapolis, Indiana, conducts a school of lithography; and the Bissell College of Photoengraving, Effingham, Illinois, teaches photoengraving and expects to institute a course in lithography shortly. For text-books on the two subjects, we refer the inquirer to "A Manual of Photoengraving," by H. Jenkins, price $2, and to "A Handbook of Lithography," by David Cumming, price $2.10. Either book will be sent postpaid by The Inland Printer Company on receipt of price.

BINDING MAGAZINES.—Charles R. Arnold, Grenoble, Pennsylvania: Can you not publish in THE INLAND PRINTER some method of binding such magazines as THE INLAND PRINTER, with covers, inserts and all? I mean, so that it can be done by a printer for his own use and satisfaction, with such appliances and material as he is familiar with. *Answer.*—It is not possible to give within the limits of space at our command the details of bookbinding in their entirety. Perhaps one of the many forms of temporary binders sold by various manufacturers would answer the purpose. One of these, called the "Simplex Binder," has an extensible backbone, and sides of binder's board covered with cloth. A special tool and staples complete the outfit and it makes a very satisfactory binder for periodicals such as THE INLAND PRINTER. The price is 60 cents, and stapler and staples 30 cents extra. Can be had from The Inland Printer Company.

MOTOR EQUIPMENT.—H. B. Judson, Washington, D. C.: Mr. St. John, in his article on "Platen Presswork," in THE INLAND PRINTER for February, 1905, advises the use of electric power in the form of individual motors, and states that an installation of three motors, for 8 by 12, 10 by 15 and 12 by 18, respectively, will cost but $100. Where can motors be obtained at this price? *Answer.*—Through the courtesy of Mr. W. H. Ottenfeld, electrician in special charge of motors, with the Robbins & Myers Company, Springfield, Ohio, we are able to give the following particulars: For an 8 by 12 press a one-sixth horse-power motor and regulator may be had for $24; for a 10 by 15 press, one-quarter horse-power motor, $31.50, and for the 12 by 18 press, a one-half horse-power motor, $40.65. In order to get the total cost of installation, cost of three belts and the wiring should be added to the prices quoted; but the total will be well within the quoted total of $100. Further particulars can be had of the Robbins & Myers Company.

OBITUARY

WILLIAM CULLEN BRYANT.

William Cullen Bryant, publisher of the Brooklyn *Times*, died on February 15 at a sanitarium in Plainfield, New Jersey, from paralysis, following a stroke of apoplexy.

Mr. Bryant was fifty-six years old. Born in New York city, he had his first experience in business with the firm of H. B. Claflin & Co. Later he became manager for a dry goods house in Boston, and in 1875 took the business management of the Williamsburg *Times*, which was owned and edited by Bernard Peters. Several months after he joined the paper he became engaged to his employer's oldest daughter and they were married. The first Mrs. Bryant died twelve years after her marriage, and Mr. Bryant was married to the youngest daughter of his employer.

Mr. Peters died several years ago and Mr. Bryant became publisher of the Brooklyn *Times*, the name of the paper having been changed after Brooklyn absorbed Williamsburg. He was prominent in Republican politics and had been offered the nomination for mayor of Brooklyn several times. The only public offices he ever held were fire commissioner in the last Brooklyn administration and commissioner for the Williamsburg bridge, under Mayor Van Wyck.

Mr. Bryant was one of the founders of the American Newspaper Publishers' Association, and was its secretary. He was treasurer of the Publishers' Press. He was president of the New York Press Club for one term, and held the same office in the Hanover Club, of Brooklyn, for several terms. Mr. Bryant held memberships in the Brooklyn Union League Club, the Congress Club and the Brooklyn Club.

MAURICE GUIHEEN.

By the death of Maurice Guiheen, Typographical Union No. 8 has lost a most useful as well as an old and honored member. None but those old enough to remember the low ebb which unionism in St. Louis had reached in the early seventies — the state of disorganization, of suspicion one of another, the crimination and recrimination which existed at that period — will be able to justly estimate the services of the handful of stanch men who stood by the cause when success seemed hopeless and an organized town a dream. Of this small band was Maurice Guiheen, who had recently come to the city from a Virginia country town, and had at once allied himself with No. 8 — from choice, not from necessity. From that time forward he was an active member, and rendered invaluable services. As I recall, he was chosen president four times, and represented No. 8 three times in the international body, and he never held a commission which he did not execute for the benefit and honor of the union. In later years advancing age somewhat abridged his activity in public affairs, but he never lost interest in the progress of the union. But his public and official career was the smallest part of his service to the cause. It was privately, as an office man, as a man among men, that he exemplified the character which every member ought to strive to achieve. He was loyal to the union, but faithful to his employer. He was firm, but fair. He formed close friendships and had strong dislikes, but in the discharge of his duties he knew no difference between men, and with him duty was the first consideration. His judgment was calm and clear, and he was an admirable adviser.

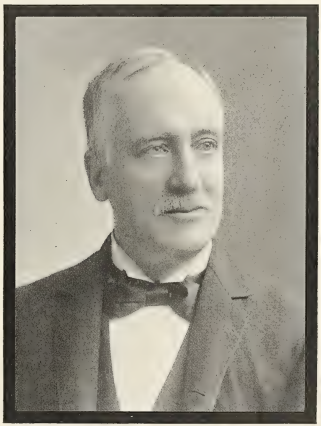
As a man his character was unique. He was open and frank to the highest degree. In an acquaintance with him of about thirty years I have never known a deviation from the straight path of truth and honor. His generosity was boundless, as many a needy brother and brother's family well know. His daily walk was marked by unfailing courtesy and consideration for others and by an exuberance of good humor that was infectious. His society was a delight to all about him. The shock of his sudden death is too recent to permit of more than this brief summary. Spoken of such a man, words fall meaningless. I can only measure my affection for him by the sense of his loss.

Maurice Guiheen belonged to the old guard, now diminished to a remnant. Let me express the hope that the men of to-day, from the vantage point of to-day, will perform their part as well as did the veterans departed, and soon to depart.— *M. R. H. Witter, in St. Louis Typographical News.*

WILLIAM J. DORNAN.

William John Dornan, a pioneer printer of Philadelphia, died on February 18 at the University Hospital, Philadelphia, as the result of an operation which he had undergone for uræmia, and from which his constitution, weakened by advanced age, could not rally. His surviving family consists of a son, William P. Dornan, and a daughter, Mrs. D. J. Loughlin.

Mr. Dornan was born in Philadelphia, October 2, 1829, and entered the printing business with Sherman & Co. In 1876 he began business for himself at 634 Filbert street, under the firm name of William J. Dornan & Co., under which the business has been carried on down to the present time. He made a specialty of fine edition book printing, principally in the line of medical and other scientific work, for which he built up a reputation extending over the United States. In addition to being a prominent Odd Fellow and Mason, Mr. Dornan was one of the founders of the Printers' Board of Trade of Philadelphia, and an active, earnest member of the Philadelphia Typothetæ, of which latter organization he served as president in 1898, 1899 and 1900. His loss will be greatly felt by his business associates and by a circle of friends numbering all who had the privilege of knowing him.



WILLIAM J. DORNAN.
Engraved by Gatchel & Manning.

ADVERTISING

BY GEORGE SHERMAN.

THE printer who makes a specialty of advertising "lowest prices and quick work" is riding a toboggan down the hill named "Desperation" to the overpopulated graveyard in the valley called "Failure." It is plainly visible that he has been unable to withstand progressive competition. For this reason has he resigned himself to the specialty of printing cheap and unprofitable work, which consists mainly of those things that would be rejected by a reputable printery. There is further evidence that he who advertises thus has failed to supply a modern touch to the products of his shop. For, is it not true that the demand for really good things in printing is overcrowding the capacity of he who deals mostly in quality? The man who does better printing from day to day increases his profits immeasurably, for the price that he may place upon his efforts, be it ever so high, is scarcely considered by the customer who is seeking to stimulate unusual publicity. Price, then, should play a subordinate part in the literature advertising a printing-office. A successful printer has recently sent a circular to his customers which contains this very impressive sentence: "You'll remember the quality long after the price has been forgotten." It would be difficult to find a more trenchant phrase to express the value of the better things in printing. If you can "deliver the goods," do not be afraid to let the public know it through the literature that advertises your wares, and you need not have a fear that your slovenly competitor will outshine you by the "cheapness" of his products.

THE W. P. Dunn Company, of Chicago, has recently issued a pertinent booklet that is full of this kind of sound business philosophy. It is entitled "Talk," and the typography and presswork are most excellently done. The text says in part:

> Talk is cheap. Not all kinds of talk, nor too much of the right kind, but just enough. A good salesman can use the right kind of talk to a prospective customer, but when he comes to put that talk into print he is unable to present it in as forcible a manner as when he is face to face with said customer. Now, we can present your talk in a printed form that will be convincing and to the point; that will sell your goods just as well as your good salesman and at a less expense. A good talk is not necessarily a good business-getter just because it is printed, but its value depends entirely upon *how it is printed*. It makes no difference how good your argument is, if it is talked or printed poorly it is expensive; but if it is talked and printed right, no matter what it costs, *it is cheap*. If you expend fifty dollars on poor or mediocre printing and get no results, you are fifty dollars out, besides the postage. But double the amount spent for first-class printing (no more for postage), with good results, is cheap. Did you ever figure it that way? The successful advertiser does.

TO BE successful the printer must advertise, and it is as necessary for him to do so as it was necessary to John Wanamaker's success to advertise his department store. There is no doubt of this. It is quite as possible for he who does exceptionally good work to be unsuccessful through neglect of advertising as it is for the printer who falsifies good advertising literature with poor printing. Success, accordingly, depends upon good advertising, well printed. No printing-office is truly complete unless it has complete facilities in both these particulars. The wise publisher is beginning to realize this. No better proof of the assertion is available than that found in a recent booklet of the Robert L. Stillson Company, New York city. Mr. Stillson says:

> I have been thinking that it is about time the printers woke up and furnished advertising ideas as well as mechanical skill. It has galled me to hear that some of my customers have gone to advertising agents and paid two profits on the printing to find the man to plan and write their advertising literature. Writing and planning should be part of a printer's business. I have always done all but the writing. That's the part I've dodged. I wasn't born to write. I was made to do the rest.
>
> Now, I've woke up and engaged an expert advertising writer who has never before been connected with a print-shop. I induced him to give up his business and come with me to help plan, hammer out ideas and do that which I can't — write.
>
> When you don't know what to do *it won't cost anything* to let us present in a comprehensive fashion what we would do. When you do know what you want to do you'll find it a great relief to have some intelligent help. You know the saying about two heads, etc.
>
> I don't like to blow my own horn, but I can't help saying that our shop is classed at the top for quality and prompt service.
>
> We do not claim to be the best. There are three or four others in the city, but none better. If you have not heard this, most any one who is posted on print-shops will tell you that I am not stretching the truth.
>
> Most other printers prefer the usual grade of work. They claim there is as much money in it and less worry, which is right. I happen to have a taste for doing "stunts" in printing and I like to fuss with nice printed things. Perhaps the glory in it may be an inducement, at any rate, the class of work done in our shop brings business. It is an easy way of drumming which fits my size and disposition. Don't forget the advertisers' department.



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¶ It has galled me to hear that some of my customers have gone to advertising agents and paid two profits on the printing to find the man to plan and write their advertising literature. Writing and planning should be part of a printer's business. I have always done

SOME printers have found it profitable to educate their patrons as to what is correct form in modern typography, for when a customer has complete confidence in the technical knowledge of a printer, half of the battle is won at the outset. Nothing is so trying as to create a typographical design for an advertiser who does not know what he wants, or what would be the most fitting. The Statesman Printing & Publishing Company, of Marshall, Michigan, has secured results by this method through the medium of a booklet entitled: "Profitable Printing: A Publication of Practical Thought and

Suggestions for Users of Printing." The following is an extract therefrom, which appears under the heading "The Art of Display":

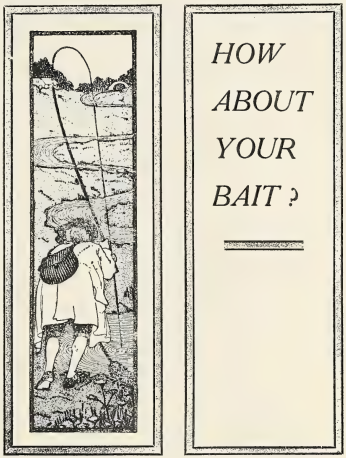
> The styles of typography are constantly changing. New ideas are continually being introduced into the trade by live typographical architects and fostered and improved by the typefoundry artists. The changes in the last ten years have been little less than revolutionary. Twisted-rule ornamentation and innumerable flubdubs have "joined the great caravan that knows no return," and the fancy-faced types are taking on new and more tasty styles through the melting-pot.
>
> The nightmare concoctor and type contortionist no longer causes the "devil" to ejaculate "Hully Gee!" in unfeigned adoration, nor arouses the jealousy of his fellow workmen by the number of intricate snake curves he produces in a job.
>
> How time alters public opinion and idealistic ideas! Curved lines are now tabooed. Even the prevailing panel-style is in danger. The typework of the present day, to meet with the standard raised and maintained by recognized leaders in typographical display, is severely plain — but in that very plainness lurks a subtle beauty that no amount of fancy type and ornamentation or gewgaws can ever produce.
>
> We allow none of our type-faces or borders or ornaments to become out of date. We add to our equipment all the leading and stylish materials of all kinds as soon as they are put out by the leading typefounders, thereby keeping our plant in the lead when it comes to turning out high-class and stylish printing.
>
> All we ask is an opportunity of demonstrating our ability to please you. Let us see what you use in the way of printing and we can give you ideas that will improve your present work, and at no more cost than the common work usually turned out by the average printer.

THE Converse Printing Company, of Pittsburg, Pennsylvania, has arranged a series of favorite quotations in happy combination with clever advertising. The quotations are arranged in a small, neat form at the top of each page of the booklet, while the advertising literature, to which each one of the little sentiments applies, is set in larger type, in the center of the sheet. The quotation "More men die from the effects of medicine than from disease" appears over advertising matter which reads as follows: "True enough, well said; but your business may need medicine. We are business physicians and can prescribe the proper sort." Another sentiment, "In order to be a somebody you must be willing to be a nobody," is accompanied by the words, "Few men of business to-day are nobodies, but a great many are seldom heard of for need of a little judicious advertising. Give us a trial that you may be a somebody." Sixteen pages of this kind of interesting advertising literature are contained in the booklet.

SOME printers have even gone farther than merely writing and printing booklets for advertisers. The Barta Press, Boston, Massachusetts, sends out a handsome booklet of distinctive advertisements, which had previously appeared in *Profitable Advertising*. The mission of these is to show the wonderful versatility of this house as both advertisement writers and advertisement designers. Among other things, in a foreword, it is said: "They have attracted much favorable attention and comment as examples of effective designing and typography, and indicate the skill and facilities of The Barta Press for the preparation and production of effective printed matter for advertisers."



SOMETHING fresh, characteristic and pleasing comes periodically from The Briarcliff Print Shop, Briarcliff Manor, New York. Most of these demonstrate the immensely interesting things that may be created in purely advertising literature. "How About Your Bait" is a booklet with an old advertising theme, but the matter is so cleverly handled that one is in doubt whether he has ever seen anything like it before. It opens thus: "Assuming that your fishing gear — rod, reel, line, leader and barb — is trustworthy, have you the proper lures in your fly book; the freshest and most enticing bait in your boxes? Little use in fishing, otherwise, unless your trip is solely to loaf and breathe fresh air." How splendidly this treatment of the subject leads one on to other things said about the printing that is well done in the Briarcliff Print Shop. Cover, reproduced, is printed in green and black.



A REVIVAL of Benjamin Franklin's "Poor Richard's Almanac" comes from the Central Printing Company, Indianapolis, Indiana. The matter contained therein is, of absorbing interest to the user of good printing and it acts the part of a printer's price-list, a news letter and an educator on modern ideas in printing and good advertising. An item on the "Definitions of Printing Terms" is full of trenchant sentences. It reads as follows:

> Estimate.— A combination of figures put together by one man (known as an estimator) that are supposed to represent the selling price of a piece of printed matter. Have been known to vary as much as forty per cent when compared with those of some fellow with a knife, who thinks

he can squeeze in seconds of stock and the customer be no wiser. Must be made by an intelligent man from correct data on a form printed for that purpose; *can* be made by a solicitor on the back of an envelope on a street car. These two kinds always vary. An estimate is always correct in the eyes of the man who made it. In fifty per cent of cases estimates which are much lower than others are the results of errors or because of the use of inferior stock and workmanship; in the other fifty per cent both estimates are correct, because of high-class facilities or an understanding on the part of the other. In any case, don't blame the estimator — he is a man who loses lots of sleep.

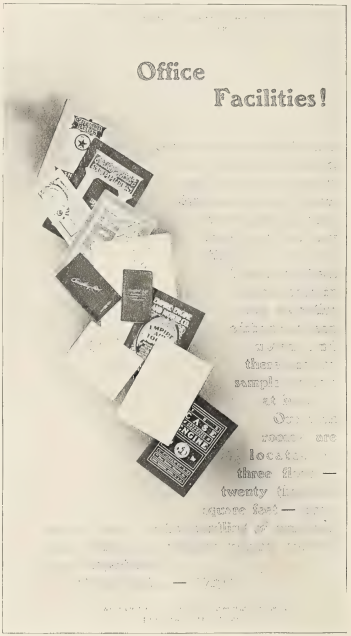
Copy.— That which is given to a printing-house to set type from. Can be and is furnished in almost any shape or form — typewritten, penciled or scratched with ink; in some cases, a combination of all three. The compositor in each case is supposed to know exactly what is wanted — and be it said to his credit that his achievements in this direction are remarkable. A good piece of copy will save twenty per cent of the compositor's time — to tell him exactly what faces of type are wanted, ten per cent more.

"Messages from the firing line invariably tell of the success or failure of a great advance movement. Our interest in the information they bring is measured by our personal concern in a successful issue. These pages therefore should interest you." These lines open a chapter of absorbing interest in a handsome booklet just published by H. K. Mohr, Philadelphia, for the Philadelphia Electric Company. The display, arrangement and presswork are ample proof that Mr. Mohr



knows how to produce good advertising in the most pleasing manner. This quotation from Samuel Johnson's sayings is printed on the inside of the cover: "Knowledge is of two kinds: we know a subject ourselves, or we know where we can find information upon it. Keep this booklet." The cover-page of this booklet has been reproduced.

A sumptuous collection of specimens of printing reproduced in half-tone and intermingled with the text of a booklet in a most artistic manner comes from the print-shop of R. S. Peck & Co., Hartford, Connecticut. Several grades of paper have been employed to show their various printing qualities. Few things are so effective in securing new business for a printing-office as the judicious circulation of well-printed specimens. They are a real gauge of a printer's capabilities. The preface of this booklet says in part: "To whomsoever



these specimens shall come, greeting: Know, that we have adopted a trade-mark of good printing; we intend to put it on all our work; we will not print anything that we shall be afraid to put it on, or that you will be afraid to have it on; it means as much to our customers as it does to us; it will be a sign of quality to you, as well as to us, a thing to be desired on your printing." A page, showing the general style adopted throughout this work is reprinted herewith. Three colors are used in the original.

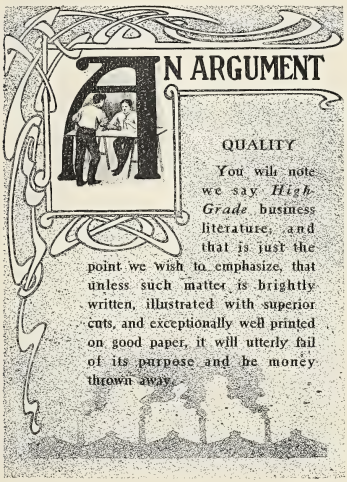
A booklet that is at once distinguished among others of the commoner kind comes from the McCormick Press, Wichita, Kansas. The device is die-cut to form a point of the open end. This point is lapped over so that the booklet comes to hand in rectangular shape. The title "Impressions" is printed on the lap. A subtitle, "Who's Who," occupies the reverse side of the lap. So many really good things are said in the sixteen pages comprising the contents that there is a temptation to reproduce all of it. Unfortunately, space does not permit this. A few lines from the opening chapter will suffice to show its originality:

I'm Mr. Plaintalker who hangs around the McCormick Press — a goodly print-shop — a respectable place, who says

things and helps smear ink properly over paper when there's nothing else to do and thereby manages to keep busy. If I don't bear acquaintance, the print-shop I represent will. It is worthy of attention, and has the ear-marks of an up-to-date concern, doing its work a little bit better than seems necessary. It does seem a great pity that there is so much good paper and ink goes into the waste-basket for no other reason than that the ink is not smeared "according to Hoyle" and that the display looks like a secondhand store with odds and ends of everything.

So MANY truly good things have been said to stimulate good printing that one would imagine it a difficult matter to be original. It is not so much what is said that supplies the stamp of originality as it is the manner in which it is said. Shopworn phrases assume an air of freshness just by the simple infusion of a little different touch of expression. "A Matter of Method" is the title of a clever booklet sent out by H. W. Vrooman, Kokomo, Indiana. An old subject has been treated in such an entirely versatile manner that one is tempted to read it a second time. It is interesting — absorbingly interesting advertising literature. And then, the printing — the display and presswork — reveal equal goodness.

JUST one of eight pages forming a premier booklet issued by the Griffith-Stillings Press, Boston, is reproduced. Every page is of the same substantial kind of advertising. The device is entitled: "At Your Service," the words being printed in a deep brown, and embossed, on a rich chocolate cover. "Quality" is an exceedingly effective catchword, and on this account it has been taken advantage of in too many instances. It is safe to say that one out of every ten booklets reaching this department recently has had the title "Quality"



bestowed upon it. Even a good-wearing thing becomes threadbare with too much usage, and the best of phrases loses its effective value when too generally applied. Do not neglect the importance of originality in sending out advertising literature.

THE W. F. Hall Printing Company, Chicago, is responsible for the handsome and dignified appearance of The Menu Folder of the Chicago Typothetæ, which was distributed to the guests at the Eighteenth Annual Franklin Dinner, held at the Chicago Athletic Association, January 19. Besides a list



of good things to eat and drink, much precious food for thought is also contained therein. A few pert sentences follow, and these might well be entitled "A Menu of Thoughts for the Digestion of the Master Printer":

Keep thy shop and thy shop will keep thee.
Creditors have better memories than debtors.
Beware of little expenses; a small leak will sink a ship.
He that sells upon trust loses many friends, and always wants money.
He that pays for work before it's done has but a pennyworth for two pence.
He that would have a short Lent, let him borrow money to be repaid at Easter.
If you know how to spend less than you get you have found the philosophers' stone.

CALENDARS.

THERE are comparatively few business houses that do not use this method of souvenir advertising. Calendars have a certain value not possessed by any other device. An exceptionally artistic calendar or one that is entirely unique is sure to find a conspicuous place, just where it may do the most good the year round.

A DIGNIFIED and stylish calendar emanates from the print-shop of Low Brothers, Evanston, Indiana. The back is of brown cover-stock, forming a panel, 7 by 17 inches in size. The design is tipped on.

THOMAS TODD, Boston, Massachusetts, is thoroughly alive to the value of persistence in advertising. The handsome little calendar devices made up to envelope size reach this department monthly without interruption.

ONE of the most sumptuously produced calendars comes from the Electro-Tint Engraving Company, Philadelphia. The wonderful possibilities in half-tone engraving are well shown. The calendar back is 27 by 38 inches in size and a half-tone

groundwork, in two colors (black and green), covers this entire area. An 18 by 23 inch reproduction of the painting "On the March" is used as a decorative panel. It is a massive piece of three-color engraving and printing.

From the Warwick Works, Ealing, England, comes a splendid calendar design. The illustration is printed from an



amalgamated zinc and half-tone engraving and the characteristics of the water-color original are well preserved.

The reproduction of the April calendar of The Henry O. Shepard Company, Chicago, scarcely does justice to this splendid design. A black background is employed, while the profile, printed in persian orange ink, stands out in harmonious contrast with the green mistletoe decoration.

A recent calendar from Raynor & Taylor, Detroit, Michigan, is a gorgeous example of vivid coloration. Bright green, crimson, blue, yellow, black and gold bronze enter into the decorative design. A charming American girl of shapely form enhances its preservative qualities. The whole is finished with a final impression printed in varnish.

Very satisfactory results are claimed for a unique calendar issued by Grier, Smith & Grier, Chicago. Its back consists of white cardboard, 7 by 11 inches, with a splendidly designed and illuminated house advertisement in the upper left-hand corner. A miniature pad is attached to the lower left-hand corner. Choice sentiments and quotations, with ample margins, occupy the balance of the card.

DEVICES.

"A Suggestion for Advertisers Who Are Looking for Something Better" is a title tipped on an odd folder created in Hal Marchbank's Print Shop, on the Tow Path at Lockport, New York. A pair of old-fashioned spectacles, artistically arranged, are printed under this legend, possibly offered as a suggestion to assist "advertisers who are looking." But the "pull" in Marchbank's printing is readily seen without these magnifiers.

The question of responsibility for an error in a job after a proof has been sent out and O. K.'d by the customer has caused considerable discussion. To neutralize much of this responsibility, many printers are resorting to proof envelopes containing explicit caution and instructions. The proof envelope of The Nassau Printing Company, New York city, contains the following:

1. Read carefully, especially for names, addresses and technical words.
2. Return the original copy with the proof.
3. Write on proof order for number of copies wanted, if not already given.
4. Mark "O. K." or "O. K. with alterations," as the case may be, signing your name, so we may know proof has reached the proper person.
5. Don't send verbal explanations by message boy when it is possible to write them.

An observance of these few hints will prevent most of the errors likely to occur.

The novel creations of the publication department of the National Cash Register Company, Dayton, Ohio, have the snap, the freshness and the drawing power of profitable



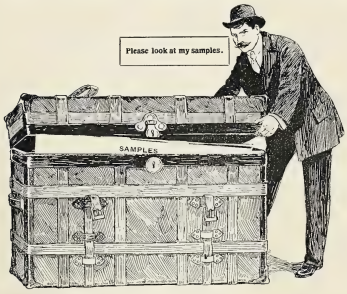
advertising. The booklet of the Annual Convention of the Ohio Hardware Association is one of those forceful die-cut devices. The hatchet forms the lap of the cover and a die-cut incision admits the blade, which makes an effectual clasp.

Some printers have profited by the "We Close" card. Attractive designs of this kind are always acceptable by most

business men during the summer months. They have an excellent advantage in that they are usually hung upon the front door, where they receive the full benefit of publicity. The Dunham Press, Bridgeport, Connecticut, has added some really attractive reading to a "closing card":

> All work and no play makes Jack a dull boy. We have had much of the first and can't afford to be dull, so we have decided to devote one afternoon a week to our flower-beds and otherwise enjoy ourselves. Therefore, this office will close at noon every Saturday during the warm months.

THE *Public Ledger*, Philadelphia, offers a trunkful of advice to advertisers. The illustration is printed on stiff



cardboard and a die-cut incision admits a circular that tells all about the benefits advertisers are deriving from this paper. This device is bound to arouse curiosity.

A SUGGESTION for a useful blotter consists of arranging a pen-wiper in combination. This can be done by tipping on a small square of colored felt. The affair can be made attractive by creating a panel design in the composition for the reception of the wiper. Of course, the felt should be attached to the blotter at one edge only and be large enough to serve the purpose for which it is intended.

IMPRINTS OF SOME SUCCESSFUL PRINTERS.

IN a booklet on "Trade-marks and Brands," issued by The George Ethridge Company, New York city, this is said about the value of an imprint:

> In this particular period of our industrial growth nearly everything is bought by brand. People call for the most ordinary articles of every-day use, such as soap, canned goods, meats, preserves and salt, by the name of a brand.
>
> Manufacturers of ready-made clothing are advertising their brands to the consumer and educating the public to ask for certain makes. In fact, it would be difficult to mention any article which is not being more or less cleverly advertised in this way, and it is safe to say that there is no article manufactured which can not be so advertised.
>
> A lamp chimney is certainly about as humble a piece of household furniture as can be imagined, yet to think of lamp chimneys is to think of Macbeth. Your trade-mark represents your excuse for being in business. That is to say, it stands for those characteristics of qualities of your goods which make them salable.
>
> If you simply put your trade-mark on the goods and on your stationery, and let it go at that, you are making very poor use of one of your most valuable assets. Your trade-mark or brand is the identifying stamp by which the public can tell your goods from those of your competitors, and you are not doing your full duty to yourself unless you educate the public up to the point of believing that its best interests will be served by purchasing goods bearing your brand.

Every word of the above is truthfully applicable to the printer's imprint. This stamp preserves the identity of your product and it is as valuable to the printer as the trade-mark of the Goodyear Rubber Company is to this well-known rubber house. Most printers prefer to be known by their works — and rightly so — and it is only by these distinguishing marks that we are able to identify them. The imprints of some successful printers are reproduced herewith.

































A specimen book of job composition, showing about forty ideas in type arrangement, etc., colors and tints, has been issued by Nickerson & Orcutt, employed at the Standard Printing Company, Brockton, Massachusetts. The work is of a very practical character, and should prove helpful to the student of typography. Price 50 cents.

"A Money-making System for the Employing Printer," by Eden B. Stuart, is a little work of one hundred pages containing information, concise and specific, with a full line of forms, tables and examples, arranged in such a way as to be susceptible of mere adaptation or of being used as shown by the author. In this way the book is valuable for the printer having a small plant or for one with an extensive establishment. Price $1. The book may be obtained through The Inland Printer Company.

"From Clime to Clime: Why and How I Journeyed 21,630 Miles," by Samuel Murray, describes the vicissitudes of a printer who decided to hedge the borders of North America and pay his way with the money earned in working at the trade as he went from place to place. The trip covered a year and a half exactly, and in his narrative, which is told in an easy, readable style, Mr. Murray gives much information as well as enjoyment. Price 25 cents. Samuel Murray, 119 East Tenth street, New York.

"Mahin's Vest-pocket Handbook," 1905, fully meets its claim to be unequaled as a handy reference book for the advertiser. It contains copious selected publication lists in classified order, with advertising rates and other information, data on billposting, sizes of stands, with rates; notes on circularizing, follow-up systems, etc.; sizes of type, papers, examples of proofreaders' marks, and other technical notes; cities and towns with their population, vital and economic statistics, copious maps in colors, and a calendar for 1905-1906. Bound in flexible red morocco, with gold edges and round corners, it may be said to be typical of the Mahin system in its completeness. Price $1. Mahin Advertising Company, Chicago.

A NEW KIND OF PAPER.

In spite of the high development of our papermaking industry, says the *Deutscher Buch- und Steindrucker*, we have still much to learn from the Japanese in regard to the production of certain fine papers. A Belgian paper manufacturer appears to have made some progress in this direction, having produced an exceedingly fine paper out of the pulp from sugar-beets. That part of the pulp or cuttings which does not consist of cellulose is partially or entirely separated from the rest. The pulp is then warmed in a solution of an alkaline or earthy-alkaline base, and then treated with a solution of an alkali-carbonate. The paper prepared from this material is said to present a very attractive appearance and to offer a good surface for writing as well.

HAVE FORMED THE HABIT.

Some of the boys thought they would drop The Printer when it got to thirty cents, but they come in at the last hour and say put them down for one. It is a hard thing to drop The Inland Printer when once you have been a subscriber. —*John T. Christian, Durham, North Carolina.*

LECTURES FOR APPRENTICES.*

NO. VII.— BY L. C. WEHRUM.

THE seventh lecture of the series given for apprentices by Typographical Union No. 16 was delivered by Mr. L. C. Wehrum, his subject being "The Apprentice: His Development Under Various Conditions." Mr. Wehrum said:

"We have often heard the printer's craft referred to as the 'art preservative of all arts,' a title which, it seems, would be generously flattering to that class of job-printers for whom the trade offers no incentives for applying brain power or displaying skill and good taste.

"But with the ever-increasing amount of new material at the printer's command—those new things that contribute toward making printing more artistic and at the same time less expensive, and the constantly increasing methods of advertising now employed by modern business houses—the job compositor of to-day occupies an important place in the printing industry. It is possible for the printer of the present day to originate both design and method of display in less time than his brother craftsman of a decade ago would take to heat the brass rule over the gas jet, only to twist it into an unsightly shape, perhaps to be used only for the one particular job or to find its way into the hell box in case the 'design' was rejected.

"The compositor who can put a piece of manuscript into type and make it 'talk' is the man who is greatly in demand. He invariably secures an O. K. on his first proof from the discriminating business man, who wears a 'smile that won't come off' when he sees his insignificant piece of copy, with an occasional underscored line (usually in the wrong place) reproduced in type in a most striking manner and sufficiently strong and convincing to sell the goods he offers or manufactures.

"The many different kinds of work which present themselves to the printer in the job office all require careful consideration as to the best way to treat them in their respective classes. Much time can be uselessly consumed on work of the most common character if the compositor imagines that every job he sets must be 'a thing of beauty and a joy forever.' There are times when the employer is forced to accept a job at rock-bottom prices, and to make his business a profitable one the compositor must avoid 'spreading himself' too much on work of this nature.

"Too many of our printers nowadays are of the mechanical kind—the kind that think not, neither do they see. They are so wrapped up in their work of setting reprints and grumbling at present conditions that they seldom find time to smile, unless it be when the clock strikes five or when the ghost walks on Saturday. Every job of printing, whether good or bad, looks the same to them. No new job face which finds its way into the office has any particular charm for them: it generally 'looks so much like Jenson,' they will tell you. They plod along, weary-eyed and complaining, wondering how the job man whose heart is in his work manages to keep sweet-tempered and find enjoyment in it.

"Let me caution the apprentice boys here to-night against the danger of becoming mechanical in their work. If you think you have not the gift of being clever or artistic as is the man whose work, in your opinion, is perfection, and you feel that it is useless to try to cultivate an artistic temperament which you do not possess, do not be discouraged. There is a chance for you to become efficient. If you are not capable of developing into an artist-printer, try always to improve your work by degrees, no matter what it may be. Keep posted on the work different men are performing, and be guided and advised by the most painstaking workman in your office.

* Seventh address from the series of technical lectures to apprentices in the printing trade, established and conducted under the management of Chicago Typographical Union, No. 16.

"You differ from the apprentice in other trades, inasmuch as you are (or should be) a little superior in intelligence, because the printing business absolutely demands it. We may assume that the robust young man with a red face, who has spent the greater part of his boyhood days out of school, and who, at an age when he is expected to earn his own livelihood, secures employment as a teamster or at any other such outdoor employment that may be to his liking, has thus thoroughly satisfied himself in selecting an occupation and has decided to work out his destiny according to his fitness. Others of this same class, but under more favorable circumstances, have selected a more difficult and perhaps better-paying trade or profession, and, facing possible failure, have been compelled to educate themselves in a manner best suited to their particular line, and have in this way overcome a disadvantage under which they entered their particular field. While we do not expect to pick our apprentices from the high school or college graduates, we all agree that it is unwise on the part of the employer, and a grave injustice to the boy, to permit him to enter into an apprenticeship if he has not a fair share of intelligence and is not of average brightness, or if he lacks in thoroughness or is careless about his personal appearance. There is no room for this class in the composing-room. We have seen the product of this unfit material only too often, and it should be every printer's duty, whether journeyman or employer, to discourage any one desiring to learn the printing trade if he lacks these essential requirements in the making of good printers.

"The majority of apprentice boys, and especially those in large offices, usually meet with obstacles that are detrimental to their advancement. Where a boy is hired to run errands, but has the assurance of being given work inside in a little while, he should, of course, never consider himself an apprentice until he is really given work putting away slugs, caring for material, etc., and learns the case. Here is where his apprenticeship really begins. During this time, however, he should never overlook an opportunity to acquaint himself with the nature of the work which will be required of him later.

"I will avoid going into details of the various kinds of work of the apprentice before he actually sets type. It has all been covered in previous lectures, and every one knows that even such work as putting away slugs, distribution of type, taking care of plates, etc., must be done as carefully and in as thorough a manner as that of the most artistic compositor.

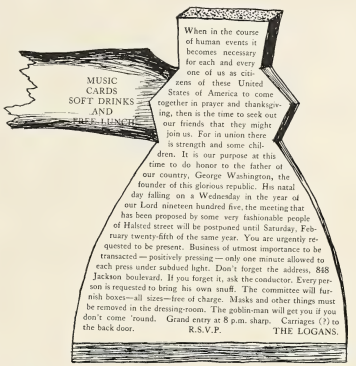
"After you know the case, your one and only object should be to prepare yourself for the day when the foreman will hand you a job to set. You will have the chance of your life then to demonstrate to him how you have spent your spare moments; whether you have been watching the journeymen, or have put in your leisure time playing devil-tricks on the men.

"Perhaps your first effort, as is customary, will be to set a corner envelope or a business card. In either case, you will do well to ask some one who knows, what to set it in; or, if the foreman has instructed you what type to use, follow his instructions, and if, after having thus set it up, he wishes to alter it for the sake of typographical appearance, be sure and have him point out to you the defects in your original composition. He will undoubtedly do this cheerfully if he takes an interest in you.

"This sort of training will instil into you those two fundamental principles of correct job composition, the proper selection of type and the spacing of the job. Never be too proud to ask a question, but always be willing to take a hint that will benefit you. Every good job-printer owes a great part of his success to the man who, some years ago, gave him a little pointer that started him aright.

"There are, unfortunately, a few printers narrow enough to think that in keeping an apprentice from gaining valuable knowledge they are benefiting themselves, and to imagine that, as a matter of self-preservation, they must not too willingly part with the knowledge they so dearly acquire. They do not stop to think, however, that the printer's cause can be greatly advanced by constantly raising the standard of workmanship. I think, though, that apprentices will find the great majority of our members always willing to assist them in becoming competent printers. With this object in view, the union inaugurated these lectures.

"If, unfortunately, a boy happens to be employed in an office where 'slipshod' methods prevail to a great extent, where the proper care of material is of little importance and



Composition and penwork by Percy Campbell, a fourteen-year-old apprentice, in five hours' time, four days after his advent in a printing-office.

the work produced is in a general way far below the standard, it is indeed a serious handicap to the apprentice, whose future career suffers largely from that kind of a training and under these surroundings.

"The result of this lack of early training manifests itself every day of your life, unless it is checked before you advance too far. Once let careless methods fasten themselves upon you, it will be hard to get rid of them. I have seen journeymen — gray-haired and whiskered — lay a brass galley, loaded with type, on the face of a type form or half-tone, and apparently seem to be accustomed to the practice. Others, in planing down a form, will unmercifully pound the type. Imagine all the material they have ruined during their time, and you wonder why they are still permitted to work at the business. And you could not convince them that they might do or were doing any damage, simply because no one had ever cautioned them about such a thing.

"In those offices, as I have stated, where things are done 'any old way' (and they are numerous), your chances of becoming a first-class workman are exceedingly restricted. Therefore, let me impress upon you the importance of studying during leisure hours. Printers' journals of different kinds, containing technical articles pertaining to your branch of the trade, are at your disposal for little money; type specimen sheets and other advertising literature issued by manufacturers of printing material can be secured free of charge and without trouble. Almost all of them are specimens of correct typography, and impart practical knowledge. Make the acquaintance of other printers — journeymen and apprentices;

study the class of work they handle and how they do things. Do not pass by any job of printing, but scrutinize it as you would had you set it up yourself. Study a street-car advertisement while riding to and from your work, not only to find the joke, but from a typographical point of view. A continuation of this practice, combined with a close application to your duties in the composing-room, will materially aid you in bringing your own work to a higher standard.

"Where the apprentice has so far advanced as to be able to work almost on equal terms with the journeyman, he should never allow himself to relax his efforts to become the best workman, even though he has attained a degree of competence which he would deem sufficient to enable him to draw journeyman's wages. Nothing but perfection should be his aim.

"Sometimes the apprentice who is thus far advanced, and anxious to bring his apprenticeship to a close, is apt to acquire



FIRST PRIZE.



SECOND PRIZE.



THIRD PRIZE.

the 'swift' habit, and will try hard to make as good time as the journeyman, or better. I have often seen apprentices put down the least possible amount of time on a job, simply to lead the foreman into the belief that they were extraordinarily speedy. Of course, the same thing can be said of some journeymen printers. As a rule, it is this man on whose time-ticket you will find a little item of distribution now and then, when actually he has distributed no type whatever. He seems to think that in keeping his time down below the average he is establishing a reputation for himself, while virtually he is robbing the firm. The 'doctoring' of time-tickets in this way is a bad practice and will surely lead to discharge when discovered. Do not worry lest the actual time will not 'look good' on your ticket, or lest it should injure your reputation as a 'swift.' If something in the office is responsible for any loss of time, such as lack of sorts, that is not your fault, and can be explained to the foreman, should he question you as to the time on a certain job which to him seems excessive. He will then, perhaps, investigate, and the next time you will probably find sorts in the case.

"It is an old joke, familiarly known to printers, that any one can set a job if he has the material to work with, but that it takes a mighty good printer to set up a job without the necessary material. This, of course, is an extremely ridiculous argument, which is used by those proprietors who are starving their business to death by injudicious economy. The apprentice who is thus limited in material, but who at the same time has a high ambition to keep abreast of the style of typography, and I believe that the apprentice should acquaint himself with the technical facts rather than bend all his energies toward the cultivation of the artistic.

"Take, for instance, the composition of a title-page. The compositor, being restricted in his choice of type and almost debarred from the use of so-called 'gingerbread,' or embellishments, must, before all things, cultivate a good eye for proportion and good judment as to the relative importance of the words which compose the title. The first question to ask should be: 'What is the nature of the book? Does it treat of financial matters, is it a classic to be issued in beautiful binding, or is it a novel?' Whatever the character of the book, the character of the letter in which the title is set should be in accord with it. It should, to a certain degree, be representative, and, at least, not antagonistic to the spirit of the work.

"As an illustration, I recall an instance where I had set up a cover-page for a catalogue of mission furniture. I, as well as the office force, was pleased with our effort in producing an artistic and most attractive cover; but the 'design' was ripped to pieces by the author, who saw at a glance that the cover-page was too elaborate and modern to harmonize with the quaint simplicity of the colonial style of mission furniture. I had failed to consider that the composition, which was thoroughly modern, was not in harmony with the simple antique beauty of mission furniture. I had failed to consider the question of appropriateness, and I can assure you that the design finally accepted by the author would not have been

considered good typography by the printer who had overlooked this essential feature of the page. Much could be said on the subject of appropriateness, as it is of paramount importance in correct job composition, both as to type and as to design.

"I trust that the apprentices here to-night will continue in their efforts to become the best workmen possible, and never cease to thoroughly study everything that pertains to the trade. Be never satisfied with your own work or the amount of knowledge you have attained, but be ever aware of the splendid possibilities of 'the art preservative of all arts,' and let your ambition always lead you to the greatest heights to be attained by a scientific study at the trade that will become your life-work."

Prizes were again awarded at the close of the lecture to the winners of the competition in advertisement setting by apprentices. Copy was given out at the previous lecture, and of the specimens submitted that of L. G. Pilkington, of the Chicago *Journal*, was declared the best and given first prize, $5; Otto Kaad, of the Binner-Wells Company, won second prize, $3; and the third prize, $2, was awarded to William Phillip, of Rogers & Co. The winning specimens are reproduced.



JOHN T. MC CUTCHEON IN CHICAGO "TRIBUNE."

NOTES FROM THE "OLYMPUS JOURNAL."

Mercury is sporting a new cane.

Diana has gone hunting this week.

Cheer up, Niobe. It might be worse.

Get your horse shod at Vulcan's.— Adv.

Galatea has given Pygmalion the stony stare.

Looks like we would have a late fall this year.

Dædalus has got a new buggy. Get ready, girls.

Venus has a new way of wearing her hair. Ah there, Adonis!

Somebody has been purloining apples from the Hesperides orchard. Cut it out, boys.

Leander swam the Hellespont to see his best girl last night. What a lover won't do is a caution.

A most regrettable incident happened here last night. Narcissus of this place fell into the pool.

Midas was a pleasant caller at this office Wednesday, and left us the wherewithal for a year's subscription. Come again, Mide.— *Franklin P. Adams in Record-Herald.*

1–8



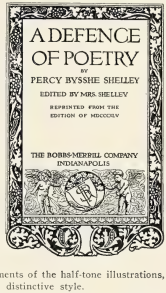
Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Eric Peterson, Pomeroy, Iowa.— Neatness and refined taste are characteristics of the blotters and booklets submitted. The leaflet "Parents' Meeting" is a good specimen of chaste printing.

Excellent typography and good presswork have produced a distinguished year-book in the "Pacific Fisherman Annual." It is published by the Graham-Hickman Company, of Seattle, Washington.

A unique calendar idea comes from the print-shop of Isaac H. Blanchard, New York city. The pad consists of weekly leaves, and the blank spaces are devoted to pert sayings and clever advertising.

A handsome folder in the Italian renaissance style of decoration and lettering is issued in behalf of the new publications of the Bobbs-Merrill Company, Indianapolis, Indiana. A modern title-page contained therein is reproduced.



The economical calendar idea illustrated and described in the June, 1904, issue of The Inland Printer, has been splendidly adapted by the T. B. Carpenter Company, Philadelphia. An illustration of a colonial tally-ho party, printed in three colors, is tipped on.

A sumptuous illuminated and embossed calendar has been received from *The Colonist*, Victoria, British Columbia. Purple and gold, green, yellow and black enter into the coloration. It is one of the finest specimens of color printing received from the Dominion.

Travel, a new magazine, published by A. A. Peterson, St. Louis, Missouri, can be classified among the best of its kind, typographically. Much thought is shown in the arrangements of the half-tone illustrations, and the make-up in general displays a distinctive style.

Some really good ideas in commercial printing come from Harry W. Osgood, "Typographic Architect," Bradford, Pennsylvania. He possesses the happy faculty of combining foundry ornaments and typework with pleasing results. Ornaments are dangerous accessories, and he is indeed an artist who can use them with discretion.

H. J. Fosnot & Son, Lewistown, Pennsylvania.— Displayed words among straight reading-matter should be set in a type that will line with the body-letter of the text. The side headings used in the "pedigree" booklet are about two points out of line, which seriously mars the appearance of a specimen that is well done in other respects.

"Reciprocity with the Printer" is the title of an instructive folder sent out by the Hampshire Paper Company, South Hadley Falls, Massachusetts. Twenty-two letter-heads from well-known printers are reproduced in miniature. They are digested seriatim under the heading "Suggestions from Printers Who Practice What They Preach."

Beers & Frey, Trenton, New Jersey.— The business card is one of the best examples among the parcel of commercial printing submitted. The value of pure type-design, unburdened with detracting auxiliaries, is splendidly shown. The postoffice address has been omitted in the official letter-head. The postoffice address is a vital requirement in postal forms.

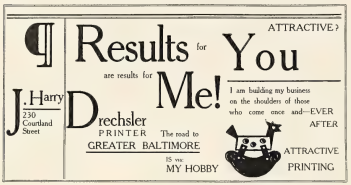
Specimen pages of J. James Tissot's last artistic work, the Old Testament, have been received from the publishers, the Winthrop Press, New York. The work is magnificent, and the three-color half-tone illustrations represent the highest attainments with this process. The coloration is vivid and the reproductions are "true to life." The text was monotyped and shows an exceptionally clean impression.

J. I. Hawk, Cotton Plant, Arkansas.— The excessive ornamentation applied to the cover-design of the booklet "Good Printing" lends neither symmetry, balance nor decoration. It is positively aimless. It is not easily understood why compositors will spend hours of valuable time in constructing difficult and detractive rule designs. Consider the "why" of ornamentation and refrain from disfiguring the white space necessary to relieve display.

The Advertiser, American Falls, Idaho.— The reset letter-head of the Fall Creek Sheep Company is a decided improvement over the origi-

nal copy. It was not necessary to divide the names of the directors into two widely separated groups, however. Balance would be maintained just as well by arranging the names under one heading in the upper left-hand corner, and by throwing the main line slightly to the right and higher up on the sheet.

J. Harry Drechsler, Baltimore, Maryland.— There is something new, fresh and altogether attractive in the odd type creations submitted.

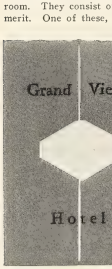


Just enough peculiarity to be attractive without overreaching the bounds of rational typography. The blotter is printed in two colors, "You," "Me" and "Greater Baltimore" in green; balance in black.

Frederick Printing Company, St. Louis, Missouri.— No. 2 is the better example of the two cards submitted. Even that could be improved upon by applying more emphasis to "The Frederick Printing and Stationery Company," and by subordinating the words "Printers and Stationers." When the character of a business is embodied in a firm name it is unnecessary to apply extraordinary emphasis to the vocation in a subordinate line.

A number of letter-heads, statements and cards printed from cereotype plates, received from Frank McLees & Brothers, New York city, show considerable advancement with this process. The results so far attained are equal to lithography. The method has an appreciable advantage over lithography, in that work of this kind can be produced in copying ink. The typework and designs are etched or impressed in wax, after the methods of the chalk-plate process. The electrotype shell is produced from the wax engraving.

A series of novel booklets, recently issued by the Sault Job Printing and Lithographing Company, Sault Ste. Marie, Ontario, shows the versatility and creative ability of D. W. Hilts, foreman of the composing-room. They consist of ingenious die-cut and folding devices of unusual merit. One of these, a menu folder of the Grand View hotel, is reproduced. The bill of fare is printed on deckle-edge paper and the die-cut cover is attached by a silk cord. The cover is folded to open like a double door, and the die-cut card is neatly inserted into two incisions which supply a novel clasp.

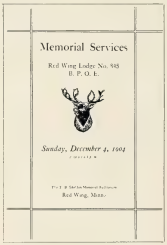


G. M. Haldane, Strathroy, Ontario, has evolved a new method of sending out samples of invitations for weddings, receptions, etc. It consists of a stylish and well-printed wedding form, set in script, showing the correct size of stock, with the following words arranged in the style of an invitation: "Mr. G. M. Haldane respectfully requests the honor of your orders for fine calling cards at his printing-office, Frank street, Strathroy, Ontario. Any business day during the year nineteen hundred and five, from 8 A.M. to 6 P.M."

A wholesome bill of fare has assisted the assimilation of an "Informal Dinner to Ourselves." "Ourselves" is the Twin City Master Printers' Association of Minneapolis, Minnesota, and the event, as well as the dinner, was consummated February 15 of the current year. "Shop talk," things to eat and drink, toasts and songs, are humorously affiliated in an interesting menu. "Fillers" is a title bestowed upon the dinner bill, and the sentiment, "Many a good printer's wish-bone is where his backbone ought to be," is applied as an after-piece. And then, just to assist digestion, this:

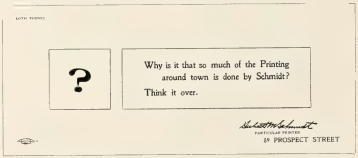
> My son, hast thou not heard the story of the Philistine, who, when he had swallowed a shekel, which rolled about in his bowels like a potato in a wheelbarrow, knew not whether he was a shekel in or a shekel out?
>
> Verily, I say unto you he was not a Wise Printer, for the sachems who handle types of metal, and leaves of papyrus, and inks of lampblack, and from them make books that delight the eye and little books that spread knowledge, use great diligence in their estimates and every shekel is counted in.
>
> For is it not written in the book of the Chronicles how that our elder brother Benjamin, while putting a patch upon his unmentionables (where such a patch was sorely needed), said very solemnly — as was his wont — "Verily, my children, nine-tenths of all the misery of the printers ariseth from a lack of correct estimating. Let not thy right hand put down a price for thy work until thou hast jotted down the items that go into the cost of thy work. If thou dost but labor by candle light on some handbills for the grocerywan, forget not to charge the tallow in the cost of thy work."
>
> And the brethren answered, "Verily, tallow costeth shekels, and little leaks sink great ships, as Poor Richard saith. So mote it be, even as our elder brother hath said unto us."

D. Gustafson, Red Wing, Minnesota.— The souvenir booklet of "The Muskogee Town and Country Club" displays much versatility in the arrangement of headings and the disposition of text, and it is an altogether stylish production. Oblong illustrations, however, should read toward the inner margin on even pages and toward the outer margin on odd pages. A plain and effective type-design is shown in the "Memorial" cover.



A package of distinctive booklets has been received from the Briarcliff Print-shop, Briarcliff Manor, New York. One of these, "In Memoriam," is printed on deckle-edge paper with a cleverly devised half-tone tipped in as a frontispiece. The illustration is printed on tissue-paper in duotone ink. This tissue impression is mounted to register over another printing of the same cut, in photo brown on a much heavier stock. The brown impression showing through the tissue supplies a transparent, mellow tone.

Herbert M. Schmidt, Paterson, New Jersey.— Among other equally good things in printing is the blotter, reproduced.



A stylish booklet, issued in the interest of the Cleveland Trust Company, comes from the press of the A. C. Rogers Company, Cleveland, Ohio. The embossed title and coat-of-arms used as a cover-design are done in crimson, olive and gold. A deckle-edge stock is employed for the cover, and the frontispiece is printed on hand-made paper. The title-page is an engraving fashioned after the flourished German black-letter designs created by Theuerdank in the seventeenth century. The text and numerous half-tone illustrations are printed on enameled paper. A series of original illuminated initials is used for the beginnings of chapters. One of these is reproduced.



A package containing several hundred pieces of commercial printing, in English and Spanish, has been received from Louis E. Tuzo & Co., San Juan, Puerto Rico. It is noticeable in all of these that a new life has been infused into Puerto Rican printing under American instruction. All of the work was executed by natives under the personal supervision of the foreman, an American. The type-designs are modern and the mechanical details of the composition show careful workmanship. The presswork — some in two and three colors — is excellent.

A booklet, entitled "Prizes, 1905," recently issued by the private printing-plant of the National Cash Register Company, of Dayton, Ohio,

is a unique creation in many ways. The cover was printed from three-color half-tone plates. These are direct reproductions of alligator leather, showing all the tints, shades and modulations. The cover is lapped over and glued in imitation of a full-leather bound booklet. The lettering of the title is done in black, rimmed with gold bronze. The contents are printed on deckle-edge paper, with two-color half-tone inserts on enameled stock.

As improvised illustration created by Alfred P. Fluhr, an apprentice with the Martin B. Brown Company, New York city, is reproduced. The design was constructed with parentheses and rules in a playful mood during spare moments. A little experimenting of this kind during odd moments may help constructive ability, but the fad should not be permitted to develop into a habit. Practical composition will be of more benefit to a boy who aims to attain distinction as a job-printer.



The Tuttle Press Company, Appleton, Wisconsin, sends a number of tissue-paper napkins containing society emblems printed in three colors. The work is produced on a web press of their own manufacture, all colors being printed at one impression. The presswork is excellent and the register perfect.

Thomas H. Finucane, San Antonio, Texas.—It is not well to letter-space Engravers' Roman, Brandon and kindred letters. A twelve-point rule is of sufficient length for inserting the figure of the current year in the date-line. With the exception of these two defects, the "Bonnet" letter-head is a good specimen of neat printing.

Probably no greater visible and far-reaching evidence of the stability and value of manufactures, or, in fact, of any business, can be submitted than the character and quality of the business literature issued on its behalf. That the Dominion of Canada is flourishing in every department of effort is obvious to every one who has visited and received the hospitality of that hospitable country. And, as printing has been truly called the barometer of trade, specimens submitted by Jaffray Brothers, Limited, printers, Galt, Ontario, undeniably show the barometer set for "fair," clean, tasteful and dignified business literature for the Sheldon & Sheldon Co., engine blowers and other specialties; for the Goldie & McCulloch Co., Limited, heavy draft engines; the Hespeler Furniture Company, the Goderich Organ Company, the Galt Horse Show, the Crown Furniture Company, the Galt Robe Company, the R. McDougall Company, the Galt Art Metal Company, and a fine souvenir exposition of the industries and residential attractions of Preston, Canada, among other specimens, give emphatic evidence of the well-earned support given to the home printer by the prosperous manufacturers of Galt. The work is additional evidence of what may be accomplished in even a very moderately well-equipped office when it is in charge of a well-trained, skilled and resourceful printer. The presiding genius, Mr. Robert McLaughlin, is an old-time Toronto printer, who for a number of years was foreman of the old Henry O. Shepard Company job department, Chicago, the style of the firm then being Shepard & Johnston. That his skill, taste and administrative ability have not fallen off, but ripened with the intervening years, is amply shown in the examples of work submitted.

John B. Judson, Gloversville, New York.—Uniform excellence pervades the entire collection of more than one hundred examples of booklets and every-day commercial printing. There is evidence of careful consideration in the appropriate application of type-faces to the various requirements of commercialism. The materials of the composing-room have been well chosen, and there is not one out-of-date or useless font in the entire equipment. The high-class patronage evidenced among the specimens has been secured through this foresight as much as by excellent workmanship. It is difficult, indeed, to execute modern designs with type-faces that can not be harmoniously associated, and it is opportune to state here that fully one-half of the incongruous specimens submitted to this department owe their faults to the inadequate materials at hand. When a compositor on a country weekly newspaper sets an advertisement in script and old-fashioned letters it is usually because these are the only faces available. It can hardly be presumed that the average workman's ideas of propriety are so grossly perverted. It follows, then, that this question of selecting an outfit has much to do with results, and that the buyer should be a practical typographer with a thorough knowledge of the requirements of the times. The type salesman who attempts to install a sprinkling of the entire product of the foundry he represents, without regard for the limited means of his buyer, should be avoided. Far greater and more profitable results may be accomplished with but two or three complete series in goodly quantities, than with meager fonts in a great number of faces.

Specialty printing is of comparatively modern development. New processes and specially constructed machines have been brought out in such rapid succession within recent years that it would be next to impossible for one house to cover the entire field of manufactures in printing. The public is also beginning to realize that when a certain house devotes its entire attention to a special branch of printing it is consequently better fitted to turn out such work with greater facility, more economically, and to greater satisfaction all around. Success and fortune are oftener attained by the printer in the larger cities who devote his energies to one of these great subdivisions of printing than by the shop that attempts to handle every class of work. The ticket specialist, with his modern equipment of specially constructed machines and automatic numbering devices, can make immense profits on certain work that would be produced at a loss in another shop. The railroad printer, with his modern methods of handling tariffs, schedules, etc., and his special arrangements for storing standing matter, has a decided advantage over the concern that is not so equipped. Then, there are other subdivisions which embrace the printing of labels, insurance forms, legal blanks, briefs and appeals, textile badges, embossing, society stationery, paper boxes, advertising novelties, printed metal and wood goods, theatrical letter-heads, posters and innumerable other lines, each one of which may be converted into a distinct and very profitable vocation. A. M. Farnsworth, Camden, New York, has found it very profitable to adhere to church work exclusively, and, with this object in view, a careful selection of type-faces suitable to the work was installed. His letter-head is set in dignified type-faces and states that he is especially equipped for church printing, church offertory envelopes and supplies, Epworth League topic cards, etc. One of the advantages of specialty printing, for instance, is the great number of standing forms and electrotypes that enter into the daily run of work. Clauses, titles, blank forms, and often entire booklets are picked up and used in other similar jobs, with but few alterations. There is a splendid field for profits in specialty printing.

TYPEFOUNDERS' SPECIMENS.

Gothic No. 11, a new series, by the Inland Type Foundry, St. Louis, is cut with the same regard for uniformity in detail so characteristic of Inland gothics. In legibility and strength it is an ideal series.

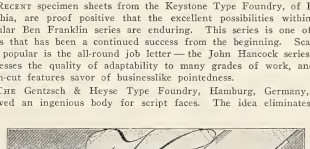
Plate Text No. 3 is a new creation of Barnhart Brothers & Spindler, Chicago. In bringing out this design there is no doubt that a prevailing want was anticipated. This new letter is cut after the lines of fashions recently popularized by some of the leading engravers. It is a particularly handsome face, adaptable to the better grades of work.

The development of the graphic arts in Japan is keeping pace with the wonderful strides made in other departments of progress. A series of splendid specimens has been received from the Tokyo Tsukiji type Foundry, Tokyo. Coloration and bronzing enter into much of the work—a marked characteristic of oriental design. It is announced that the lining system has been introduced into Japanese typefounding.

Cheltenham Bold, another addition to the popular family of Cheltenham letters, made by the American Type Founders Company, Philadelphia, Pennsylvania, promises to fill the wants of the printer who has been looking for something strenuous to affiliate with the lighter faces of these versatile types. The value of this new letter in attaining contrast through the principle of "light and heavy" is set forth in correct fashion in the new Cheltenham booklet.

Recent specimen sheets from the Keystone Type Foundry, of Philadelphia, are proof positive that the excellent possibilities within the popular Ben Franklin series are enduring. This series is one of the faces that has been a continued success from the beginning. Scarcely less popular is the all-round job letter—the John Hancock series. It possesses the quality of adaptability to many grades of work, and its clean-cut features savor of businesslike pointedness.

The Gentzsch & Heyse Type Foundry, Hamburg, Germany, has evolved an ingenious body for script faces. The idea eliminates the



kern and the annoyance of broken letters. The peculiarly fitting miter in the body assures perfect joints in connecting letters.

One of the best things among the numerous distinctive specimens issued by the American Type Founders' Company is "The White Book," which is also called "The Book of Cloister." An ornate cover-design, set in Cloister Black, with alternate rubricated and blue Missal initials, shows the inherent beauty of these truly artistic type-faces. The availability of the popular Bradley ornaments is further shown in some really good cover and title designs. To further the cause of the wonderfully popular Cheltenham Old Style, a sumptuous calendar has been issued for February, March and April, wherein these handsome letters have been cleverly associated with some interesting "Chap-Book" ornament.

GLOBE GOTHIC EXTENDED

Patented in America and Registered in England by
American Type Founders Company

24 Point — 4 A $1.70 8 a $1.80—$3.50

ORIGINAL USABLE DESIGN
Many Quick Dividend Returns From Customers Pleased

6 Point — 15 A $0.95 30 a $1.05—$2.00

DISTINCTIVE CHARACTERS PRODUCE THE
Clean Striking Qualities of Mercantile Printorial
Work and Should Receive Consideration
Strength and Harmony Promoting the Graceful
Letters which are Essential to Work

8 Point — 14 A $1.05 28 a $1.20—$2.25

USEFUL IN MERCANTILE WORK
Appropriate and Should be Used in Every
Printing Office in the Country
Designed by American Type Founders

12 Point — 10 A $1.30 20 a $1.45—$2.75

BEAUTIFUL LETTERS
Product of Largest and Best
Foundry in the World
Originating Type Fashions

10 Point — 12 A $1.15 24 a $1.35—$2.50

EXHIBITION OF PICTURES
Showing all the Famous Works
World Renown Artists
From Mountainous Countries
The Italian Master 54

30 Point — 4 A $2.10 6 a $2.40—$4.50

FRENCHMEN DEMAND
Magazines Fine Novelties Knowledge Education

14 Point — 8 A $1.30 18 a $1.70—$3.00

AMERICAN HOMES
Stylish and Fashionable
Beautiful Artistic
Fine Modern Printing

18 Point — 7 A $1.65 12 a $1.60—$3.25

PRINT MODERN
Home Publications
Amusing Stories

36 Point — 4 A $3.40 5 a $2.35—$5.75

HANDSOME PINES
Complete Reductions

Globe Gothic Extended is Designed, Cut and Cast
American Line by

American Type Founders Company

GLOBE GOTHIC EXTENDED

Patented in America and Registered in England by
American Type Founders Company

42 Point — 3 A $3.90 4 a $2.60—$6.50

FINE PRINTING
Historical Domain

48 Point — 3 A $5.15 4 a $3.35—$8.50

NICE HANDS
Enchant Maiden

60 Point — 3 A $8.20 4 a $5.30—$13.50

DESIGNER
Hasten Ride

72 Point — 3 A $11.45 4 a $7.30—$18.75

REMIND
Merchants

Globe Gothic Extended is Designed, Cut and Cast
American Line by

American Type Founders
Company



Dan M. Wogaman has purchased the Clayton (Ind.) *Enterprise*, and the publication will hereafter be conducted by him.

The Gottschalk Printing Company announces that it has recently removed its quarters to 413 Locust street, St. Louis, Missouri.

J. M. Huber, of New York, dealer in printing and lithographic inks, announces that his Chicago office, at 350 Dearborn street, is hereafter to be under the management of Mr. John Miehle, Jr.

The house of Robert Mayer & Co. is sending out to its patrons an attractive announcement of the fiftieth anniversary of the company's embarkation in the lithographic ink, stone, machinery and supply business.

Benjamin F. Evans, a graduate from the Machine Composition Branch of the Inland Printer Technical School, is now vice-president of the New Era Printing Company, Parker, South Dakota. Mr. and Mrs. Evans are touring the South on their honeymoon.

J. & A. McMillan, stationers, printers and bookbinders, St. Johns, New Brunswick, whose printing plant was completely destroyed in December last, are now working in temporary quarters, but expect to have a new plant installed in their new building about May 1.

A fire recently broke out in the loft of the warehouse occupied by Thomas Garnar & Co., at 181 William street and 22 Spruce street, New York. The flames were checked, but some damage was caused by water coming through the ceiling of the portion of the warehouse below.

Sears, Roebuck & Co., one of the largest mail-order houses in the United States, on March 16 took out a permit from the building commissioner, Chicago, for the construction of a printing-house to cost $140,000, which is to be erected at 447 Spaulding avenue. The fee paid was $121.90.

The incorporation is announced of the Art Color Printing Company, 812 Greenwich street, New York city, a concern organized for the purpose of doing a high grade of color printing. The officers of the new company are: President, Mr. Robert Betts; general manager, Mr. Gustav Zeese, and secretary, Major Betts.

Mr. Richard T. Stevens, president of the Japan Paper Company, 36 East Twenty-first street, New York, sailed for Japan in the latter part of February, with a view to investigating thoroughly the manufacture of Japan paper, and especially any new methods of manufacture which may have been adopted in the East.

Farkas Brothers, designers and illustrators, Schiller building, Chicago, announce that they have secured the services of the celebrated Japanese artist, Mr. Gonen Sakaguchi, late of Japan and the World's Fair, St. Louis, and that they are therefore prepared to submit samples and suggestions for some novel advertising matter on request.

The P. & P. Engraving Company, of New York, having petitioned the Supreme Court for a change of name, has been authorized to assume the name of The Suffolk Engraving & Electrotyping Company of New York, on and after March 10, 1905. Consolidation has been effected between this firm and the Cooper Engraving Company, which will hereafter be operated under the Suffolk Engraving and Electrotyping Company's name. Mr. C. M. Cooper takes the position of vice-president of the new house. On or about May 1, the two plants will be removed to the Parker building, 225 Fourth avenue, where a fine photoengraving plant is in process of installation.

The Hartman-Sergeant Advertising Company, of Denver, Colorado, announces that Mr. Judson T. Sergeant has resigned his position as manager of the art department of the Smith-Brooks Printing Company, in that city, to become secretary-treasurer of the former company. The Hartman-Sergeant Advertising Company will conduct a newspaper, magazine and general advertising business, together with an art department, at 623 Mack building, Denver.

The Syracuse Typothetæ gave an informal dinner on March 8, at the Yates hotel, Syracuse, New York, to Mr. George H. Ellis, of Boston; Mr. William Green, of New York, and Mr. John MacIntyre, of New York, president, vice-president and secretary, respectively, of the United Typothetæ of America. The speakers, who included the guests of honor and Mr. W. E. Gardner, were introduced by Mr. C. J. Mason, president of the local Typothetæ, who acted as toastmaster.

Mr. Henry G. Bishop, proprietor of the Oneonta Press, Oneonta, New York, and a well-known writer for the technical press, and author of several books on the art of printing, announces that he has leased his printing and publishing business for a term of months and will make a tour of Europe, making his headquarters in the south of France. Mr. Bishop purposes making a study of the condition of the printing trade in the principal cities in Great Britain and the European continent and will also rewrite his "Practical Printer" for a new edition.

Sidney L. Smith, the Boston engraver whose portrait etchings have recently attracted such favorable notice, is now engaged on a large etched portrait of President Roosevelt, surrounded by an engraved border which is a recall of French eighteenth century work, for which the President has given the artist an opportunity of working directly from life. As there is no good engraved likeness of President Roosevelt available, this is an excellent opportunity for Mr. Smith to display his peculiar talent in working after the manner of the great eighteenth century French engravers, in which he has been remarkably successful.

The people of Ireland are struggling manfully to sustain the national spirit and preserve the native language and traditions. By the courtesy of Mr. James Fitz-Gerald, 546 Brook avenue, New York, The Inland Printer has been favored with syllabus of the "Feis Tirawley" or competition in Irish in prose, verse and song. Mr. Fitz-Gerald writes: "You will notice that the pages on the left are in Irish and on the right they are in English. The syllabus is from a country newspaper office in the west of Ireland — the *Western People* — and is printed in Ballina, County Mayo, a town of less than five thousand inhabitants. Mr. Thomas Courell, at whose threshold can be laid the blame of this piece of printing, is a Linotype operator of few years' experience, and I would infer from the note at the back of the book that he is alone responsible for its construction on the Linotype." We presume that there are few languages, living or dead, that can not be composed on this versatile machine. The work is excellently done and is creditable alike to the operator and the mechanism which produced it.

PART OF THE OFFICE EQUIPMENT.

I have been a reader of your valuable magazine for the last five years, and it is a part of our office equipment. We have gained more knowledge from your magazine than any English book on the same subject.— *C. R., Hammersmith, England.*



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE builders of the Coy rotary job press announce some interesting developments in their machines. See their advertisement on page 131.

USED "Wetter" type-high machines with *low* plungers are now offered at $4 each by the Bates Machine Company, 346 Broadway, New York.

THE J. L. Morrison Company, 60 Duane street, New York, reports itself well pleased with its exhibit at the St. Louis Exposition, as it gave a good opportunity to become acquainted with Western people, and in demonstrating the wire-stitching machines it greatly increased sales in this territory.

THE Stationer's Stamping Press, built by A. G. Mead, 364 Atlantic avenue, Boston, advertised on another page of this issue, has been on the market thirty years, and has given satisfaction wherever used. Printers and stationers intending to install a stamping outfit, or to increase their equipment, would do well to investigate this press.

ROBERT MAYER & Co., New York, wish to announce that they are now located in new quarters, 19 East Twenty-first street, New York, having taken the second loft in this building, where their line of lithographic supplies can be shown to better advantage than in the old quarters. Out-of-town patrons, as well as city, are cordially welcomed. Their bronzing machines, lithographic press, inks and supplies are being sent to the leading firms in the country.

IN another part of this issue the handsome, illustrated, four-page insert of the Keystone Type Foundry, of Philadelphia and New York, shows a new text letter of great beauty and with a wide range of usefulness. It is made in fourteen sizes, from six to ninety-six point, inclusive, and is named Washington Text in honor of our illustrious "Father of His Country." As General Washington was a leader of men, it is quite evident from this showing that the Washington Text Series will prove a leader among types, for its attractiveness and legibility will surely appeal to every artistic and up-to-date printer in the land.

MR. H. C. BAKER, of the firm of Curtis & Baker, St. Paul, Minnesota, is at present with the typographic department of the American Type Founders Company, at Jersey City, New Jersey, absorbing information with reference to the *Chap-Book* styles of typography adopted by Will Bradley in the *American Chap-Book*. This printing is out of the beaten rut, and the high character of the type composition of the specimens and pamphlets being issued by the American Type Founders Company is attracting universal attention. Printers are not the only ones interested in this work, for it appeals strongly to large advertisers generally. Mr. Baker was so impressed with the commercial value of this printing that he engaged some one to take charge of his work while away and arranged with the typefoundry to go direct into their composing-room in order to get into personal touch with the work. We understand that others also contemplate making similar arrangements, and present indications point to the fact that this style of typography will be as generally adopted as the fashion originally set by Mr. Bradley some years ago by his revival of the Caslon Old Style for use with Priory Text.

IRON EXTENSION BLOCKS.

H. B. Rouse & Company, Chicago, are now making iron extension blocks under the Weatherly patent. These blocks consist of four corner sections, each 2 by 3 inches in size, containing the hooks, etc., and a center piece in the form of a cross. These crosses determine the size of block, and in making up all that is necessary is to take the proper size cross and place the four corner sections in their proper position. The three standard size crosses furnished cover all the usual sizes of plates from 2¾ by 4⅞ to 5⅜ by 8½ inches. Other size crosses can be made to order. Steel parallel strips are also furnished, giving a range of no less than sixty-four different sizes between the above dimensions.

RUBBER STAMP SUPPLIES.

Many printers are finding the manufacture of rubber stamps a profitable adjunct to their business. They already have the most expensive part of the outfit — the type, etc., and a comparatively small outlay will purchase the necessary apparatus and supplies for carrying on this business. The R. H. Smith Manufacturing Company, Springfield, Massachusetts, manufactures a full line of vulcanizers, mounts, pads, etc., which have found favor not only in this but in many foreign countries, where they have a large list of customers. The company's advertisement may be found elsewhere in this issue, and those interested would do well to correspond with them before placing their orders elsewhere.

SOLID COMFORT TO OPPORTUNITYVILLE.

The Chicago, Milwaukee & St. Paul Railway Company submits handsomely illustrated and printed folders offering low rates to the Pacific Coast from March 1 to May 15, with special limits and stop-over privileges, side trips, etc. The road has the unique distinction of offering "longer, wider and higher" sleeping-car berths, in regard to which the Chicago *Tribune* says editorially: "A certain railroad has put out an advertisement that ought to prove a gold mine to its coffers. It says that the berths in its sleeping-cars are 'wider, longer and higher than the berths in similar cars of other lines.' Everybody of medium height and over who reads that advertisement will be apt to patronize this particular line when going between Here City and Thereville, the two points which, as is well known, the road with the big berths connects. For what stronger inducement could be offered to the unhappy night traveler than 'wider, longer and higher' berths?

"If this line should next advertise that it would furnish its passengers with real blankets instead of the large, cold, buckwheat cakes which are in use on the Pullman cars, it would quickly run its competitors out of business, unless they, too, fell in line. The people want railway rate regulation and no rebates. They also want 'wider, longer and higher' berths and real blankets."

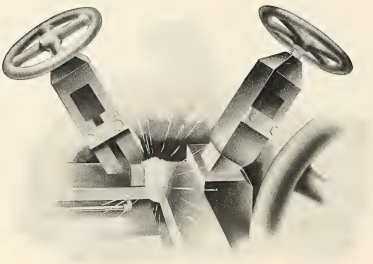
EXCLUSIVE CALENDAR LINE.

The Beckwith Company, of Norwich, Connecticut, which is one of the largest dealers in art calendars in the East, has this year departed from its former plan of selling stock goods and has brought out its own line of copyrighted subjects from original oil paintings by the best artists. The line consists of

card and mounted calendars, also a good line of hangers. This line was brought out to compete with the "exclusive houses"; and in their own territory, the Beckwith Company is meeting with good success. To a limited few high-grade calendar concerns in Western territory will be given an opportunity to handle and control this line on very advantageous terms, but under no conditions will it be sold to jobbers or stock houses. Those who can handle an exclusive line of high-art goods will do well to correspond with the manufacturers at once.

THE ELECTRIC WELDING PROCESS.

Although of supreme importance to the trade, we believe the average printer understands less about the principles of electric welding than any other thing which touches his interests. The constantly increasing demand for locking-up devices which can be depended upon not to change position



during a run on the press, and the increasing demand on the part of the general printing-purchasing public for colorwork, have combined to urge the manufacturer of printing supplies to perfect his specialties. The electric-welded chase is now recognized as an absolute necessity, and the reasons for its accuracy and strength are of general interest to the trade.

The principle involved in the system o. electric welding is that of causing currents of electricity to pass through the abutting ends of the pieces of metal which are to be welded, thereby generating heat at the point of contact (which also becomes the point of greatest resistance) while at the same time a mechanical pressure is applied to force the parts together. As the electric current heats the metal at the junction the pieces are gradually forced together, the pressure following up the softening surfaces until a complete union or weld is effected and the interior dimension of the chase is reached, this latter being determined by the use of accurate steel gauges. As the heat is first developed in the interior of the parts to be welded, the interior of the joint must be as efficiently united as the visible exterior. Through the courtesy of the F. Wesel Manufacturing Company, of New York city, we are enabled to illustrate herewith the electrical forge used in the manufacture of their electric-welded chases. The illustration gives a very good idea of how the complete fusion of the two separate pieces is brought about and shows the appearance of the metal after having been forced together under a heavy pressure.

The current employed in electric welding may be either direct (continuous) or alternating. The Wesel Company employs the alternating current, for the reason that a slightly more uniform heating of the contact surface is obtained. The power required for welding different sizes of stock varies in almost the same proportion as the cross-sectional area of the material at the joint where the weld is to be made. Within certain limits the greater the power delivered to the dynamo the shorter the time required to obtain a perfect weld, and vice versa. The actual experience of the Wesel Company in welding ordinary book chases shows that the minimum power delivered to the alternating dynamo is about twenty horsepower, the time required to obtain a perfect weld being about fifty-five seconds. The time given for welding is, of course, that required for the actual application of the current only and does not include time consumed by placing the parts in the machine, their removal and subsequent finishing process. As the dimensions of the metal in the chase increase, the necessary time for welding and the necessary power must be increased. In welding a type-high stereotype chase the average time is three minutes and the power required often runs as high as sixty horse-power.

The illustration shows how two pieces are held in a position perfectly square with each other during the actual welding process. After they are removed from the forge they are placed in a right-angle vise and allowed to cool. The surplus metal is then milled from the joints, the outside and inside corners are trimmed true with heavy die-cutting machines and the inside of the chase is milled absolutely true. The cross bars (if any) are then fitted to absolute right angles with the inside of the chase. The perfect weld obtained by use of the electric forge and the finishing process given by special machines designed by the Wesel Company have made the Wesel electric-welded chase an indispensable article to the careful and discriminating printer.

PHILADELPHIA TYPOTHETAE VISITS KEYSTONE TYPEFOUNDRY.

For the purpose of gaining a better knowledge of the material they use and how that material is made, the Philadelphia Typothetæ have introduced an innovation by visiting, in a body, each month some leading manufacturer in some one line of business more or less akin to their own. A paper mill, ink factory, engraving establishment and a typefoundry have thus far been visited and much has been learned which is educating and helpful to the members in carrying on their own business.

The visit to the Keystone Type Foundry, Ninth and Spruce streets, Philadelphia, was made Friday afternoon, February 10, at which time the foundry was thrown open to its guests, and typemaking, from beginning to end, was practically demonstrated. Letter-designing, punch-cutting, matrixmaking, moldmaking, foundry machine-shop, matrix vaults, metal-mixing, casting, rubbing, setting, dressing, inspecting, paging, fonting, brass rule making, brass galley making, brass and copper space cutting, lead and slug making, power plant, stockrooms, salesrooms, shipping-rooms and other features going to make up a typefounding business were all shown and explained to the entire satisfaction of the Keystone's guests.

The difficulty and expense to the foundry in filling small orders for sorts was made so plain and the enormous amount of time and labor in proportion to these orders was shown to be so great that it is doubtful if those present will feel like finding fault with the price and time necessary to secure a small quantity of sorts hereafter, as they now know what it means to fill such orders.

The affair was the result of no special arrangements or plans. The visitors were conducted through the foundry in groups of five or six by its own people familiar with the routine, and in this way each one was able to understand the details of the work.

The Keystone is a surprisingly big, busy, clean, well-equipped, well-organized, modern institution, and every one was highly pleased with the visit and felt repaid for the time

Individuality in Printing

THE modern trend in typographic art is for distinctive form and make-up. Some printers have a wrong impression that linotype composition cannot be used to good advantage when this is demanded. A careful consideration of the following pages will demonstrate that results can be obtained from linotype composition which have previously been thought possible only by hand work. In addition, linotype composition has its own peculiar advantages in a constantly new and perfect printing face, rigidity of form, and unlimited resources in whatever face of type may be used.

The make-up of this page and the specimens displayed on the following pages are suggestive of the results which can readily be attained by linotype composition in combination with head-pieces, initial letters, and linotype borders.

Mergenthaler Linotype Company

New York *Chicago* *San Francisco* *New Orleans*

Composition of page and all borders were composed on the Linotype in combination with larger faces of hand-type, by The University Press, of Cambridge, Mass.



CHAPTER FORTY-FOUR — SEPARATION

WITH the day, though not so early as the sun, uprose Miss Susan Nipper. There was a heaviness in this young maiden's exceedingly sharp black eyes, that abated somewhat of their sparkling, and suggested — which was not their usual character — the possibility of their being sometimes shut. There was likewise a swollen look about them, as if they had been crying over-night. But the Nipper, so far from being cast down, was singularly brisk and bold, and all her energies appeared to be braced up for some great feat. This was noticeable even in her dress, which was much more tight and trim than usual; and in occasional twitches of her head as she went about the house, which were mightily expressive of determination.

In a word, she had formed a determination, and an aspiring one: it being nothing less than this

All typography and borders composed on the Linotype in combination with special ornaments, by The University Press, of Cambridge, Mass.

HOTEL THORNDIKE

Location

THE THORNDIKE faces on Boylston Street (the Fifth Avenue of Boston), Church Street and Providence Street, on a line dividing the business from the residential district. The Public Garden, the first and most famous in America, affords a beautiful foreground to the hotel.

Park Square is at the back of the hotel and the starting or central point of several lines of electrics. By referring to the map it will be seen that **THE THORNDIKE** is the centre of a circle which includes the principal churches, educational and historical institutions, the Library, Music Hall, Symphony Hall, Horticultural Hall, Mechanics' Bldg., Theatres, Clubs, Business Houses, Railway Stations, and Docks. Electric cars radiate from the Public Garden and Park Square to all points in and about Boston.

Recommendations

A modern structure, facing on three streets.
Accessible location within the aristocratic residential district on Boston's most fashionable shopping thoroughfare.
150 newly furnished rooms.
Running hot and cold water in every room.
Intercommunicating telephone service.
New plumbing throughout.
100 bath rooms — attached.
25 bath rooms — detached.
Incandescent lighting.

HOTEL THORNDIKE



All typography and borders composed on the Linotype in combination with special ornaments, by The University Press, of Cambridge, Mass.

THE AWAKENING OF THE DUCHESS

By Frances Charles, author of "In the Country God Forgot," etc. With illustrations in color by I. H. Caliga. 12mo. Decorated cloth, $1.50.



"A charming, tender story of the awakening of a young mother to her true self through the ministrations of her half-forgotten child, told so simply that a child can understand it," is the *Washington Star's* opinion of Miss Charles's latest book. *The Literary News* considers it "deeply touching in tender sentiment and full of gentle humor. With its tinted illustrations, and its pretty green and gold covers the story is a welcome exponent of the gospel of love and tenderness."

NEW ENGLAND HISTORY IN BALLADS

By Edward E. Hale and his Children. With a few Additions by Other People. Illustrated with ten full-page drawings by Ellen D. Hale, Philip L. Hale, and Lilian Hale. Small 8vo. Cloth, gilt top, $2.00 *net.*

"This stirring composi
verse of the notable events
"The fifty poems," accord
says the *Boston Herald*
favorite, telling of an im
new edition is an admirab

THE COLONEL'S

By Christine C.
illustrated by Art
12mo. Decorated

There are few more
Southern family in redu
of bookmaking.

TO many readers these pages will undoubtedly be a revelation of the artistic results in Linotype composition. The use of borders is such a prominent feature of book and catalogue typography that especial attention is directed to the results shown, all from Linotype matrices.

We have many other attractive Linotype borders which can be used separately or in combinations. The facility of producing whatever quantity of borders may be required and their rigidity give great advantage in the make-up of borders on book and catalogue pages.

spent. After the visitation the printers were invited to dine at The Bourse, on Fifth street.

Souvenirs were twenty-four-point keystones cast and distributed hot, also a suitable character cast upon ninety-six-point body, nickel-plated, making a handsome paper-weight, and a menu emblematic of the foundry.

Mr. E. Lawrence Fell, of Franklin Printing Company, president of the Typothetæ, and Mr. Edward Stern, of Edward Stern & Co., formerly president of the United Typothetæ of America, made a few remarks, thanking the Keystone management for the entertainment, and Mr. F. W. Ayer, of N. W. Ayer & Son, and Mr. S. M. Weatherly, the Keystone's treasurer and manager, responded for the foundry.

THE PRINTER MAN'S JOY.

"The science of advertising is advancing with rapid strides. Big business houses, appreciating its great value, make of it a distinct department placed in charge of the brightest men obtainable. These men are no longer contented with ordinary type display, but demand special illustrations and embellishments; these the printer must be able to supply or the trade will go to the engraver or designer. The examples in this book show how matter can be written up to an illustration and how much such illustrations attract the eye. If you want to reap a good harvest, and rake in the business that is your due, don't cling to obsolete methods. New types and new decorative material furnish the best whetstone for your scythe."

The above is an extract from "The Printer Man's Joy," a thirty-two page pamphlet specimen just issued by the American Type Founders Company. It is not saying too much to refer to this as the most magnificent and the most notable contribution to typography that has ever been presented to the printing world, either in this country or abroad. From the first page to the last it is a beautiful illustration of typographical effects which can be secured entirely independent of the use of any specially engraved design. Not an ornament or a cut is used in the pages of this book which is not cast in a regular type mold.

For years to come this will be regarded as a distinct contribution to the subject of good typography, and it will be treasured as such. "Printer Man's Joy" is printed on Strathmore deckle-edge papers and beautifully illuminated in colors.

SNIDE LIGHTS ON TYPOGRAPHICAL HISTORY.

Hubert Van Eyck upset the oil can into the ash bin, and as the oil and soot mixed Hubert saw a great light. "Thus has fortune favored me," he said, rapturously; "by this invention of ink I have made printing from metal surfaces possible." This was the origin of the "axle grease" of to-day.

Hans Formanschneider packed a fresh barrel of his playing cards. "These will I send to mine enemy in Venice," he chuckled up his sleeve, "and cut him to the quick." Thus was an international trick played and a noble amusement fostered in Italy.

Ulric Zell didn't like Hanau any more. "Think I'll move to Cologne, and introduce the art of printing there"; saying which he stuck the benzine can in his pocket and took the first train for his new field. This it was that made Cologne so famous as a place of pleasant odors.—*L. F. F., in The Stick.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY.

"IMPRESSIONS OF MODERN TYPE DESIGNS"—A specimen book of job composition containing about forty ideas in the arrangement of type, rules, etc., for cover pages, circulars, letter-heads, billheads, business cards, blotters, etc., printed in colors in first-class manner; price 50 cents. FRANK NICKERSON, 134 Spring street, Brockton, Mass.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; genuine examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the most necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious; gives knowledge of techne, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Ruhaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7½ x 9½; art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4.00; pocket edition, 3 x 5¼, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every respect except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60,

Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C—Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

BOOKS.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A GOOD PRINTING BUSINESS FOR SALE, the proprietor wishing to retire; the business is old established, with excellent reputation, doing a business (without any solicitors) of $2,000 to $2,500 per month, which can be increased; 3 cylinders, stock of paper; here is a chance for two or three active young men, as heads of departments, to acquire a valuable business; if interested address A 257.

AN OPPORTUNITY to buy a well-established printing plant in Detroit, Mich. BELL PRINTING CO., 123 Monroe ave., Detroit, Mich.

EXPERT PRINTER or pressman can buy interest in large Des Moines printing house; position as good salary; must be competent, sober, honest and have cash. A 284.

FOR SALE — A complete engraving establishment ready for business; good opportunity in a growing city; part cash, balance easy monthly payments. A 210.

FOR SALE — An A No. 1 job and blank-book bindery. For full particulars address BURKEL & HOLT, 128 W. High st., Jefferson City, Mo.

FOR SALE — An old-established and flourishing printing and publishing business in Melbourne, Australia; thoroughly equipped with modern facilities, Cottrell presses, Colts and Arab platens, Monolines, folder, etc.; large assortment modern type and facilities, horse and delivery wagons; commodious three-story brick factory, well-lighted, nearly new, with all necessary conveniences, pleasantly situated in suburb, on direct tram line from heart of city; excellent business connection, with reputation for first-class work; closest investigation invited; complete audited records of business for past 15 years; company reorganizing for proprietary business elsewhere; a splendid opportunity for progressive business firm; manager will be in United States from March till June this year, and will meet any interested investor. Address correspondence to COMMONWEALTH, care American Type Founders Co., Sansome st., San Francisco, Cal., up to March 10, and subsequently to care of American Type Founders Co., corner Rose and Duane sts., New York, N. Y.

FOR SALE — County seat weekly and up-to-date job office in northern Illinois town; paying business; $2,200. A 281.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill-health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. M 32.

FOR SALE — Old-established weekly in western Minnesota; 6-column quarto; only paper in town of 700, circulation 25 quires, largest in county; Prouty press, 9 by 13 jobber, 2 horse-power electric motor, 66 fonts type; price $1,800 — $1,000 cash; paying property; good reason for selling. A 232.

FOR SALE — Small book bindery for blank-book and other work, located in A No. 1 central Ohio town; excellent territory; no other bindery within 50 miles; cheap for cash, or will lease to right party. A 273.

JOB PRINTING BUSINESS in college town of 4,000, doing good business; ill health cause of selling; price $900. A 183.

OKLAHOMA AND INDIAN TERRITORY printing plants for sale; for bargain list write G. L. DRUMMOND, Clinton, Okla.

OPPORTUNITY of a lifetime for active man in the printing business, with $1,000 to $5,000; incorporated company. A 57.

PARTNER WANTED — Young man, single, with $500 and ability to handle outside trade; York State summer resort country; half interest in profitable business; printer preferred. A 250.

UP-TO-DATE ESTABLISHED PRINTING and publishing business with valuable leasehold in down-town district of Chicago, is offered for immediate sale; equipment consists of cylinders, pony, job presses and all necessary machinery with individual motors; well-stocked composing-room; a number of good monthly and weekly publications, as well as valuable established trade; a snap for energetic, practical printer; don't write unless you have the cash to invest. A 283.

WANTED — A high-grade electrotype finisher who can command some money can learn of an opportunity to get into a good business by addressing A 288.

WANTED — European agency for specialties to sell in connection with our chalk engraving plates through our London branch, established 7 years; our representative travels through Great Britain and on the continent. HOKE ENGRAVING PLATE CO., St. Louis, Mo.

WANTED — Practical newspaper man to buy half interest in printing and binding plant, established 14 years, good trade, Wisconsin city 14,000; opening for new daily; $3,000 cash. A 259.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDING MACHINERY, secondhand — Power sawing-out machine, Tennis sewing machine, Rosback perforator, paging and numbering machine, 5-hole steam glue heater, Hickok table shears, Hickok feint-line ruling machine, 2-rod embosser, Universal stitcher; for further particulars apply to GANE BROS. & CO., St. Louis, Mo.

FOR SALE — Addressograph and cabinet in perfect condition; $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — Following cylinder presses: 23 by 28 2-revolution pony Campbell, 2 rollers; 29 by 43 2-revolution Huber, 4 rollers, front delivery; 37 by 52 2-revolution Campbell, 4 rollers; 38 by 52 2-revolution Cottrell, 4 rollers; 43 by 56 2-revolution Cottrell, 4 rollers; 43 by 60 2-revolution Campbell, 4 rollers, front delivery; 48 by 64 2-revolution Campbell, 4 rollers, front delivery; 29 by 42 Cranston drum, 5-column quarto; 33 by 48 Cranston drum, 6-column quarto; 32 by 46 Cottrell drum, 6-column quarto; also many other rebuilt machines on my floor; best bargains on earth. BRONSON, 54 N. Clinton st.

FOR SALE — Monitor No. 3 wire stitcher, nearly new, in A No. 1 condition. Printing Department, DE KALB FENCE Co., De Kalb, Ill.

FOR SALE — One 100-line, 8 by 10 Wolfe screen; one 133-line, 12 by 15 Wolfe screen; one 150-line, 8 by 10 Wolfe screen; one 150-line, 10 by 12 straight line Wolfe screen; no reasonable offer will be refused for either one or all of these. A 255.

FOR SALE — The Age newspaper and job printing plant at Clinton, Iowa, consisting of 1 Potter drum cylinder, 32 by 46; 1 Cottrell stop-cylinder job press, 30 by 42; 1 Cottrell-Babcock pony cylinder press; 5 Gordon presses, 1 7½ horse-power gas engine, 1 water motor, newspaper and job type, one 33-inch Peerless paper-cutter, cases, stands and other material; this property will be sold as a whole or will be divided up if desired. FAY BROTHERS, Clinton, Iowa.

LINOTYPE MOTORS, four, 110 volt, easily rewound, good as new, cost $96; $50 each. GEHRING, 138 W. 24th st., New York.

REBUILT BOOKBINDERS' MACHINERY at bargains — Dexter folder, 22 by 32, 3 folds; Belmont point feed, 25 by 38, 3 folds; Belmont point feed, 28 by 42, 3 folds; Christie bundling press; Martinson bundling press; cheap. C. F. ANDERSON & CO., 327 Dearborn st., Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 7; Linotype operators, 2; machinist-operators, 7; superintendents and foremen, 13; all-round men, 4; bookbinders, 2; salesmen, 3; solicitor, 1; stoneman, 1; make-ups, 2; compositors, 2; photoengravers, 2; pressmen, 8; proofreaders, 4. Vacancies on file not yet filled: Bookbinder, 1; compositor (lady), 1; Linotype operators, 2; pressman, 1; photoengraver, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

FIRST-CLASS commercial artist who can do photo retouching and mechanical wash drawings. DICKINSON BROS., Grand Rapids, Mich.

WANTED — A designer and artist to take position in commercial engraving establishment; steady employment. A 212.

WANTED — A good mechanical artist; one who can retouch photos. A 216.

Bookbinders.

WANTED — All-round forwarder, marbler and finisher for small Pacific coast city; married man preferred. A 275.

Compositors.

HELP WANTED — A reliable non-union man who is up-to-date on lock-up and imposing catalogue and booklet forms; steady work; references. P. O. BOX 598, St. Louis.

Electrotypers and Stereotypers.

WANTED — A first-class electrotype finisher; none other need apply; address, giving reference, salary expected, etc. A 289.

Imitation Typewriting Ink

Don't print through cloth, don't use ribbon-faced type, but use Little's Ink, and ribbons to match, and print direct from the type as in ordinary printing. Purple Record and Blue Record Ink recommended. Send for samples of the work.

A. P. LITTLE, Manufacturer, ROCHESTER, N. Y.

Offices
New York City
Philadelphia
Pittsburg
Cleveland
London

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

Engravers.

WANTED — A first-class zinc etcher who can also operate a line camera; steady employment. A 209.

WANTED — Experienced half-tone printer; also half-tone etcher, thoroughly experienced in colorwork. BUREAU OF ENGRAVING, Minneapolis, Minn.

Miscellaneous.

WANTED — Operator for power press steel die embossing; state wages, experience and references. MILWAUKEE LACE PAPER CO., Milwaukee, Wis.

Operators and Machinists.

WANTED — Simplex machine operator; must be good job printer; wages $20 per week; town of 3,000. HAVRE PLAINDEALER, Havre, Mont.

Pressmen.

PRESSMAN, experienced in poster printing; steady position; state wages; references. CLARENCE E. RUNEY, Poster Printer, Cincinnati, Ohio.

WANTED — An expert pressman who would like a position in country office; for particulars write KABLE BROS. & RITTENHOUSE CO., Mt. Morris, Ill.

Salesmen.

I AM LOOKING FOR A MAN to travel and sell type; a clean, active business man with real selling ability, who lacks only a good opportunity to make a good success; printing experience and newspaper acquaintance would be a help to him; if the right man will prove up, I will do the same; I am as good at holding confidence as he is; if interested don't waste time; tell something or save postage. A 234.

PRINTING-PRESS SALESMEN WANTED to sell high-class, high-speed automatics in Eastern States; only experienced men considered; adequate compensation to good men. 116 Havemeyer bldg., New York.

WANTED — By a leading ink house, first-class salesman for New York city; experienced man preferred; application by energetic person acquainted with the printing trade considered. A 261.

Solicitors.

ADVERTISING SOLICITOR — For a high-grade special publication; either commission or salary, or both; permanent position if right man; must be of good address, sober always and give good references. A 251.

Superintendents and Foremen.

FOREMAN WANTED — A capable man to take charge under a superintendent of a private printing plant of 12 presses doing high-grade work exclusively; state age, experience and salary expected. A 231.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting-up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address A 179, sending samples of work, and state where employed, married or single, and wages expected.

WILLS & HEPWORTH, of Loughborough, England, require a thoroughly capable manager for lithographic color works, general printing and account-book manufactory; must be an energetic and pushful business man; a good opportunity for a young man with ability; commencing salary about £2 10s. A 238.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employes for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Linotype machinists, 9; artists and cartoonists, 4; advertising and business managers, 3; stonemen, 2; compositors, 5; editors and reporters, 7; electrotypers and stereotypers, 3; proofreaders, 5; photoengraver, 1; machinist-operators, 18; Linotype operators, 17; superintendents and foremen, 30; ad.-men, 12; all-round men, 8; job printers, 16; pressmen, 22; bookbinders, 4; make-ups, 5. Address THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

BOOKBINDER — First-class forwarder and finisher wishes to change location; strictly sober, married; must be good wages. A 277.

YOUNG MAN, age 20, having just finished apprenticeship as blank-book forwarder, desires to make a change where there will be a chance for advancement. A 246.

Compositors.

A JOB-PRINTER of wide experience desires a foremanship or situation on good commercial work that will pay more than the scale; don't waste postage unless you want a good man. A 285.

FIRST-CLASS all-round job, ad. and make-up man desires situation. A 229.

PRINTER, young, German, energetic, experienced in all branches of the trade, having successfully filled positions in the leading printing-offices of Berlin, Germany, seeks position where there is a chance to advance on merit; 18 months in United States; first-class references. A 280.

WANTED — Position by an A1 all-round job compositor capable of handling the best of up-to-date work. A 66.

Editors.

EDITOR OF DAILY (circulation 2,000) and weekly (3,000) newspaper, West Virginia, desires change; present position 5 years, with entire satisfaction; clean, healthy, industrious young man; excellent social standing. A 241.

Engravers.

FIRST-CLASS PROOFER wants position; can handle second finisher's work also; union. A 253.

SITUATION WANTED — First-class finisher will be open for position by the 15th; best of references. A 165.

Lithographers.

EXPERT TRANSFERRER, knowledge of photo-litho, zinc and aluminum, preferring exclusive colorwork, 17 years' experience, desires change. A 282.

LITHOGRAPHER, good executive abilities, conversant with full routine of first-class work, desires to go West permanently; San Francisco preferred; would engage immediately. A 160.

Operators and Machinists.

A LINOTYPE OPERATOR, 4 years on highest grade book, magazine and newspaper work, understands mechanism and handles machine; age 30, union, married, excellent character, wants permanent situation; is first-class job and ad. printer (7 years); editor (2 years). A 268.

GRADUATE MACHINIST-OPERATOR, competent to properly care for machine, desires an opportunity to increase speed on keyboard; apprentice wages at start; any locality. JOS. R. CAULEY, Fremont, Neb.

LINOTYPE MACHINIST — Can operate, 4,000 average; desires change; now running 10-machine plant; prefer 4 or 5 mills. A 290.

MACHINIST-OPERATOR, experienced, single, double-decker, over 5,000, accurate; MAKE-UP MAN, good operator, average 4,000; both union, married, sober, thorough workmen; wish permanent places same office; Oregon, Washington, Montana: full particulars regarding position expected; references given. A 249.

MACHINIST-OPERATOR, first-class, thorough printer, an exceptionally skilled and reliable mechanic, wide experience, good habits and disposition, desires to learn of good opening. A 138.

MACHINIST-OPERATOR OR OPERATOR — Five years' experience, average 3,000 ems brevier, understands machine; clean proofs; sober, married, union; references if desired. A 193.

OPERATOR-MACHINIST, at present employed, wants change between May 1 and July 1; 8 years' experience, union, married, don't drink; references; California or Northwest preferred. A 270.

WANTED — Chance to gain speed on Linotype machine; practical printer. A 245.

WANTED — Position by all-round newspaper printer where he can have opportunity to operate Linotype; had slight practice 2 years since; wants chance to finish; sober, union and reliable. A 186.

Pressmen.

SITUATION WANTED — By an A-1 job or pony pressman, capable of handling 4 or 5 jobbers; steady and reliable; good wages expected; city preferred. A 263.

SITUATION WANTED — By No. 1 all-round pressman; best references; 5 years with last employer. A 56.

SITUATION WANTED — By pressman, 18 years' experience on cylinder, 2-color, duplex and automatic envelope presses; 14 years one place; married, references. A 219.

WEB PRESSMAN, at present in charge of large newspaper and job plant near New York city; 10 years' experience as printer's machinist and press erector; thorough pressman; can move and install whole plants. A 254.

Salesmen.

ARTIST-SALESMAN — First-class artist, competent in all branches of art department, experienced also, and fully equipped as salesman of ability and success (photoengraving and kindred trades), desires change; permanent position wanted with house of reputation willing to pay liberally for good services; present location East. A 248.

Superintendents and Foremen.

BINDERY WORKING FOREMAN in medium-sized shop; good forwarder and finisher, blank or magazines; can handle help to best advantage. A 287.

CYLINDER PRESS FOREMAN, union, in charge 8 years, open for proposition April 1; Chicago or Omaha preferred. A 286.

CYLINDER PRESSROOM FOREMAN wants situation; fine half-tone and three-color man; 18 years' experience; unquestionable references. A 220.

LITHOGRAPHIC MANAGER, now in charge of large Eastern house, would like to make a change; West preferred; full particulars, references, etc., on request from responsible house. A 265.

MANAGER OF LARGE PRINTING, lithographing and folding-box plant will make a change; has been unusually successful, as present house will testify; any information will be furnished to responsible concern seeking such a man; must have ample time to close present connection; now with Buffalo, N. Y., concern. A 206.

POSITION WANTED — Bindery foreman or superintendent; 22 years' experience in all branches of the trade; can furnish good references. A 170.

PRACTICAL, ALL-ROUND PRINTER, now superintending first-class establishment employing 8 to 20 persons, desires to engage in similar capacity with reliable concern after April 1; will go anywhere; my present position necessitates a thorough knowledge of all that applies to "a practical all-round printer"; I lay out work for others, estimate, etc., and fill in wherever necessary; 30 years of age, married, strictly temperate. A 151.

SITUATIONS WANTED.

PRESSMAN of wide experience and progressive ideas desires position as foreman; can manage men and machinery with efficiency and profit. A 258.

SUPERINTENDENT OR MANAGER — A thoroughly competent man, with first-class experience and recommendations, now employed, wishes to change; 11 years as superintendent of large plant; can show results; accurate estimator, systematic and energetic manager; wishes position as superintendent of good printing plant or as mechanical superintendent of publishing house. A 270, care of New York Office INLAND PRINTER.

THOROUGHLY CAPABLE PRINTER of 15 years' experience as manager or superintendent desires similar position with firm having large plant; age 40; no better references as to character and ability. A 237.

WANTED — Hustling, up-to-date printer wants position as working foreman; references. A 240.

WANTED — Position as foreman or make-up on evening daily; 20 years' experience; references. A 262.

WANTED TO PURCHASE.

CASH FOR LARGE Miehle or Whitlock press; must be late pattern and good condition; state price and particulars. A 278.

SECONDHAND Levy 100-line screen in first-class condition, about 10 by 12. DICKINSON BROS., Grand Rapids, Mich.

WANTED, SECONDHAND — D roller plate press, hand embossing press, Chandler & Price 10 by 15 or 12 by 18 Gordons, 5 by 7 Pearls, Sterling round-cornering machine, Boston wire stitcher, Chandler & Price 26-inch cutter, a pony cylinder in good condition, and any other secondhand material for a medium-sized job office. A 269.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-mache; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos, are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 25 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

EASY-QUICK COLOR PLATE OUTFIT makes plain or ornamental tint-blocks cheaply. Send for booklet. W. J. HEDDEN, New Albany, Ind.

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LEARN TO OPERATE AT HOME — Thaler keyboard, exact facsimile of Mergenthaler, only dummy board on market made of metal; for those who wish to be operators and operators needing practice; endorsed by Mergenthaler Company; instructions on finger manipulation with each board; get keyboard down fine; the rest comes easy. THALER KEYBOARD COMPANY, 453 O st., N. W., Washington, D. C.

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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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Have you a patentable idea, and do you need expert advice or assistance in developing it? If it is a question involving procedure in securing a patent, novelty or mechanical construction of your invention, consult us. Expert opinions will be rendered, patent office or working drawings executed, legal advice given, and applications for patents made by reputable specialists in typesetting, printing, binding and like machinery and appliances, in the graphic and allied arts. All matters strictly confidential.

John S. Thompson & Co., 130 Sherman St., Chicago

References: THE INLAND PRINTER CO., Chicago; HILL & HILL, Patent Attorneys and Mechanical and Electrical Engineers, Monadnock Building, Chicago; R. B. MACINTOSH & CO., Mechanical and Consulting Engineers, 130 Sherman Street, Chicago; W. H. SCHUYLER, Expert Machinist, 139 Laflin Street, Chicago.

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Our Padding Glue don't lump or string, and it's unequaled for strength and flexibility.

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FOLDS Pamphlet Covers, Programs, Inserts, etc. Any single-fold job, 3½ x 7 to 10 x 14 inches. Speed up to 4,000 per hour, left-hand rolled-stock feed.
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If you print fac-simile typewritten letters by any modern ribbon process, you know how difficult it is to get type suitable for the work. We cast six different faces from matrices cut especially for ribbon printing, and they thoroughly cover all popular typewriters in the field. We use a wonderfully tough, light and durable alloy. Let us send you specimen sheets.

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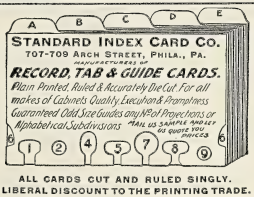
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It has come to the notice of the AMERICAN TYPE FOUNDERS COMPANY that unprincipled persons without authority or right have been copying the type faces, produced by it at great cost, for letters, borders, ornaments, etc., and are offering the same in the form of type of various kinds in type metal, brass and wood and of matrices, punches, dies or drives for their manufacture, either under the name adopted for the genuine faces or under some other.

All such persons are warned and the public notified that such faces and designs are private property and protected by United States Letters Patent and at Common Law, and that the AMERICAN TYPE FOUNDERS COMPANY is prepared to defend its rights to this property and enforce the remedies afforded by law against the makers and users of spurious imitations of its goods.

Printers are further warned that such imitations are usually made of inferior or different metal from the type copied, and by reason of the inferior processes employed are defective in character and finish of design and inaccurate in some of the essentials, such as height, line, set or body, and can not be used with the original and genuine types.

The AMERICAN TYPE FOUNDERS COMPANY will not be responsible for the accurate working of its type where there have been added to the genuine any spurious imitations in the way of sorts or otherwise of type not of its own manufacture.

American Type Founders Company

Jersey City, N. J.
February, 1905.

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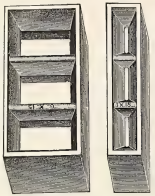
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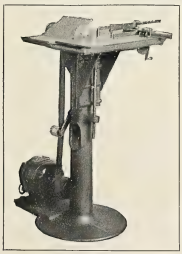
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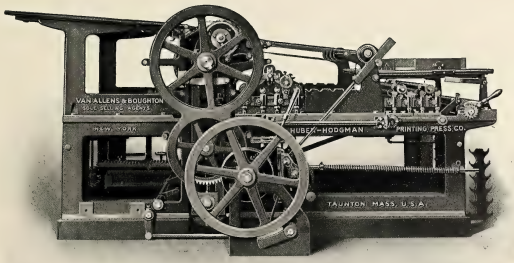


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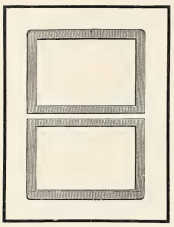
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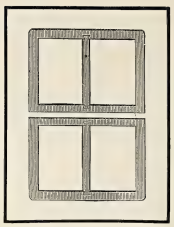
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WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, 801 Harrison. CHICAGO



CHASES



are divided into two classes—good and bad. Owing to the recent efforts of unscrupulous manufacturers, printers have been prevailed upon to purchase wrought-iron or steel chases under the impression that they would be electric welded. A chase may be made of wrought iron, aluminum steel or any other metal and still be hand welded or merely soldered (brazed). Brazing a chase is simply soldering the corners with a composition of brass and zinc. The corners of these chases will not hold even an ordinary lock-up, as the corners can not be stronger than the brass-zinc composition which holds them together. This is a demonstrated and self-evident fact, as some printers have found to their sorrow. In order to procure the chase you want *Always Clearly Specify*

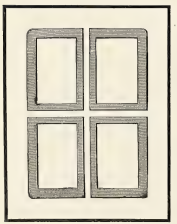
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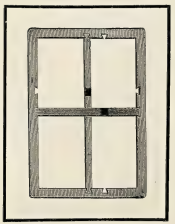
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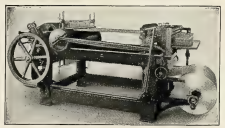
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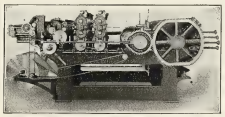
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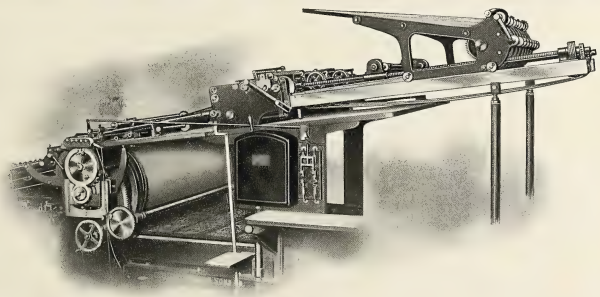
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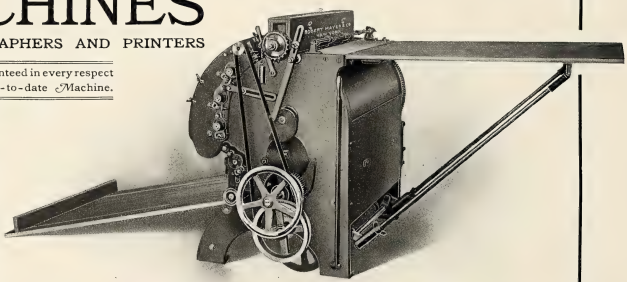
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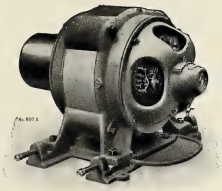
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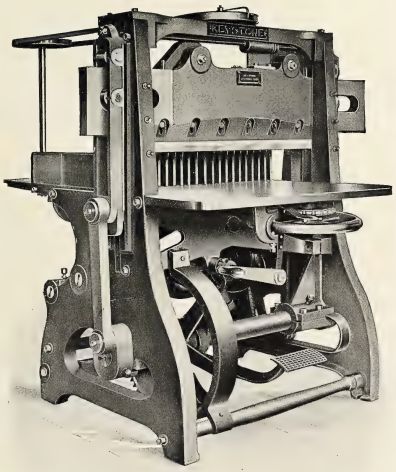
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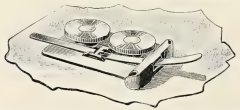
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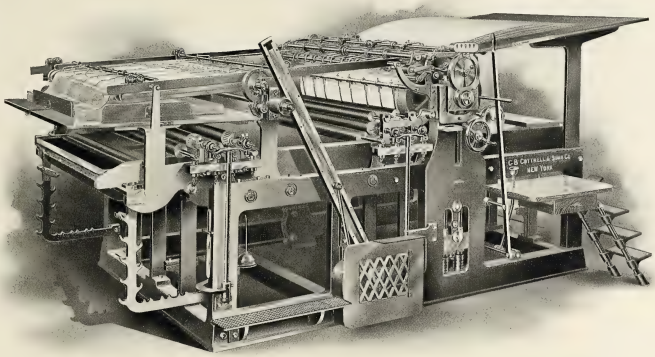
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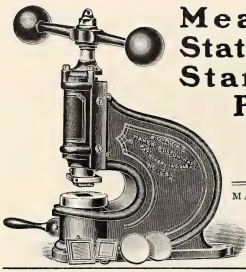
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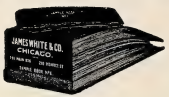


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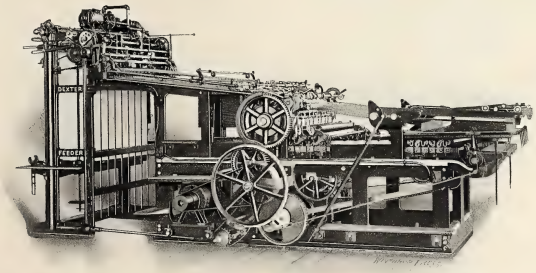
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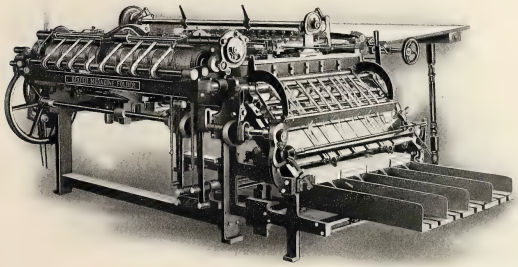
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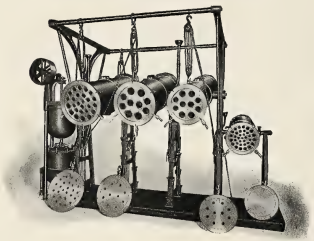
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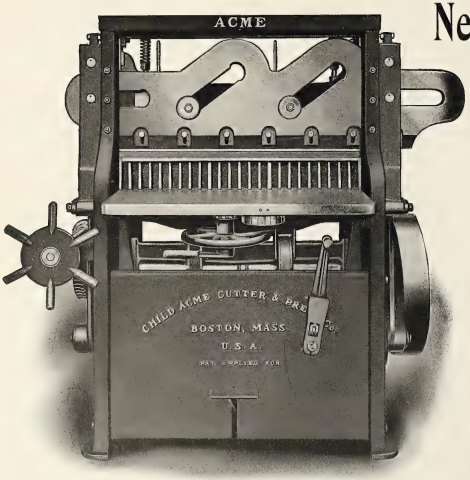
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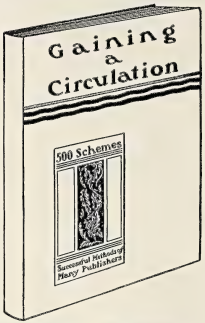
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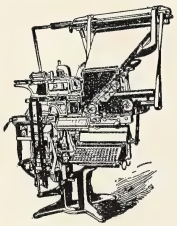
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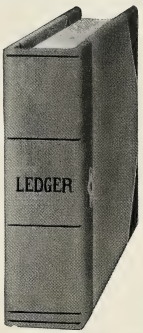
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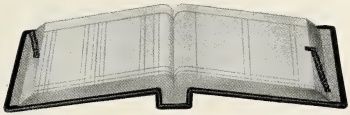
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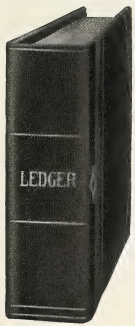
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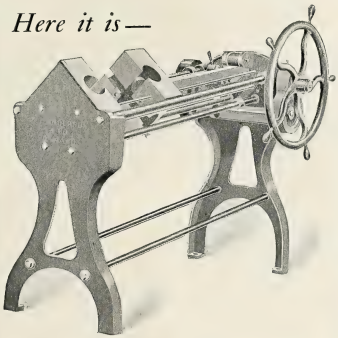
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¶ If you are satisfied with the common kind, don't waste time with us. We don't make it. Tubbs Cabinets stand head and shoulders above all. They are in an advanced class by themselves. Our extension front steel-slide cabinets show strength and quality. We are all practical men — we spent our lives in this work. ¶ When we say Tubbs goods are superior to that of any other make in the world, we back it up with our guarantee — our guarantee is good, too.

It's all Quality *and* Design with TUBBS

TRY THIS STUNT

On any Cabinet you may have in your office

¶ If it isn't the Tubbs Quality, send for a wrecking crew in advance. You'll need it. Observe the weight on one pair of steel runs. See cut.

¶ Later on we will have an illustration showing the construction of Tubbs Steel-run Cabinets. Our Steel-run Stands are built after this advanced idea also.

¶ Tubbs Cabinets have no competitor. There is no cabinet made that can even compare. We refer to design, construction, workmanship, material and finish. We made other kinds; that's why we know our Cabinets are better.

¶ Steel-run Cabinets with angle iron for runs, fastened with short drive-screws (which are not screws, but nails) are not good. The construction is mechanically wrong; not only wrong, but bad. They are a makeshift; you never find two alike. The angle-iron runs are not spaced equal distance apart. That's why some cases stick. This makes some cases further apart than others. Then there is an opening for dust. Some cases pull hard.

¶ Tubbs Quality is different. Our steel runs are built into the solid frame. One solid piece of flat steel. They are spaced by a micrometer. We work to thousandths of an inch, not from a foot rule.

¶ Tubbs steel runs hold 500 to 1,000 pounds. That shows strength.

THE TUBBS MFG. CO.

LUDINGTON, MICHIGAN

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HAMILTON, OHIO

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HAMILTON, OHIO

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. CO., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

OLIVER BAKER MFG. CO., 329 Hennepin ave., Minneapolis, Minn., makers of art calendars, etc., half-tone, double-tone, photo-finish and 3-color process. Send $1.50 for samples.

ADVERTISING CALENDARS AND PADS.

BONNERWITH BROS., 78 Duane st., New York; 963-967 De Kalb ave., Brooklyn, N. Y.

ADVERTISING FANS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

APPARATUS FOR MAKING RUBBER STAMPS.

THE R. H. SMITH MFG. CO., Springfield, Mass. Specialty of half-hard stereotypes for printers' use.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' CASEMAKING, EMBOSSING, STAMPING, EDGE GILDING.

WALCUTT BROS. CO., 139, 141 and 143 Centre st., New York.

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & CO., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1906. The best and cheapest in the market. Write for sample book and prices.

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CABOT, GODFREY L., Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

COUNTERS.

DURBROW & HEARNE MFG. CO., 12 Wooster st., New York. Counters for counting number of sheets of papers printed, from 0 to 99,999; can be set back; in use 25 years by best concerns.

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CRESCENT EMBOSSING CO., Main Office and Works, Plainfield, N. J. Manufacturers of: CRESCENT CALENDARS for Advertising purposes. Large line. Write for particulars. CRESCENT FOLDERS for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels. CRESCENT ADDRESS CARDS for all Lodges and Societies. Samples free to trade. CRESCENT ADVERTISING BLOTTERS, FANS AND NOVELTIES. Write for samples. CATALOGUE COVERS, SHOW CARDS, LABELS AND SPECIALTIES IN FINE EMBOSSED WORK. Write for samples and prices. SILK CORDS AND TASSELS. STAMPED OR EMBOSSED STATIONERY.

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EMPIRE CITY ELECTROTYPE CO., 251 William st., New York. J. G. Hurmuze, electrotyping.

FLOWER, EDWIN, 216-218 William st., New York city. "Good work quickly done."

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

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JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON CO., Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, CO., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & CO., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

ELECTROTYPERS, STEREOTYPERS AND PHOTO-ENGRAVERS' MACHINERY.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Most complete line of labor-saving machines and appliances, all our own make. Complete plants a specialty. Send for catalogue.

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EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

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KOVEN, W., JR. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

TOWLE & CO., 51 La Salle st., Chicago, handle calendar backs, do finishing and beveling, hot stamping and heavy embossing for the trade.

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STRUPPMANN, C., & CO., 78 5th ave., New York.

EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SON CO., Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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P. P. Kellogg & Co., Springfield, Mass.
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W. H. Hill Envelope Co., Worcester, Mass.
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ETCHING ZINC—GROUND AND POLISHED.

American Steel and Copperplate Co., 150 Nassau st., New York; 358 Dearborn st., Chicago.

FOIL.

Crooke, John J., Co., 149 Fulton st., Chicago.

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Dexter Folder Co., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

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American Printing Ink Co., 891-899 W. Kinzie st., Chicago.

Ault & Wiborg Co., The, Cincinnati, New York, Chicago, St. Louis, Toronto, London, Eng.

Barnard, F. A., & Son, Star Printing Ink Works, 116 Monroe st., Chicago.

Kienle, E., & Co., Walton av. and 144th st., New York. Manufacturers of lithographic and printing inks.

Rossen, H. D., Co., 263 Water st., Brooklyn, N. Y. Headquarters for high-grade black inks.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.

Ullmann & Philpott Mfg. Co., The, office and works, 89-95 Merwin st., Cleveland, O.

LAMPS—INCANDESCENT.

Sawyer-Mann Electric Co., 510 W. Twenty-third street, New York city.

LINOTYPE COMPOSITION.

Languages Printing Company, Languages building, 15 W. 18th st., New York.

Rooney & Otten Prg. Co., 114-120 W. 30th st., New York. Publishers' works a specialty.

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Gardiner Metal Co., 442 W. Lake st., Chicago. High-grade metals.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead & Metal Works, Fourteenth and Wyandotte sts., Kansas City, Mo.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

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Mayer, Robert, & Co., New York and Chicago. Manufacturers of finest Lithographic Printing Inks. Park Lithographic Hand Presses. Importers of Lithographic stones and supplies.

MECHANICAL ENGINEER.

Hollingsworth, Samuel, Plainfield, N. J. Expert on printing machinery.

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The Typo Mercantile Agency, general offices 87 Nassau street, New York. The Special Agency of the Paper, Book, Stationery, Printing and Publishing trade.

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Blatchford, E. W., Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

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MOTORS FOR PRINTING MACHINERY.

Jenney Electric Mfg. Co., Indianapolis, Ind. Motor specialists for printers and engravers.

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American Type Founders Co. See list of branches under "Type Founders."

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Morgans & Wilcox Mfg. Co., Middletown, New York.

Oswego Machine Works, Oswego, New York, makers of the best in cutting machines.

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PAPER MANUFACTURERS.

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United States Envelope Company, Springfield, Mass. A full line of papeteries made at
Morgan Envelope Co., Springfield, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

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Wanner, A. F., & Co., Wilson patent blocks, and regular blocks, iron and wood; also type, presses, printing material. 298 Dearborn st., Chicago.

PHOTOENGRAVERS.

Acme Photo-Engraving Co., The, 205 N. Calvert st., Baltimore, Md.

Alpha Photo-Engraving Co., 104 S. Eutaw st., Baltimore, Md. P. T. Blogg.

Baltimore-Maryland Engraving Co., The, 401 North st., Baltimore, Md.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Butt, Chas., 112 Fulton st., New York city.

The Franklin Co., 346-350 Dearborn st., Chicago, photoengravers and electrotypers.

PHOTOENGRAVERS.

Kelley, S. J., Eng. Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., 73 Fort st., W. Detroit, Mich.

Peters, C. J., & Son Co., Boston, Mass. Half-tone, line and wax engravers.

Romanski Photoengraving Co., 402 Camp st., New Orleans. Independent day and night forces, up-to-date in every respect.

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Standard Engraving Co. (Inc.), F. H. Clarke, prest., 7th and Chestnut sts., Philadelphia.

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Chemical Engraving Co., 28-29 Ook st., New York. Half-tone, line work, color plates; original and attractive designs; sketches submitted; orders promptly executed; prices reasonable.

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Seldner & Enquist, 87-95 Richardson st., Brooklyn, N. Y. Perchlorid and sulphate of iron, sodium sulphide, etc.

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Shniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' SCREENS.

Levy, Max, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

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McCarthy, J. F., 110 S. 8th st., Brooklyn, N. Y.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

PRESSES—HAND AND FOOT POWER.

Kelsey Press Co., Meriden, Conn.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under "Type Founders."

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under "Type Founders."

Eardley & Winterbottom, 125-127 Worth st., New York.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under "Type Founders."

Campbell, Neil, Co., 72 Beekman street, New York city. Machinery, type, etc.

Goodrich, Jas. E., Co., Geneva, Ohio. Manufacturers printers' cases, cabinets, stands, etc.

Hammond Printers' Supply Co., 45 Eddy st. (opposite City Hall), Providence, R. I.

Hartnett, R. W., Co., 52-54 N. Sixth st., Philadelphia, Pa.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' MATERIALS.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

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KENNEDY, T. E., & Co., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

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SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

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BENDERNAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Phila.

CHICAGO ROLLER CO.; also tablet composition, 114-116 Sherman st., Chicago.

DIETZ, BERNHARD, Co., 201 W. Conway st., Baltimore, Md. Up-to-date roller plant.

MAIGNE, O. J., 358-360 Pearl st., New York city. Also pressroom paste.

WILD & STEVENS, 148 Congress st., Boston, Mass. Established 1859.

PRINTING MACHINERY AND MATERIALS.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Send for catalogue. Manufacturers of the largest line of Printers' Specialties in the world.

PRINTING PRESSES—SECONDHAND.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

SILK CORDS AND TASSELS.

CATHCART, JOHN, & Co., 115 Franklin st., New York. Manufacturers Pyramid Brand Cords.

CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

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WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Also brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GARDINER METAL Co., 442 W. Lake st., Chicago. High-grade metals.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

STEREOTYPERS' MACHINERY AND SUPPLIES.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Complete plants a specialty. Send for catalogue.

TIN FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

TIN-FOIL PAPER.

MCLAURIN BROS., 217 Mercer st., New York.

TOILET PAPERS.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

TRANSLATION.

LANGUAGES PRINTING COMPANY, Languages building, 15 W. 18th st., N. Y. Price-lists; commercial catalogues.

TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS Co., original designs, greatest output, most complete selection. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

FARMER, A. D., & SON TYPE FOUNDING Co., 63-65 Beekman st., New York city.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st., Providence, R. I. Discount, 25 per cent.

HANSEN, H. C., TYPE FOUNDRY, 150-192 Congress street, Boston; 1017 Vanderbilt bldg., Beekman and Nassau sts., New York.

INLAND TYPE FOUNDRY, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago; 49 E. Swan st., Buffalo. Inventors of Standard-line Unit-set Type.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

WOOD ENGRAVERS.

BUTT, CHAS., 112 Fulton st., New York city.

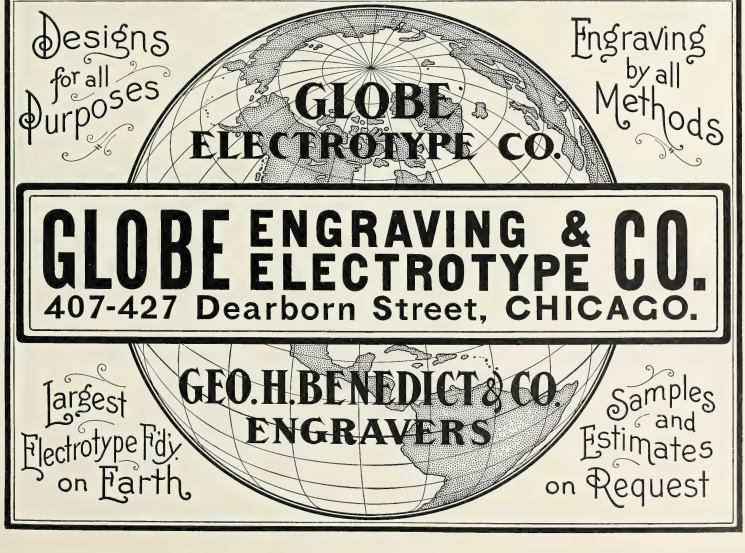
BRYANT, JAS. M., 706 Chestnut st., Philadelphia, Pa. Special attention and prices given to photoengravers. Established 1873; wood engraving exclusively.

WOOD TYPE.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

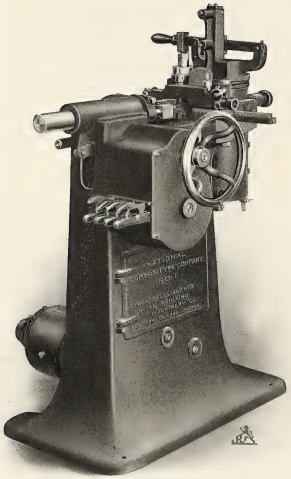
EMPIRE WOOD TYPE Co., 818 E. 5th st., New York. Manufacturers wood type.

HAMILTON MFG. CO. Main office and factory, Two Rivers, Wis.; Eastern Factory and warehouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.



UNITED PRINTING

CHICAGO, 337-339 Dearborn Street BOSTON, 246 Summer Street



AUTOMATIC TYPE MACHINE
(Baltimore "Sorts" Caster)

A unique invention, making at one operation type and spaces and quads of all sizes, 6 to 36 point, inclusive, of a quality and with accuracy equal to typefoundries' type, costing on the average seventy-five per cent less than prices charged by typefoundries.

Any intelligent, unskilled person can operate the machine successfully after a few days' instruction. The machine is simple, and the operator has only one adjustment to make. The space occupied is 30 by 45 inches, weight 800 lbs., ½ horse-power. The product is from fifty to sixty lbs. per nine-hour day, including eighty matrix changes.

Matrices for the standard and popular type faces are rented by the day or sold. Matrices for three hundred sizes and styles are now ready and added to daily. Matrices are kept in stock in New York and will be kept in stock in Chicago. Special type-faces will be cut for users of the machine, who furnish the designs, for their exclusive use.

Thirty machines are now in use. The display type used by the *Herald, Journal, World, Eagle, Evening Post, Morning Telegraph, Iron Age, Dry Goods Economist, American Machinist,* Greenwich Press, I. H. Blanchard Company, D. H. Ahrens Company, Philip Hano & Co., all of New York; Williams & Wilkins Co., W. J. C. Dulaney Company, *Herald, American,* Baltimore Automatic Addressing Company, all of Baltimore; *Times-Dispatch,* Richmond, Va.; *Mirror,* Altoona, Pa.; *Inquirer* and Geo. F. Lasher, Philadelphia; Chicago *American,* Chicago; *Examiner,* San Francisco; *Examiner,* Los Angeles; *American,* Boston, is almost entirely the product of these machines.

Williams & Wilkins Company, of Baltimore, lost its plant in the great fire. Instead of stocking up with typefoundries' type, it purchased an Automatic Type Machine. It has made within one year between five thousand and six thousand pounds of job type, saved more than the cost of the machine. This is an office with four cylinder presses, three job presses and two Monotypes.

William R. Hearst purchased over $6,000 worth of type for the Chicago *American* when it was started. When he started the *Examiner,* Los Angeles, his purchase of type was about $400, the balance was made on an Automatic Type Machine at a saving of over $3,000.

Two prices have been fixed on the machine: One for use without restriction; the other, a moderate price for the use of it and its product in one establishment only. On the latter basis it will be a profitable investment in offices purchasing annually $400 worth of type. The direct economy in first cost of type is really minor to the indirect economies. It provides unlimited supplies of type for special emergencies at a nominal cost, which when used need not be distributed, saving that cost; it provides "sorts" at a few minutes' notice at a nominal cost, saving delays and losses through "picking"; it provides new type always, saving time in make-ready; it provides type that you can afford to use on long runs, saving electrotyping; it makes it profitable to keep type standing, again saving electrotyping or resetting. In short, if every pound of type made on this machine cost you as much as you now pay the typefoundry, the machine would still be an advantageous and economical acquisition.



SPARKS ROUND-HOLE MACHINE

To supersede punching machines. It cuts holes from 3-32 inch to size of a half-dollar, in one sheet of tissue or in as many sheets as can be put in a thickness of 1½ inches. It cuts index openings as at 6 in diagram. It occupies nine square feet space, and can be run with one-eighth horse-power. It makes holes in 250 sheets of cardboard. It is usually operated by a girl or lad. Holes can be put in after the work has been padded or bound. If a hole has been cut too small, it can be enlarged, discharging the off-cut in the form of washers. Holes can be made in burlap, cloth, leather, etc. The celerity of operator in putting the work to the gauges is the only limit of production. The work does not need to be clamped. It does not

The United Printing Machinery Company has been organized to manufacture and sell machines and appliances to reduce the cost of the production of printing

MACHINERY CO.

NEW YORK, 132 Nassau Street (temporary) FACTORIES: Chicago — Boston — Plainfield, N. J.

twist or draw the flimsiest paper while cutting in the slightest degree. A firm using five six-gang punching machines can get the same output from one Sparks Round Hole Machine, produce better work and save $1,100 per year.

SPARKS SLOT-HOLE MACHINE

This machine slots paper and cardboard as shown at 1, 2, 3, 4 and 5 in diagram, 500 sheets of commercial paper at one operation, or a corresponding thickness of cardboard. It reduces cost of production of slots to the absolute minimum, and is a greater economizer in its field than the Round Hole Machine.

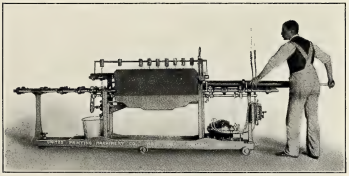
AMERICAN ROLLER-WASHING MACHINE (Crump Patent)

In any printing-office using five or more cylinder presses, this machine is an economy. It is also a great aid to cleanliness in the pressroom. One size only is made, washing rollers from 2 inches to 4¼ inches diameter, of any length. It is mounted on casters, and can be driven by a one-quarter horse-power electric motor or by belt.

It cuts out all the cost of rags, waste and benzine. Two gallons of coal oil will wash rollers for eight or ten presses for one week or more. A 60-inch roller, 3½ inches diameter, can be washed thoroughly in twenty-six seconds on this machine. In a large pressroom it will easily save its cost in a year.

Two gallons of oil is placed in a pail and lifted as wanted by a rotary pump through a pipe underneath the roller and sprayed against the roller, which is carried automatically through the machine. The ink thus loosened by the spraying is removed by balanced scrapers, after which the roller passes over two leather disks, which dry it completely. It is as effective with colored inks as with black inks.

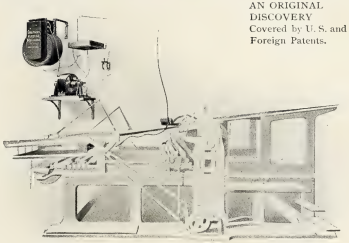
It washes the rollers thoroughly; this is seldom the case with hand-washing. It washes the roller over its entire length equally, which is



seldom done with hand-washing. Experience shows that the washer usually neglects the ends of a roller. The use of oil instead of benzine is an advantage to the roller, as well as an economy to the user, and *safer*. The rotary motion is beneficial to the roller, and the whole action of the machine tends to keep a soft roller round and true.

We have machines running in the offices of Geo. H. Ellis & Co., of Boston; Sparrell Print, Boston; Livermore & Knight, Providence; U. S. Envelope Company, Worcester; U. S. Printing Company, Brooklyn; Brooklyn *Daily Eagle;* Braunsworth & Co., Brooklyn; Harper Bros., New York; Stettiner Brothers, New York; Doubleday, Page & Co., New York; S. S. McClure Company, New York; American Bank Note Company, New York; J. C. Blair Company, of Huntingdon; J. B. Savage, of Cleveland; R. R. Donnelley & Sons Co., of Chicago; Robt. O. Law Company, Chicago; W. B. Conkey Company, Chicago; J. W. Sefton Mfg. Company, Chicago; Cleveland-Akron Bag Company, of Cleveland; Buxton & Skinner, of St. Louis, and Morgan & Hamilton, of Nashville, Tenn.

AN ORIGINAL DISCOVERY Covered by U. S. and Foreign Patents.



CHAPMAN ELECTRIC NEUTRALIZER

Have you accurately estimated what static electricity costs you — in delays, loss of paper, cost of slip-sheeting, loss by offsetting, diminution of speed of presses, difficulty and delay in jogging?

This evil exists in all pressrooms. In many pressrooms minor troubles arising from electricity are so constant that they are accepted as irremovable, and not even complained of. We guarantee to absolutely eliminate all troubles caused by electricity in paper and pressrooms, paper mills, bag factories, woolen, cloth, silk, cotton and plush mills.

During the last four months more than six hundred printing-presses have been equipped. Not one outfit has been rejected. It is in use by the best-known printing concerns in the United States: Butterick, Trow, Harper, Scribner's, Blanchard, Donnelley, Berwick & Smith, *Youth's Companion, Ladies' Home Journal,* William Green, J. J. Little, Collier, *Christian Herald,* Robert Gair, Doubleday & Page, New York *World,* Forbes Lithographic Company, American Lithographic Company, Norwood Press, John C. Winston Company, Williams Printing Company, Methodist Book Concern of New York, Barta, Plimpton Press, and others.

We contract to remove all trouble caused by static electricity in pressrooms, and will quote terms on receipt of the following information: (1) Number, sizes of beds and makes of presses, and (if not in one room) how many in each room, with distance and location of each room from the others. (2) Is building of iron construction? (3) Nature of construction of ceiling and walls. (4) Exact extent of the trouble experienced, and under what conditions trouble is most intense. (5) Is current alternating or direct, stating voltage? In pressrooms where electric current is not available, we can supply electric generator at moderate charge.

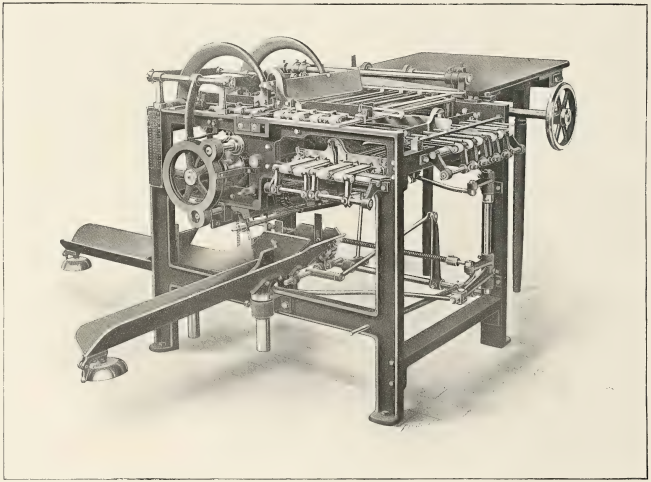
WE ALSO MAKE

Victor Steel Die Embossing Presses, Steen Power Combined Automatic Punch and Eyelet Machine, Tympalyn to save one-third time of make-ready, Maley Iron Register Block, Iron Equipments for composing-rooms, complete plants for electrotyping, stereotyping and process engraving, the Geo. E. Lloyd & Co. electrotyping and stereotyping machinery, the Lovejoy Company's electrotyping machinery, Nicholas & Stephenson Air Blackleading Machine, etc.

DUX FEEDING MACHINE—We are now building the first ten, for orders in hand. Orders placed early in April will be delivered in three months. It separates the sheets infallibly by a device that can not get out of order. It costs less to build, and sells for less than any other feeder. On a 60-inch press it takes up only 18 inches extra floor space. The paper pile can be replenished without stopping the feed.

Job and Circular Folder

FOR SMALL WORK



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Brown Folding Machine Company

Erie, Pa., U. S. A.

Agencies

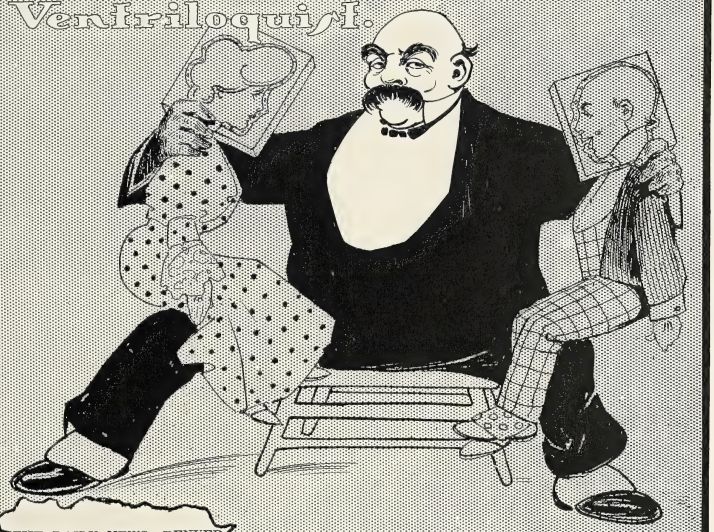
New York, H. L. Egbert & Co.
150 Nassau Street

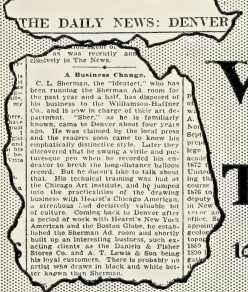
Chicago, Champlin & Smith
121 Plymouth Place

London, E. C., W. C. Horne & Sons
5 Torrens Street, City Road

"Our Cuff Talk"

without the aid of a Ventriloquist.




THE DAILY NEWS: DENVER

as was recently announced exclusively in The News.

A Business Change.

C. L. Sherman, the "Identer," who has been running the Sherman Ad. room for the past year and a half, has disposed of his business to the Williamson-Haffner Co., and is now in charge of their art department. "Sher," as he is familiarly known, came to Denver about four years ago. He was claimed by the local press and the readers soon came to know his emphatically distinctive style. Later they discovered that he swung a virile and picturesque pen when he recorded his endeavor to break the long-distance balloon record. But he doesn't like to talk about that. His technical training was had at the Chicago Art Institute, and he jumped into the practicalities of the drawing business with Hearst's Chicago American, a strenuous and decisively valuable bit of culture. Coming back to Denver after a period of work with Hearst's New York American and the Boston Globe, he established the Sherman Ad. room and shortly built up an interesting business, such exacting clients as the Daniels & Fisher Stores Co. and A. T. Lewis & Son being his loyal customers. There is probably no artist who draws in black and white better known to the business

THE
Williamson Haffner Co.

The U.S. Colortype Co.

1553 ARAPAHOE ST. DENVER

AWARDED
GOLD MEDAL



St. Louis Exposition

A New Text-book for PRINTERS. You need it. Order at once

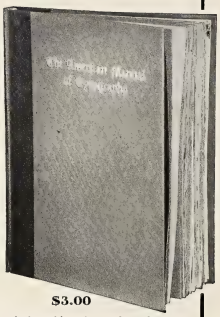
The American Manual of Typography

"A COMPOSITOR who invests three dollars in this book, and studies it thoroughly, can increase his salary at least one dollar a week, a return of seventeen hundred per cent in one year."

Why not invest?

Seventeen Chapters

treating of Commercial and Advertising Typography, The Preliminary Sketch, Spacing, Ornamentation, Type Faces, Appropriateness; Booklets, Novels, Pamphlets, Programs, Display Cards, Paper, etc.



$3.00

One hundred pages, 9 x 12 inches, thirty thousand words, three hundred reproductions in color. Bound in heavy cover, cloth back, stamped in gold, gilt top, deckle-edged sub-titles.

The Inland Printer Company

130 SHERMAN ST., CHICAGO 116 NASSAU ST., NEW YORK

Latham's Monitor Multiplex Punch



The **pioneer** in **one-piece** punches and the leader in all improvements in punching machines.

The **fastest** and most **convenient** machine made—capacity of machine beyond capacity of operator to handle stock. Foot and steam power and with individual motor attached.

Every style and **shape** of punch. To punch at edge or any distance from edge of paper.

From **one** to **six** or **more** clean loose-leaf ledger or round holes punched at *one operation* of the machine.

All punches set at one time by means of eccentric lever.

On Monitor Multiplex Punching Machines, the upper dies of punches run in a *steel box casing, six inches long.* This insures accurate register of upper and lower die.

The **only** punch that will continue to **cut** a **clean, smooth hole** after years of use.

The **tab attachment cuts all forms and shapes of card index;** the simplest, fastest and best in every respect.

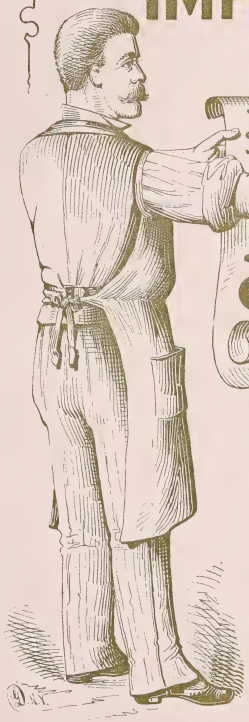
Send for details, description and illustrated catalogue.

Latham Machinery Co. *Factory and Salesrooms* **197-201 S. Canal St., CHICAGO, ILL.**

New York Store, 8 Reade Street — Boston Office, 220 Devonshire St.

RIESSNER'S

IMPERIAL BRONZE INK.



PRINTS BRIGHT GOLD

MADE FOR PLATED AND COATED STOCK ONLY

A brilliant Gold Ink that looks as well as dry bronze.
A time and money saver.
No Bronzing necessary.
Any printer can use it.
Nothing to compare with it.

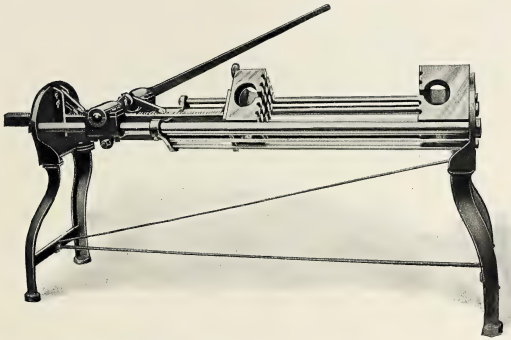
RICH GOLD, PALE GOLD AND COPPER, $3.00 per lb.
ALUMINUM, $4.00 per lb.

PUT UP IN ONE POUND AND HALF POUND TINS.

T. RIESSNER,

57 Gold St., NEW YORK.

PRINTED WITH ONE IMPRESSION.



GEO. A. MILLER PRINTING CO.

ESTABLISHED 1880

511 LOCUST ST., DES MOINES, IOWA

ADVERTISING, PRINTING
WITH MERIT
THE KIND THAT
BRINGS RESULTS

GEO. A. MILLER,
President and Manager.

BOOKLET DEPARTMENT
Special Attention Given to this Class of Work. New Ideas and Effective Styles.

FOLLOW-UP-SYSTEMS PRINTING
We Have Every Facility for the Printing of Letters that Make them Look Just Like the Original Type-Written Letter.

March 3, 1905

The Crawley Book Machinery Co., Newport, Ky.:

Gentlemen,--We find that the bundling press, which we bought of you last year, will do all that you claim for it. We are very much pleased with the machine and would not know how to do without it now.

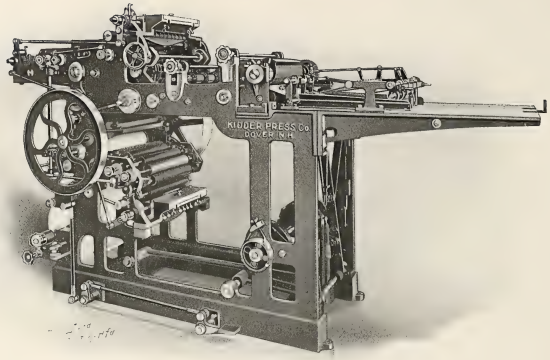
We find that in putting booklets, memorandum books and that class of work through this machine, they are very much easier to handle at the cutting machine, and then we can tie them up, and the bundles are solid and a uniform size.

Heretofore, bundles would vary in size in spite of all we could do in tieing them up, and the customer naturally thought the small bundle was short count. We find it convenient also in straightening out printed jobs, where by reason of careless make-ready, worn plates, or where the work has too much impression and looks on the back like a washboard. We can put such work through this press and give it a respectable appearance. Yours very truly,

Geo. A. Miller

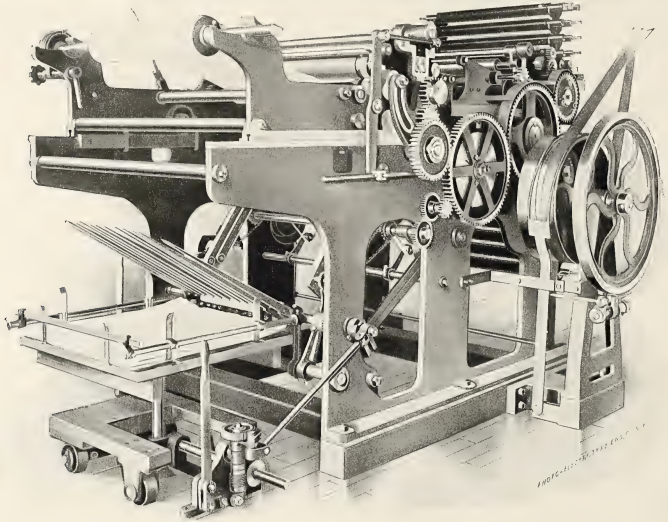
Write for descriptive circular and price.

The Crawley Book Machinery Company
NEWPORT, KENTUCKY, U. S. A.



Special Rotary, for Transfer Tickets

Prints on each side of web, numbers twice in another color, and delivers each hundred sheets in separate pile.



Adjustable Rotary, printing two colors on one side of sheet

We build these Adjustable Rotaries to print any size of sheet, in any number of colors.

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Factory—DOVER, NEW HAMPSHIRE

GIBBS-BROWER COMPANY
Selling Agents, 150 Nassau St., NEW YORK

$33 TO California

From Chicago, every day, March 1 to May 15, 1905, to San Francisco, Los Angeles, Portland, Seattle, Tacoma and many other points on the Pacific Coast. Tickets good in tourist sleeping cars. Rate for double berth, Chicago to points on the Pacific Coast, $7. Through train service from Union Passenger Station, Chicago, via the

Chicago, Milwaukee & St. Paul Railway

To California, via Omaha or Kansas City. Personally conducted tourist car parties to California leave Chicago Tuesdays and Thursdays at 10.25 p. m. To North Pacific Coast points, via St. Paul and Minneapolis or via Omaha.

F. A. MILLER,
General Passenger Agent, 1245 Railway Exchange,
CHICAGO.

Additional information will be sent free on receipt of this coupon with blank lines filled. Handsome book, descriptive of California, sent for six cents' postage. Coupon should be mailed to-day.

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Street Address _____

City _____ State _____

Probable Destination _____

A Million Square Miles

The territory served by the Rock Island - Frisco Systems is a thousand miles long and more than a thousand miles wide.

It includes the most prosperous, the most rapidly growing, the richest sections of the United States.

Are you considering a change of location? If so, you will do well to consider the "Rock Island States of America."

Below is a list of illustrated booklets that you ought to have in hand if you contemplate a move. They exemplify the highest type of printing art— but, more to the point: *they tell you the truth about the Great Land of Opportunity*, where prosperity awaits the man of grit and ambition. Any or all of the booklets will be promptly mailed upon receipt of postage.

Rock Island System

Oklahoma—Sixty-four pages, postage 2c.
Indian Territory—Thirty-two pages, postage 2c.
Texas—Sixty-four pages, postage 2c.
New Mexico—Fifty-six pages, postage 2c.
Missouri—Twenty-four pages, postage 1c.
Arkansas—Forty-eight pages, postage 2c.

JOHN SEBASTIAN, Passenger Traffic Manager, Rock Island System, Chicago

TO $33 THE

PACIFIC COAST

That healthful region where the air is mellowed into genial warmth by mountain and sea, where fertile acres yield rich returns to thrift, where great ranches are being cut into small farms, where business is good, crops are sure and capital finds profitable investment. One-way Colonist tickets $33 from Chicago, on sale daily until May 15, via the

Chicago, Union Pacific and North-Western Line

Correspondingly low rates from all points. Choice of routes. Fast trains. Daily and personally conducted excursions. Double berth in Pullman Tourist Sleeping Cars only $7 through to San Francisco, Los Angeles and Portland without change.

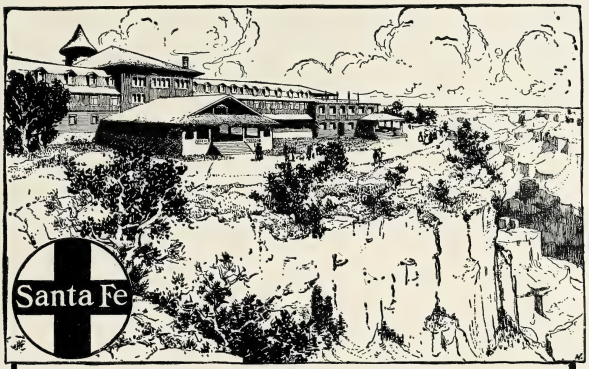
If you want to know how to go, how long it takes, and how much it costs, with facts about resources and climate, send four cents in stamps for booklets, maps and full information.

THE NORTH-WESTERN LINE

UNION PACIFIC OVERLAND ROUTE

W. B. KNISKERN,
Pass'r Traffic Mgr. C. & N.-W. Ry.
CHICAGO.

PC61



"El Tovar," Grand Canyon, Arizona

To see how the world was made
Visit the Grand Canyon of Arizona

Deep down in the earth a mile and more you go, past strata of every known geologic age. And all glorified by a rainbow beauty of color.

Pedro del Tovar, a Spanish conquistador who came to Arizona with Coronado in 1540, assisted in the discovery of this world-wonder. To-day a quarter-of-a-million-dollar hotel, El Tovar, commemorates his name.

El Tovar is located near the head of Bright Angel Trail, at the railway terminus, on the brink of the canyon. Under the management of Mr. Fred Harvey.

The hotel is built of native boulders and pine logs, with wide porches and every room open to the sun. Accommodations for three hundred guests. Has steam heat, electric lights, a solarium and amusement hall. Near by are Navajo hogans and a Hopi Indian House.

El Tovar solves the problem of high-class accommodations for the traveler who wishes to visit the Grand Canyon as a side trip on the California tour.

You will enjoy a few days stop-over at the luxurious Alvarado hotel, Albuquerque; Harvey management. The winter climate of New Mexico is delightful.

Write for illustrated Grand Canyon, El Tovar and Alvarado pamphlets. Address General Passenger Office, Atchison, Topeka & Santa Fe Railway, Chicago.

New Jersey Wire Stitching Machine.

THE HIGHEST GRADE. "FOOL PROOF."
STEAM OR ELECTRIC MOTOR

Send for Catalogue.

J. L. Shoemaker & Co.
SOLE AGENTS,
15 South Sixth Street **PHILADELPHIA, PA.**

Perfection in Imitation Typewritten Letters
Is best secured by using our
Superlative Inks
In connection with our Typewriter Ribbons to match in filling in names and addresses.

Also—for the Printing Trade—Pen, Pencil and Manifold Book CARBON PAPERS

MITTAG & VOLGER
Manufacturers, PARKRIDGE, N. J.

WHITMORE MFG. CO.
HOLYOKE, MASS.
MANUFACTURE BEST GRADES OF
Surface Coated PAPERS AND CARD BOARD
Especially adapted for Lithographing and Three-color Work.

DISPLACES BENZINE
Non-Explosive, More Economical,
Used by U. S. Government and thousands of printers.

Reduces insurance rates nearly 25 per cent.
Preserves rollers. Devoid of gum or sediment.

TARCOLIN
TRADE-MARK.

Sole manufacturers of non-inflammable solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcolin, Dissolin and Pyronil. Write for booklet.

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Delete Chemical Co.
126 William Street, New York.

TELEPHONES { MAIN 2541 / AUTOMATIC 6541

Slade, Hipp & Meloy INC.
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PAPER BOX MAKERS' SUPPLIES
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Straw Boards — Auburn Cloth Board
W. O. Davey & Sons' Tar Board
Wood Pulp and Jute Board
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Imported and Domestic Glazed Papers

COPPER AND ZINC PLATES
MACHINE GROUND AND POLISHED
CELEBRATED SATIN FINISH BRAND
FOR PHOTO-ENGRAVING AND ETCHING
MANUFACTURED BY
AMERICAN STEEL & COPPER PLATE CO.
150 NASSAU STREET, NEW YORK, N. Y.

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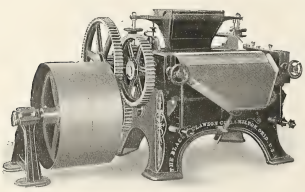
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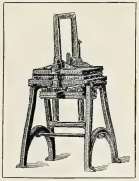
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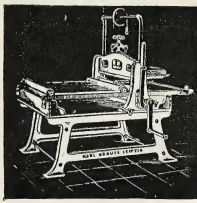
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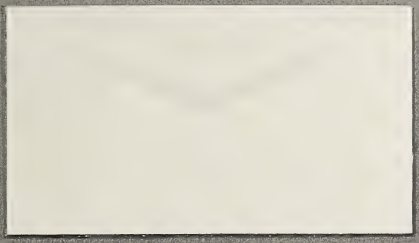
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Belvidere, Ill., March 2, 1905.

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Very respectfully,

FRANK L. MORAN, Publisher.

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Mr. D. Thomas Pressman, New York City:

DEAR SIR,—We are in receipt of your valued favor of 10th inst., and note that you say: That you are 47, and too old to learn new presses; that the flat-bed press is good enough for you, and our new-fangled machine is only a needless trouble to the pressman who has to make it work to hold his job; that faster presses mean men thrown out of employment; that your "kid brother Peter," to whom we wrote last month, "may take up new fads if he wants to," but if he follows your advice he will stick to the old standbys which experience has found to be good.

Now, Mr. D. Thomas Pressman, we are glad you wrote us so frankly and that we get a chance to have a heart to heart talk with you. We hope we may save you from becoming a fit subject for chloroform at sixty.

If you think you are too old to learn, how about old General Oyama. He is old enough to be your father, and yet he has mastered and is daily mastering the newest and most effective things in the complicated art of war, and keeping a war school for the nations in Manchuria. You mustn't allow yourself to think that you are too old to learn, unless you are ready to take a back seat.

No press ought to be good enough for you, Mr. D. Thomas Pressman. Our press is as much of an advance over flat-bed cylinders as they are ahead of the old Adams press, but even the Harris ought not to be good enough to keep you from looking for a better. Always want a better. We are all the time studying to make a better press; you ought to be studying to find one, if you are working for your employer's interest and your own. If you are not willing to work to hold your job to the extent of mastering every machine that will profit your employer, why, then your "kid brother Peter" or some other kid will, and ought to, take your job away from you. The rewards of this world are for the fellows who are always willing to take trouble, and Dr. Osler's old-age rules have no significance as to them. Of course a high-speed automatic machine which you never ran will at first give you more trouble than the slow-going cylinder to whose many eccentricities and points of worry you have grown accustomed and tolerant, but *it pays to take that trouble.* Isn't it worth while not to become a back number pressman?

And as to pressmen being thrown out of employment, if you don't know that the number of pressmen employed has increased just as the presses have increased in efficiency, ask some one who has given the matter attention. The public uses printed matter just in proportion as you make it good and cheap.

Now, Mr. D. Thomas Pressman, you don't have to learn the Harris or be up to date in any way. There is another way open. You may, if you choose, buy a hammer and join the knockers. Go out and say that automatic machines are no good; say it over and over and louder and louder; make yourself believe that Harris presses are worthless. But look out that Bogy Osler doesn't catch you even before you are sixty.

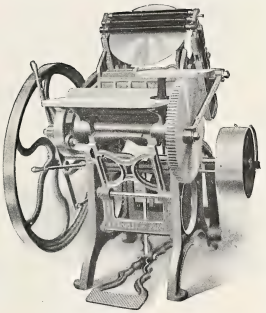
Sincerely yours,

THE HARRIS AUTOMATIC PRESS CO.

President Roosevelt's Words

Our Sentiments

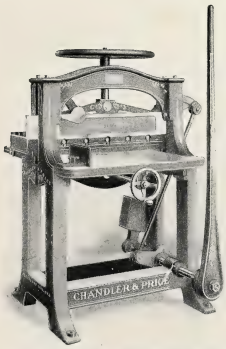
"We face the future with our past and our present as guarantors of our promises; and we are content to stand or to fall by the record which we have made and are making."



The Chandler & Price Press



Office and Works, The Chandler & Price Co.



The Chandler & Price Paper Cutter

The Chandler & Price Co.

Manufacturers of

High-grade Printing Machinery

Cleveland, Ohio

U. S. A.

The Ault & Wiborg Co.

MAKERS OF

LETTERPRESS, STEELPLATE COPPERPLATE AND LITHOGRAPHIC



INKS

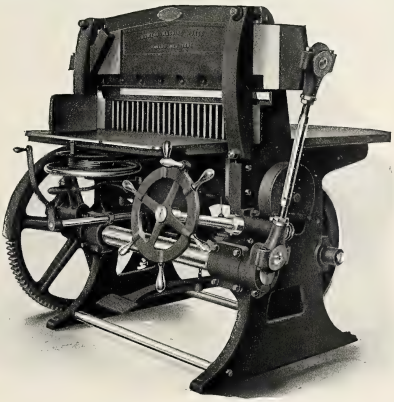
DRY COLORS, VARNISHES OILS AND DRYERS

IMPORTERS OF

LITHOGRAPHIC STONES SUPPLIES AND BRONZES

CINCINNATI NEW YORK CHICAGO ST. LOUIS
TORONTO LONDON BUENOS AIRES

The Os-we-go Se-mi Au-to



SIZES: 34, 38, 44 and 50 inch.

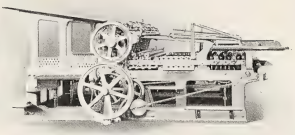
THESE LATEST IMPROVED BROWN & CARVER CUTTING MACHINES have *a new method of clamping instantly* after marking with the foot treadle—without the hand clamp—available for a great many classes of work—as quick as a full Automatic—without any of the mechanism necessary to the Automatic Clamp—equipped with the unexcelled Brown & Carver knife-bar motion. Write for details.

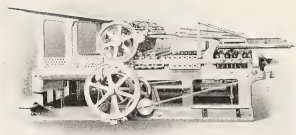
Sixty sizes and styles of BROWN & CARVER and OSWEGO CUTTING MACHINES are carried in stock generally ready for instant shipment. Everything from 200-lb. Bench Cutters up to 19,000-lb. Automatic Clamp Cutters. We have the only factory making Cutting Machines exclusively, and the only one making a complete line of Cutting Machines. Each size and type is the best that can be produced.

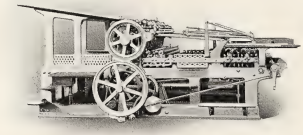
OSWEGO MACHINE WORKS

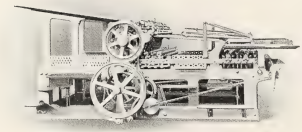
NIEL GRAY, Jr., Proprietor

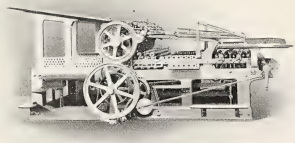
OSWEGO - - NEW YORK











The CENT

THE TREND of THE TIMES

Mr. Frank A. Munsey orders
TEN CENTURYS
to replace ten other modern presses only three years old.

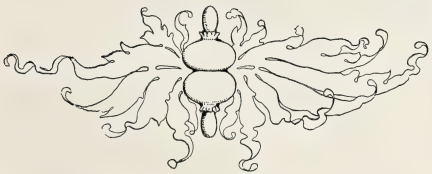
Mr. MUNSEY is aiming to so improve the typographical appearance of his magazine as to make it the most artistically printed periodical in the United States.

To that end he has selected the CENTURY PRESS as the machine best adapted to the production of superfine black and three-color work at high speeds.

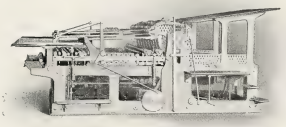
URY Press

This order is a *notable* one because in open competition with all other two-revolution presses *Quality* and *Efficiency* took precedence over price.

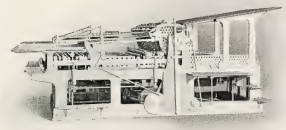
Mr. Munsey asked not "How much?" but "How efficient?"—and bought Centurys.

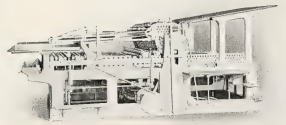


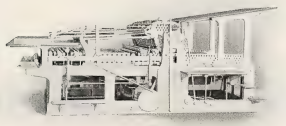
The CAMPBELL CO.
HENRY A. WISE WOOD, President
334 Dearborn Street - - CHICAGO, ILL.
188 Fleet Street - - - LONDON, E. C.
1 Madison Avenue, - - - NEW YORK





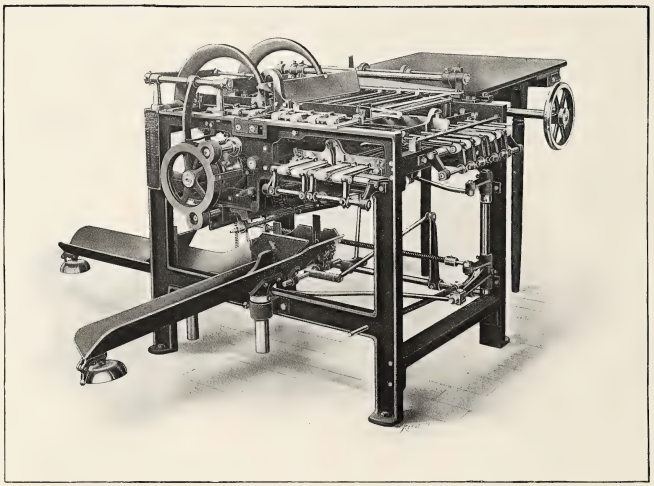






Job and Circular Folder

FOR SMALL WORK



WRITE FOR FULL INFORMATION

Made by

Brown Folding Machine Company

Erie, Pa., U. S. A.

Agencies

New York, H. L. Egbert & Co.
150 Nassau Street

Chicago, Champlin & Smith
121 Plymouth Place

London, E. C., W. C. Horne & Sons
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The Mission Series, made by Barnhart Bros. & Spindler.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

The Optimus Driving Mechanism Holds the only Vital, Living, Basic Principle for Driving a Printing Press Bed

FOR more than half a century the old universal joint had been used by all builders of printing presses. They knew its imperfections, and, with others, made many vain attempts for improvement. These efforts resulted in numerous mechanical monstrosities. Not a single good thing came from hundreds of them. Nothing was found equal to the long used and imperfect movement. Its simplicity was ideal. To preserve this and eliminate the defects was the problem. Overcome its errors without complexity, and it would remain the best, the most natural and the only correct device for driving a reciprocating bed. Men devoted their money and most of their lives to its improvement, or the discovery of a satisfactory substitute. None succeeded.

The need of a driving motion, in every way better than any known, to meet the call for speed, exactness in register and economy in wear of forms, and the almost utter failure of attempts in other directions, forced attention again to the improvement of the old motion, which admittedly offered the greatest possibilities of perfection and efficiency were its faults surmounted.

This effort resulted in the Ball-and-Socket Motion of the Optimus. In it we have maintained the simplicity of the old, and added perfection. Every defect of the universal joint has been eliminated. We have nothing like it in action, nothing like it in appearance. We obtain the flexible shaft from a series of balls and sockets, which unite in one continuous shaft the two pieces of steel with a strength as great or greater than their own. We have, in effect, one unbroken shaft, absolutely unyielding in its rotary motion, that permits the star gear to drive the bed above the rack at one movement and below it at the next. We have THE SIMPLE DIRECTNESS OF A SHORT SHAFT WITH A DRIVING PULLEY AT ONE END AND A GEAR AT THE OTHER. There is nothing more. The impulse given the driving pulley is conveyed to the gear without drag or loss, exactly as received. Herein lay the greatest imperfection of the universal joint, and the one that made reliable register impossible.

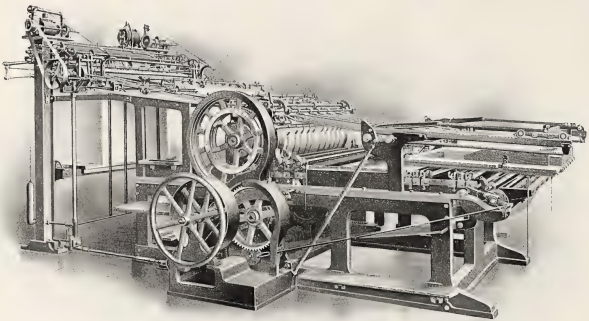
In no other way than by our Ball-and-Socket Motion is it possible to make use of the extremely simple bed drive in which years ago the universal joint was incorporated. The crudities of the first steam engines, looms, telegraphs and sewing machines have been eliminated to make their present day perfection, but the principles involved remain the same. This is what we have done for the driving motion of the printing press. We retain the basic principle that, as the simplest and best known, persistently survived through many years. Had this principle been fundamentally wrong, had it not possessed the inherent virtue of the engine, the loom, the sewing machine, it could not have lived a year. It was the dependence of all builders for half a century, and some use it today. Robbed of its imperfections it is the most reliable and valuable.

The invention of the Ball-and-Socket Motion barred all others from the use of this incomparable means, and drove competition to more complex and less direct methods of bed drive. Of these the most boasted are continually changed; and some that were loudly heralded but a year ago have been cast aside as insufficient. These constant changes are potent acknowledgments of weakness. History is repeating itself. In nothing beside the Optimus motion has there been stability, nor is there now assurance of permanence in anything else.

THE OPTIMUS DRIVING MECHANISM POSSESSES THE ONLY VITAL, LIVING, BASIC PRINCIPLE FOR DRIVING A RECIPROCATING BED. For this reason it has not been necessary to change it. Since its adoption more than ten years ago, we have had no user complain of it; we have not had a press out of register between bed and cylinder, nor has it cost any user one cent for repairs. Examined after six or seven years of hard use no Ball-and-Socket Motion has shown the least wear.

Of all the strong points of the Optimus its bed motion is the strongest. It insures register, high speed and smoothness in operation. IT IS MECHANICALLY CORRECT, and has proved through years to be the best, the most natural, the only correct, and the only lasting and satisfactory device for driving a printing-press bed.

Fuller Folders *and* Feeders

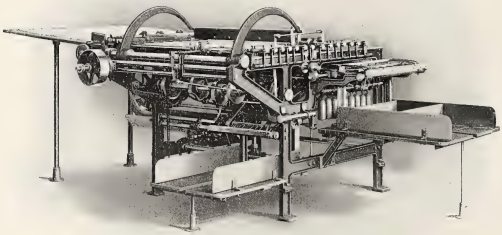


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

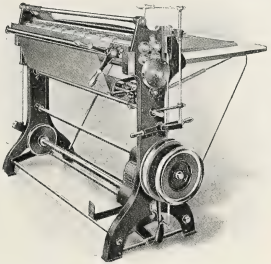
Fisher Building
CHICAGO

E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

Smyth Cloth-Cutting Machine

Takes material from the roll, removes the curl from the cloth, cuts the covers accurately to size and rerolls the surplus in one operation.



Covers cut on this machine are handled with greater facility by operators on case-making machines, thereby increasing the production.

From two to three and a half per cent more covers can be obtained from a roll of cloth cut on this machine than when cut by hand.

SOLE SELLING AGENTS

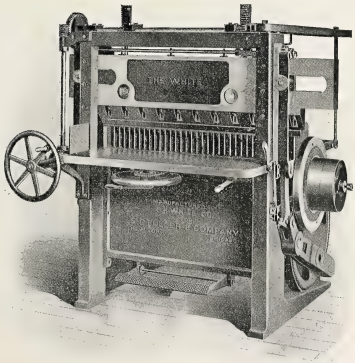
CHICAGO **E. C. FULLER COMPANY** NEW YORK

The WHITE

Rapid

Powerful

Accurate



Automatic Clamp

Hand Clamp

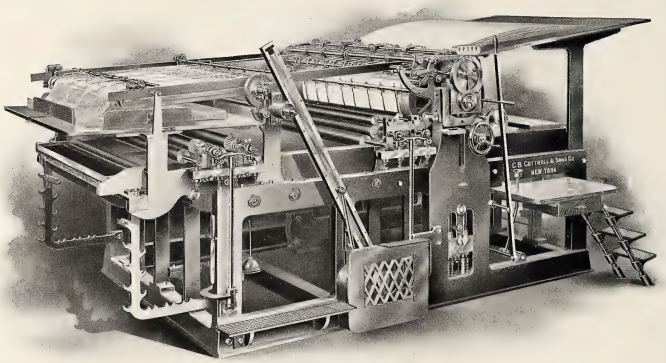
Foot Clamp

THE BEST PAPER CUTTER EVER PRODUCED

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THE COTTRELL

High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

C. B. COTTRELL & SONS CO.

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U. S. A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
Callejon espiritu santo 9
Mexico City

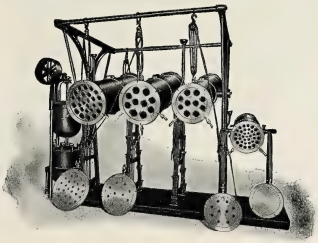
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FULL EQUIPMENTS OF THE LATEST AND MOST IMPROVED

Roller-Making Machinery

FURNISHED

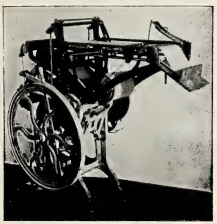
ESTIMATES FOR LARGE OR SMALL OUTFITS



JAMES ROWE 241-247 S. Jefferson St. CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents. 189 Fleet Street, London, England.

THE WILLIAMS WEB ATTACHMENT FOR PLATEN PRESSES

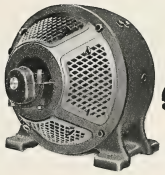


We did not know there were so many wide-awake printers in the country until we sprung this little money-maker on them.

No, we have not sold Feeders to all inquirers; some of them are from Missouri, but this is where the fun comes in—so easy to make good.

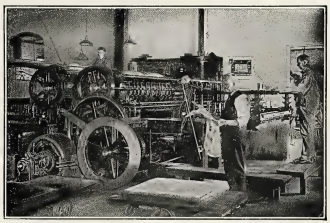
ADDRESS

THE WILLIAMS WEB COMPANY
50 HIGH STREET . . . . CLEVELAND, OHIO



Westinghouse "Type S"

Direct Current Motor



Westinghouse Direct Current Motor Driving Double Cylinder Press

Built for Hard Work
Highly Efficient
Honestly Rated

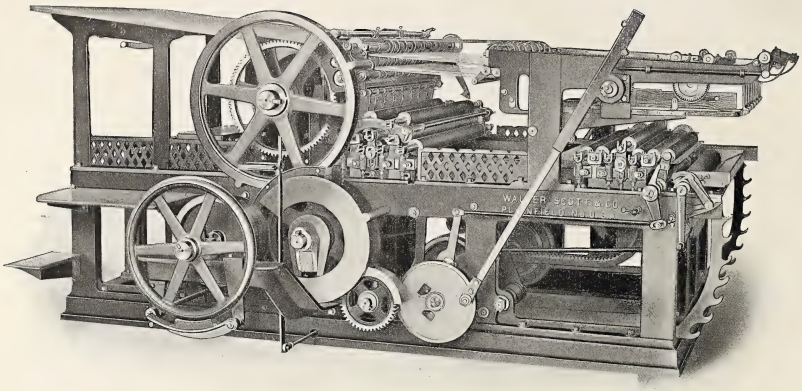
Increases Production
Decreases Costs

Westinghouse Electric & Mfg. Co. Pittsburg, Pa.

Address Nearest District Office

New York, Atlanta, Dallas, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Los Angeles, Minneapolis, New Orleans, Philadelphia, Pittsburg, St. Louis, Salt Lake City, San Francisco, Syracuse, Seattle, Denver.

Mexico: G. & O. Braniff & Co., City of Mexico.
For Canada: Canadian Westinghouse Co., Ltd., Hamilton, Ontario.



THE SCOTT TWO-REVOLUTION PRINTING MACHINE WITH PRINTED SIDE UP FRONT DELIVERY

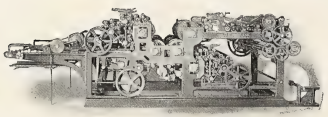
ARE YOU MOVING?

¶ If so, do not take the old worn-out presses along. Replace them with machines that are up-to-date in every respect, illustrations of which are shown on this page.

The Scott Two-Revolution Press has all the latest improvements, gives an unyielding impression, perfect register, is easily handled and easy running.

They Are Money Makers for employing printers, the time of make-ready being reduced to the minimum by the labor-saving devices, and the output increased to the maximum.

These Machines Are Built with two and four form rollers, and with rear, front fly, or printed side up delivery as desired. Our two-revolution catalogue showing different styles of two-revolution and stop-cylinder presses, mailed on request. Write to office nearest you.



SCOTT ALL-SIZE ROTARY WEB MACHINE
Prints 90 different lengths of sheet and any width

Walter Scott & Co.

PLAINFIELD, N. J., U. S. A.

Cable Address, WALTSCOTT, New York

NEW YORK OFFICE . . . . . 41 PARK ROW
CHICAGO OFFICE . . . . . 321 DEARBORN STREET
ST. LOUIS OFFICE . . . . . 319 NORTH FOURTH STREET
BOSTON OFFICE . . . . . 7 WATER STREET

The Scott All-Size Rotary Prints 50,000 Sheets per Day, Any Size

THE MONOTYPE ALONE IS MODERN

THE NORWOOD PRESS is one of America's greatest book-making establishments. Mr. J. Stearns Cushing, after investigating the various type-setting machines, selected the Monotype

THE MONOTYPE
IN THE
NORWOOD PRESS

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SOLE SELLING AGENT
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CHICAGO REPRESENTATIVE
334 Dearborn Street
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215 Spear Street
SAN FRANCISCO, CAL.

THE MONOTYPE ALONE IS MODERN



THE MONOTYPE ALONE IS CAPABLE OF PRODUCING WORK SATISFACTORY TO THE MOST EXACTING PRINTERS. AFTER A THOROUGH INVESTIGATION, MR. J. STEARNS CUSHING (THAN WHOM THERE IS NO BETTER PRINTER IN AMERICA) HAS DECIDED THAT THE MONOTYPE IS THE BEST MECHANICAL COMPOSITOR, AND HAS ORDERED TWO EQUIPMENTS OF THEM FOR HIS PLANT AT THE NORWOOD PRESS

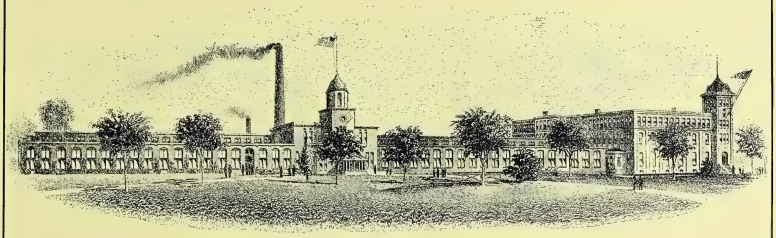


THE MONOTYPE ALONE IS MODERN

MONOTYPED BY JOHN C. RANKIN CO., NEW YORK

THE MONOTYPE ALONE IS MODERN

Norwood Press



Office of J. S. Cushing & Co.

Dictated. Norwood, Mass., March 10, 1905.

Messrs. Wood & Nathan Co.,
1 Madison Ave.,
New York, N. Y.

Dear Sirs:

After having investigated machine composition, we have decided that the Monotype is best adapted to our needs, and take pleasure, therefore, in enclosing herewith order for two Monotype equipments.

Very truly yours,

J. S. Cushing & Co.

THE MONOTYPE ALONE IS MODERN

THE MONOTYPE ALONE IS MODERN



IF QUALITY MUST BE SACRIFICED, THERE IS NO ECONOMY. THE PERFECT TYPE-SETTING MACHINE MUST DO PERFECT WORK ECONOMICALLY, OTHERWISE THE SELLING PRICE OF THE PRODUCT IS REDUCED AND NO PROFIT REMAINS. THE PRODUCT OF THE MONOTYPE MAINTAINS THE HIGHEST STANDARD OF QUALITY AND COMMANDS THE BEST PRICE, WHILE AT THE SAME TIME IT COSTS LESS TO PRODUCE. THE MOST PROFITABLE MECHANICAL COMPOSITOR FOR THE PRINTER IS THE MONOTYPE

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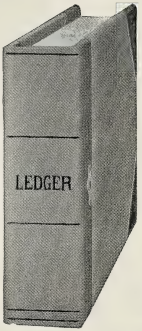
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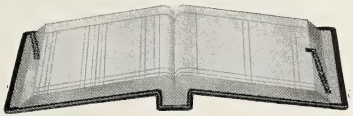
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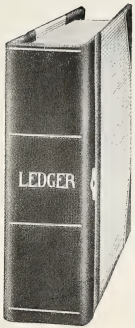
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Art Canvas, Leather Corners, List	$4.00
250 Sheets, List $8.00 per Thousand	2.00
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PRICE OF ABOVE OUTFIT, COMPLETE, $6.50

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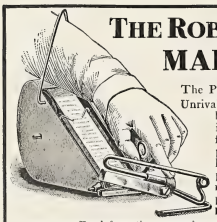
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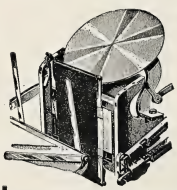
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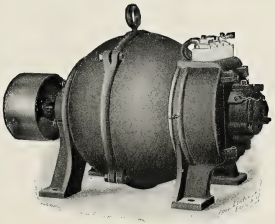
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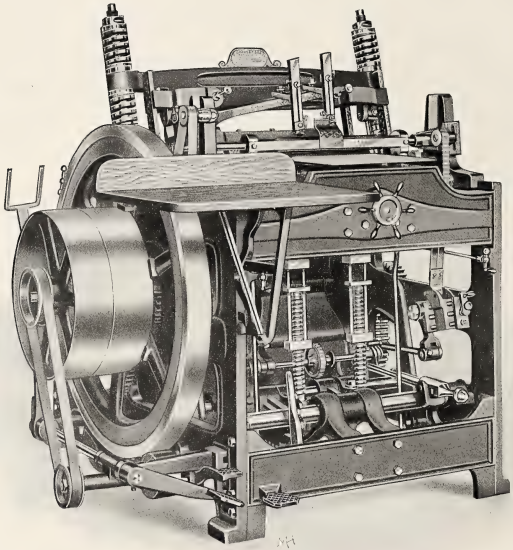
IT seems to be an unfortunate failing among the publishers and printers of this country that so many of them are blind to their own interests. They will fall into all kinds of trade deals or pay any old price for goods, if the bill is charged. When the end of the year rolls around they find themselves just as poor as at the beginning, but seem thankful that things are no worse. This same operation goes on year after year, and when they pass away, the only legacy for their families is a monument of debts. My system of asking cash in advance has been the means of educating many of my customers to pay for all their commodities in the same way, and, best of all, has restrained them from ordering excess quantities of goods which they might have done if they were buying on credit. Send for a copy of my price-list, and at your leisure compare it with what you paid for inks on credit or through trade deals. Money back to dissatisfied customers.

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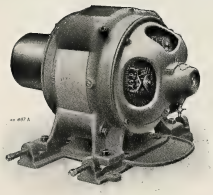
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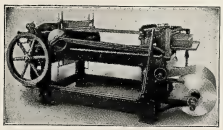
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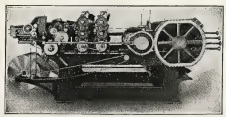
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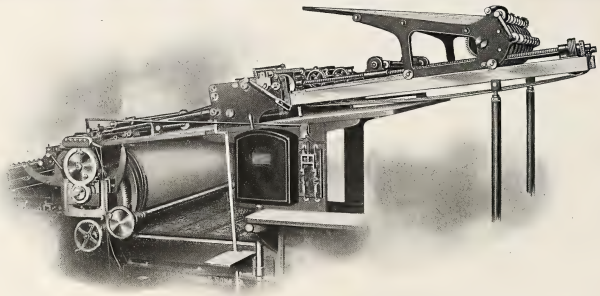
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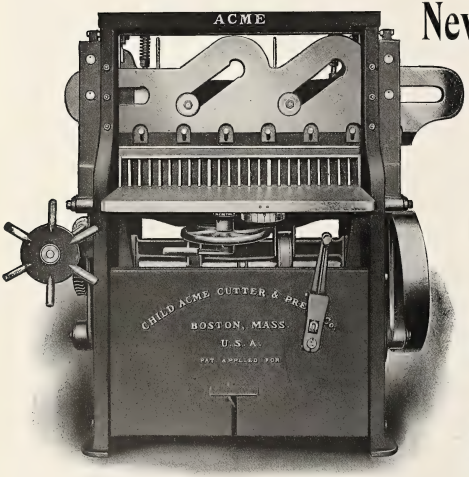
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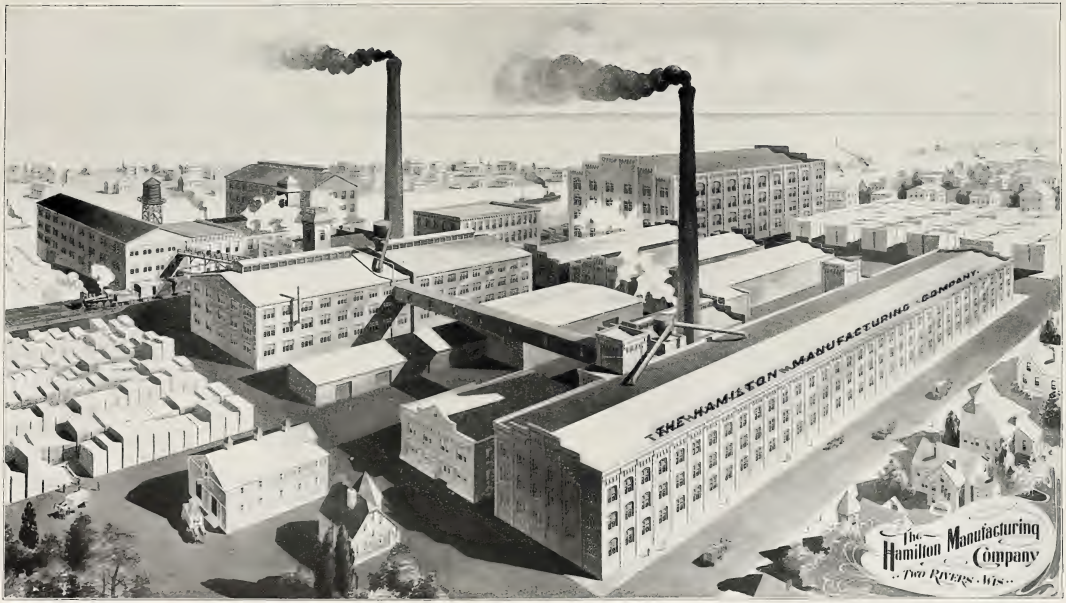
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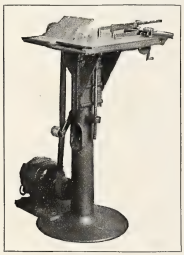
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Sent on 30 days' trial.

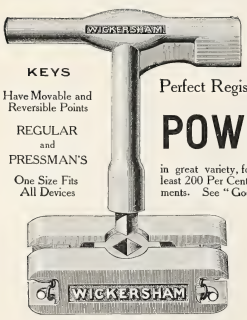
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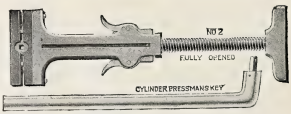
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BOSTON, MASSACHUSETTS, U. S. A.

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England: Caslon Letter Foundry, London
Australia: Alex. Cowan & Sons, Melbourne, Sydney, Adelaide; also the S. Cooke Proprietary
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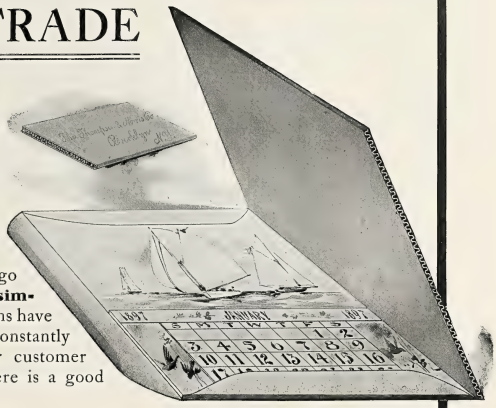
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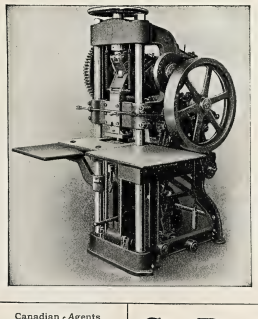
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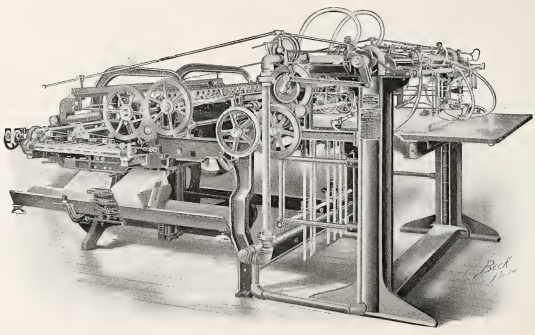
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Patent No. 768,373. August 23, 1904.

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The Chambers Paper Folding Machines

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We are offering no experiments to our customers.

One concern has been running CHAMBERS FOLDERS with KING FEEDERS attached for twenty-three hours per day continuously.

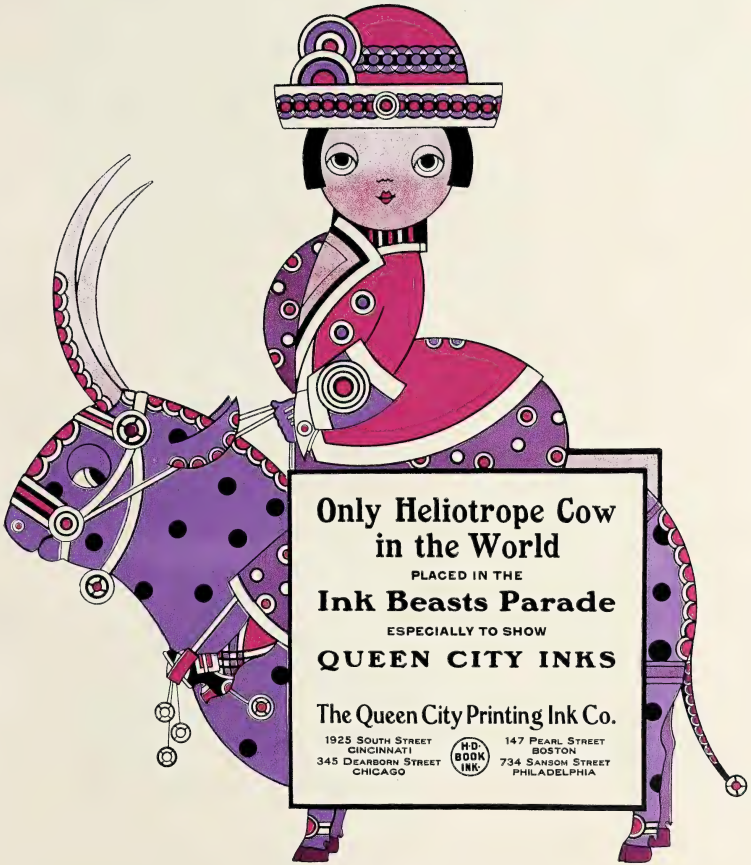
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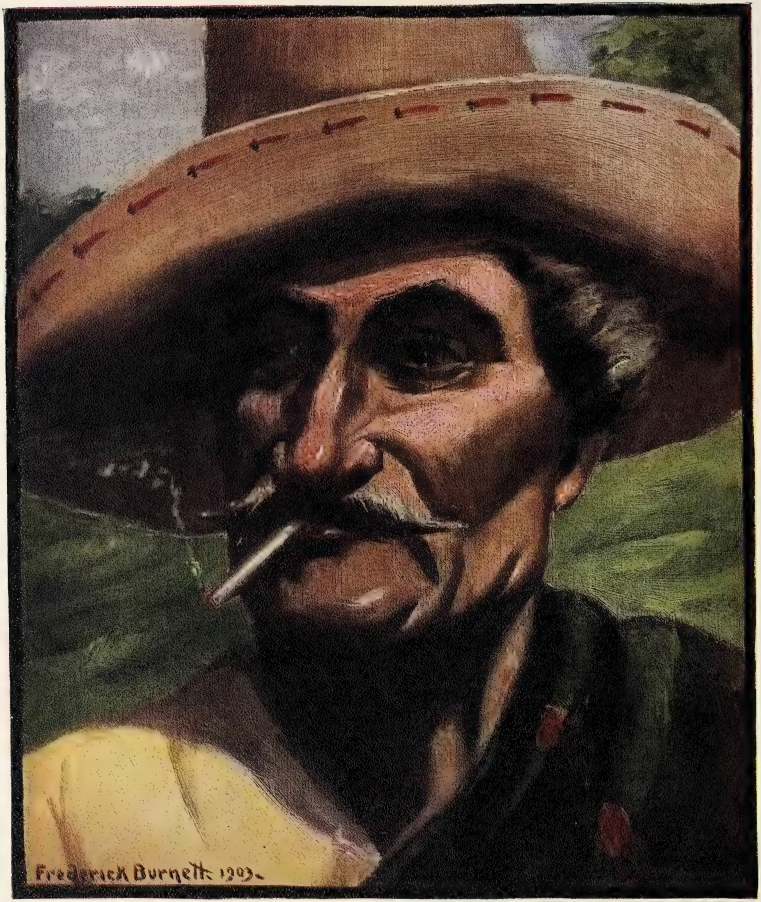


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AT THE SIGN OF THE RED PALE—WILLIAM CAXTON.

BY THOMAS WOOD STEVENS.

JUNE, glowing in rose and ripening green upon the Kentish hills, in the year of Grace 1438, brought the first great day in the life of William Caxton. All the wool from the district around the nameless little hamlet had been gathered in by goodman Caxton. Everything was ready for the departure of the fleeces for London — three great wainloads, duly consigned to Robert Large, the mercer; the drivers at the alehouse spoke grandly of their journey, in the quaint, half-Flemish speech of the Weald country; farmers and shearers, rough lads in fustian, gathered awe-struck at such commercial splendor; and in goodman Caxton's house a woman wept furtively over a slender, joyous lad with great dreams in his eyes. For with his wool, Master Caxton was sending his only son out into the bright and perilous world.

When the oxen had been cursed and goaded for two weary days along the narrow, ill-kept roads, they came into London, and in the evening the caravan drew up before the merchant's house. The next morning William Caxton was formally indentured as an apprentice to Robert Large, mercer; and John Large, the son of the house, was entered likewise, that the two boys might get their training together.

For Caxton never set out to be a printer, but only a dealer in cloth and wool. Which is in no wise strange, since at that day not even the fanatic heart of Gutenberg had foreknown the Press and its destiny.

Robert Large was a man of consequence in his line — a leader in civic virtues as well as in trade — and his household contained a score of people, aside from the servants. The life of the apprentices was far from dull; they were the class that made chivalry excellent, the fellows that roared their praise for the jousting knights and the ladies' pageants at Smithfield, the audience that gave the glory worth: these same fellows never questioned their betters, caring not that the land was rent with causeless war and misgoverned to the top of its bent. And when, the year after Caxton came into his employ, Master Large became Lord Mayor of London, there was not more pride in all the rest of the house than in the dormitory of the apprentices.

But in the second year after that, misfortune came upon the establishment; the master died, and the company scattered, since it was plain that the mistress would not long be widowed. Caxton, being a shrewd fellow of an adventurous turn (in so far as an adventurous turn could survive a mercantile training), turned his eyes to "londes beyonde ye see."

The natural place for him to go, being in the cloth trade, was Flanders. He settled at Bruges, and there, for thirty years, he remained.

He started out with twenty marks (perhaps equivalent to $70), a legacy from his late master; and with five years more of apprenticeship before him. Completing that, he traded on his own account. Moneys may have come to him from the old home in the Weald country; or it may have been his own thrift; however it was, he prospered; in 1450, twelve years after he left home for the first time, he was a man of mark and surety. Another dozen years, and he was in command of the English merchants in Flanders, with the official title, Governor of the Merchant Adventurers.

By virtue of his office, Caxton sat in judgment over disputes among his fellows, and controlled their relations with the government officials. All these

mercers lived together in the great guild-house — a life as gray and still as that of monks; and he was master of the house. A post of honor and profit he found it, but what of the rich romantic dreams of his boyhood, the chivalry-tinted glamour of his youth? At forty-six, what manner of man was William Caxton?

He was prosperous, lonely, weary of authority; but the warmth of the spring had not died out of him. His humor may have mellowed a bit, his faith may have straitened, and his genial temper may have stiffened under the dignity of his place. He had come to refer to himself as one advancing in years, but with the twinkle of the eye, too subtle to be really seen, that let you know the phrase was no more than a phrase. He was ripe for change: no author, no printer as yet, but ripe for change.

In 1468 the Duke of Burgundy married an English princess. This wedding, with its festival that trailed across the land, from the harbor of a hundred ships, up the long, poplar-sentinelled road to the ducal palace, brought the crucial point in the career of the mercer's governor. The English princess proved to be a lady of literary and romantic tastes; aside from these, she busied herself and her money in commercial affairs (after a custom of the nobility in that period) and enjoyed special privileges in English trade, by personal grant from her brother, Edward IV. To her, Caxton proved a willing and a useful man.

Then, too, he was lonely; he had lived in an ascetic air for half his life. There proved to be, among the ladies attendant on Her Grace, one Maude, whom the middle-aged Governor found to be the lost rose of the world; concerning which discovery he was most discreet, and shortly married the lady, that the secret might be well kept. And, finding the Duchess to his mind, he resigned his office and took service with her.

At the suggestion of his wife, who read French with difficulty, he began a translation of Raoul de Fevre's latest romance, the book then most in the court's favor. Her interest waning, he dropped the matter; but chancing to mention it to the Duchess, she commanded him to complete the book for her. Here was a task to his liking. He left his other affairs, set to work with much spirit, and at the end of six months presented to his royal patron a manuscript copy of "The Recuyell of the Histories of Troy."

Like a page that is turned, a new life began for William Caxton.

* * *

His book was the talk of the court. He copied it again and again, till his hand ached and his eyes dimmed from much looking at white paper. He had it copied for him; and thus began his dealings with Colard Mansion, the calligrapher in the little shop over the church porch of Saint Donatus, who was even then striving to introduce the new craft of printing in Flanders.

Here stood an eminently practical combination: Mansion, a craftsman with a new medium, and more leisure than money; Caxton, a man of some property and a newly successful romancer. The result was one of the mighty beginnings. By these two men the tale was made into the first book printed in the English tongue. And that was ten years before the little princes went to their doom in the tower, and eighteen years before Columbus sailed.

The story passed through many editions; in after time it was changed, and came to be known as "The Destruction of Troy," and was read and marveled at for ten generations.

* * *

During his long residence abroad, Caxton had visited England now and then, but never for long. Now, being free and enthusiastic over his new trade, his thoughts turned more and more toward London.

He was employing his time in the translation and printing of another book, "The Game and Play of the Chess," but his merchant's instinct told him that there were other fields for him. When the book was finished, he set about collecting the materials for a print-shop of his own; he had a new type cast by the German who founded for Mansion; the two printers tried this font, were well pleased, and Caxton had his shop materials baled, his household goods made ready and set out for London.

When their ship swung down the tide and out of the harbor mouth, it bore all he had: his wife and child, servants, two printing apprentices, and the strange simple things which then came into England for the first time, the silent leaden prophets of the modern world.

* * *

Nearly another year had passed when the first book issued from the house at the Sign of the Red Pale, in the Almonry, Westminster; this, the "Dictes and Sayings of the Philosophers," the first volume printed on English soil, unmistakably by William Caxton, appeared in 1477. Earl Rivers had made the translation, but it was "overseen" and amended by the printer, who added a prologue of his own and a section on Women.

This book, too, had its day of glory, and was many times reprinted. And others followed, each fashioned as a shrewd publisher would have it, to reach a definite patronage. There were service books for the clergy and sermons for the preachers; books as sure of sale, in their day, as any man could devise. At least once each year, Caxton brought out some great romance, some tale of chivalry and wonder, certain of favor by ladies and courtiers. And then, for a season, the house was in a flutter with noble patrons and their messengers.

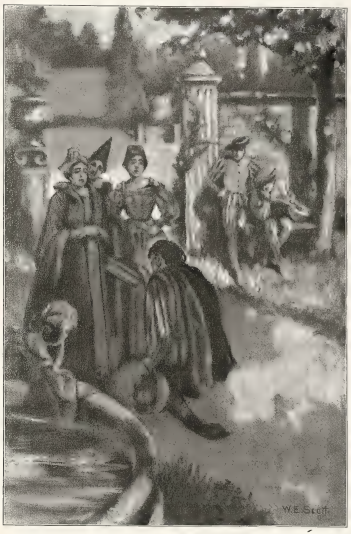
To be the only printer in England, friend of lords and honored by kings, and all without the grinding



"WHEN THE SHIP SWUNG DOWN THE TIDE IT BORE ALL HE HAD."
From an oil painting by Martin Hennings.

struggle that wastes the life of the pioneer: the man in the house of the Red Pale was governed by a gracious fate. He had not missed the forelock of Opportunity.

But if his fortune was kind, he was not undeserving. One page at a time, on a wooden hand-press, using wooden chases and sticks, his editions include more than eighteen thousand pages, nine and ninety books. He wore out six fonts of type. There were several assistants, including his successor, Wynken de



"PRESENTED TO HIS ROYAL PATRON A MANUSCRIPT COPY."
From an oil painting by W. E. Scott.

Worde, but all the work went under the eye of the master. True, there were advantages in the shop practice of the time: Caxton never read proof, never corrected in type; nor did his patrons take the lapses amiss. Owing to the looseness of orthography (Wynken de Worde spelled his own name in fourteen different ways), proofreading would have been a sheer waste of time. Then, too, there were no rules of punctuation. But with all these aids, the work he did in seventeen years was little short of amazing; for he himself wrote the translations for fully one-fourth of the books he printed.

In 1490, Maude Caxton died; her husband, who was then engaged with the printing of a romance book, "Fayts of Armes," put this aside, and issued a small book, "The Arte and Crafte to Die Well." Soon thereafter he set about the translation of the "Vitae Patrum." With failing strength he told off the pious pages; ere the next year passed, there came a day when the work was done. When the twilight dimmed and closed over its last page, William Caxton died.

Written for THE INLAND PRINTER.

STARTING A JOB-PRINTING OFFICE.

BY FREDERICK F. TURNER.

NO. II.— THE OFFICE ARRANGEMENT.

IN laying out the job-printing office the first consideration is light; the arrangement of material so that the light strikes advantageously is of great importance. The next is concentration. Try to have all much-used material and machinery within as small a radius as possible. Artificial light in a printing-office is costly. As a rule, it is only in large cities, where rents are high, that its use need be resorted to by day. Even here the writer knows of several instances where the cost of artificial light, used by day, would more than pay for the additional rent required for better quarters. To work by daylight is, moreover, more conducive to health and a great deal more satisfactory. The job office that is lighted by skylight is the best. The fatal error is made, in many instances, of putting the presses in the darkest part of the office. It should be borne in mind that light is just as necessary on the platens of presses as in the boxes of cases.

In a neat job office, started some months ago in a large city, a cabinet was installed that provided working room for three men, and contained eighty job cases, filled with several series of the latest type-faces. There are also combined in the cabinet galley storage racks and sort boxes, as well as a large galley dump for dead matter and slides for live matter. Though rather expensive, the proprietor says that it has already proved its worth. The capital invested in it is regarded as having been well spent because it is dustproof and a space economizer, and the material of the office is concentrated within a small radius, admittedly a very great desideratum. In the front of the establishment a small office is partitioned off from the mechanical department for the reception of customers. All work pertaining to the business of the office, proofreading, bookkeeping, correspondence, etc., is executed here. This little office is greatly improved and its appearance, from a business standpoint, is enhanced by the addition of a show-case containing samples of up-to-date job-printing well displayed, a goodly variety of fine specimens of show-card printing being hung upon the walls. In the rear of the establishment is the machinery, it being as far removed from the business office as possible. The floor is swept every morning before work commences, and waste paper is kept in the proper receptacle. It is worth a visit to this plant to behold the neat appearance of the ornament and border cases.

In fact, the whole office presents a decidedly neat appearance. This question of cleanliness and neatness is of momentous importance. A printing-office should always be kept so clean that a lady will willingly enter its precincts. And by all means let there be light — daylight — as much of it as can be had.

SUGGESTING METHODS OF STARTING.

A successful job-printing office proprietor started in business in a city in company with a real estate agent, and the business done by each was greater because of the felicitous association. The real estate office brought business to the printing-office, and vice versa. The real estate office paid half the rent of the establishment, but occupied only desk room. This way of starting business has in it much to be commended.

Two young printers, conducting a partnership job office, also in a large city, found it advantageous and profitable to hire a solicitor to secure work while they executed it. This solicitor also collected the bills, greatly facilitating matters and saving an endless amount of trouble to the proprietors.

Another job-printer, in a small town, carried a side line of stationery novelties, preparatory to his embarking in the stationery business as an adjunct to the job department, and he speaks in glowing terms of this idea. The profit on the sales of these small articles, together with an agency for rubber stamps, tided him over a danger point and sent him on his way rejoicing. Such articles as bill-head cases, rubber-stamp holders, letter-files, bank sponges, tape measures, tally punches, pocket check protectors, pen nibs and penholders, fountain pens, india ink, state maps, typewriter oil, typewriter and carbon papers, wax crayons, scissors, rubber-stamp pads, mucilage, etc., were carried, all nicely displayed in a showcase.

THE QUESTION OF POWER.

While power is necessary to the successful conduct of every job-printing office, it is not absolutely necessary at first. In fact, the expense entailed is so large as to prohibit many printers from installing it at the genesis. Therefore, it is wisdom to introduce power only when the business warrants it. In the meantime, light-running platen presses are obviously the most serviceable.

The gas engine seems to be the pet method of obtaining power by most small printers, probably because it is apparently less expensive than electricity. Electricity, however, is cleaner, makes for purer atmosphere, gives less trouble, is more satisfactory, and is cheaper in the long run. It should be installed where the business will warrant it.

ECONOMY IN PRESSWORK AND DISTRIBUTION OF TYPE.

In long runs, where there is much composition, do not lose sight of the value of electrotypes. Say, for instance, we have a run of twenty-five thousand circulars. By having electrotypes made we are enabled to run four on, thus effecting a saving of over eighteen thousand impressions. This is two days' work on the average press of the Gordon type, if run singly, and the press is needlessly tied up for that period. Some printers reckon the price of the electrotypes in the estimate and charge them to the customer. If the job is small and electrotypes are not considered necessary, or if they can not be awaited, set up in type as many as possible to reduce time in running. Always try to save work on the presses, for they make the money. If the job is backed, set up two of the one side and two



MILKING TIME.
Photo by R. Sallows, Goderich, Canada.

of the other, or have electrotypes made, to run together, work and turn. Also bring the fountains into requisition. Much time is wasted in many printing-offices in trying to keep an even color by putting on ink with a knife, to say nothing of the number of impressions lost.

Observation indicates that the average proprietor of a newly started job-office seems to think that there is no money to be made by distributing type. This, at least, is the conclusion that one must arrive at when he sees every available niche and corner occupied by a half-pied job, rendered so because of its having been carelessly tied up or picked to pieces. Even the imposing stones are obstructed, in many instances. As a result, the jobber is compelled to "pick" for nearly every line that he sets, and when we see his tweezers "accidentally" *(sic)* slip over the face of a letter, battering it, we bow our heads and mourn its loss, and see visions of a grave, in the form of a secondhand shop, yawning for that printing-office. If you would prosper, then attend to distribution, even though you must burn the "midnight oil" to do it.

ASCERTAINING COST.

In estimating on jobwork, never lose sight of even the most infinitesimal item that enters into its produc-

tion. This is a preachment that has been written before, but it is worthy of repetition. The cost of doing a job of printing differs according to locality and for this reason no hard and fast rule can be laid down. The cost of light, heat and power, fire insurance, non-productive labor, wear and tear of machinery and material, or depreciation, even the time consumed in tying a bundle of finished work and the cost of its delivery, all these should be reckoned and charged according to their percentage.

If, after weighing well all elements that enter into the production of a thousand bill-heads, you find that you can profitably print and deliver them for $2.50 and you are not cutting your competitor's throat by so doing, do so by all means. It is probably best, however, to have a standard price for commercial work of this character. The customer, not the printer, gets the benefit of rate-cutting in the long run.

That a job office be conducted systematically and methodically is of deep concern. Have office rules and see that they are lived up to. Discount bills for type and stock and pay your obligations promptly. Keep books and render itemized bills. See that the capital of the office is not tied up in dead matter or pied type. Have a job ticket and keep the time on all work, so that it can be referred to if possible. Get the customers' O. K.'s on all work and carefully preserve them. They save worry and money. Have a registered trade-mark; execute all work as artistically, effectively and appealingly as it lies in your power so to do. In this way the foundation for a reputation is commenced that, if continued, will long endure. It is a good plan to allow a subordinate to read over a job before going to press, to guard against possible error, and to caution the feeder to keep an "eagle eye" on a job while running to catch in time a possible "pull-out" or break.

GENERALISMS OF PRACTICAL VALUE.

Because you are prosperous now is no indication that you will always be so. Rather than put in a new press on the strength of temporary prosperity, it is better to work your present equipment to its fullest capacity — overtime if necessary. Make promises according to such capacity and bend every effort to keep them. There is probably nothing that so creates dissatisfaction as to wait for a job after the hour promised. Put yourself in your customer's place.

I have known of several instances where new presses have been put in before finances were sufficiently strong to warrant such a procedure. It is in the inevitable dull times that the unwise proprietor who has put in a new press under the aforementioned circumstances repents of his rashness.

If about to start in a country town, far removed from a paper supply house, one must needs use sound judgment in ordering stock, that he may have on hand a sufficient quantity for his daily needs as well as for a probable emergency job, but not to carry too much. Experience is the only teacher in this regard, and one need not necessarily "charge like a specialist" if he is shrewd. A profit should be made on the stock as well as on the printing of a job.

Don't be afraid to start in the job-printing business if you believe that there is in you the essentials for making a success of it. Be sure, however, that the locality in which you embark will support it, then go ahead, but don't try to succeed too fast. The environment and circumstances over which one has not always control must be amenable to quick success before it can be attained. Don't play with fate. Don't let dreams of a cylinder press obscure your vision to present conditions. Remember that the elements that lead up to the fulfilment of this ambition are the judicious buying of stock, material and labor, economical and systematical production of the work, and selling the finished product at the proper price.

If business does not come quickly enough for you, advertise for it, or go out and seek it.

If you systematize your office in the beginning, the custom will be continued by force of habit. Remember the old adage that "well begun is half done." Keep material and machinery clean, for nothing is more destructive to it than dirt. Always have an orderly plant, kept in such a condition that a customer will delight to inspect it. This is one of the best advertisements. Give your work individuality and as wide and as good publicity as possible.

Again, for the sake of emphasis, try to own a model office, for in such there will be found abundant joy and more likelihood of a greater and a more enduring success.

(Concluded.)

Written for THE INLAND PRINTER.

THAW OUT.

BY STRICKLAND W. GILLILAN.

O, you wretched, tight-wad skinflint, come and listen to my lay —
Thaw out!
Time for honestly admitting being grouchy doesn't pay —
Thaw out!
Cut the drawstring fastened firmly to your swollen weasel-skin;
Beg the waiting world's forgiveness for the miser you have been;
Dump the icebergs from your heart and let the sunlight flicker in —
Let 'er go!
Loosen up!
Thaw out!

Dig those dirty daddy dollars from your seedy pantaloons —
Thaw out!
You've been holding them so close you thought them bigger than balloons —
Thaw out!
Strew them broadcast if it kills you — better dead than living so;
Money's mighty sure to melt or burn where misers' spirits go;
When the tempter comes and nags you to be little, tell him NO!
Let 'er go!
Loosen up!
Thaw out!

Men of science have invented many, many grades of lens —
Thaw out!
But the soul they'd find in you is like the teeth they find in hens —
Thaw out!
Let the hunger of the innocently needy plead with you;
Turn their sorrow into sunshine — let the sky alone be blue;
To your fellows, not your dollars, let your starving heart be true —
Let 'er go!
Loosen up!
Thaw out!

Written for THE INLAND PRINTER.

SPECIALIZATION IN PRINTING.

BY GEORGE SHERMAN.

BEFORE the advent of the Linotype, the Monotype and the recently advertised typecasting machines, railway printing of the first magnitude was confined to a comparatively few offices. The investment necessary to carry on such a business successfully reached into hundreds of thousands of dollars. The great bulk of these immense sums was mainly tied up in standing forms. In the early nineties, a certain Philadelphia concern was one of the largest exclusive railroad printing-houses in the world. At its inception the shrewd business management of this concern foresaw that if it were possible to hold hundreds of thousands of pounds of type in standing forms, the profits from the investment would be immense, while the dangers of competition would be reduced to a minimum. It followed that, if the hundreds of tabulated forms, railway time-tables, schedules and tariffs necessary in the transaction of the steadily increasing and already tremendous business of one large railway system could be kept constantly standing in live type-forms, the position of this house would be unassailable by any new concern that might enter the field thereafter. The head of this house had been brought up in the railway printing business, and he clearly foresaw all of this. For this reason he made it a policy of the house to invest liberally, from the beginning, in the materials necessary to establish an immense storehouse of railway forms. Tons of type and rule each year found their way into time-tables and tariffs, never to be returned to the cases. New chases and furniture were ordered for every new form, and an annex building was devoted exclusively to storage purposes. To minimize the cost of production, a complete battery of typefounding machines was installed, and thus the work of accumulation went on, until an impregnable Gibraltar of resources was built up to shut out competition. And the scheme was successful; so much so that this one great railway company paid this printing-house nearly $1,000,000 in a single year; and the profits from this system were so great that the three members of the printing firm were quoted as millionaires in a few years.

This scheme was carried farther — even to the "special excursion poster" and "flyer" room. This department occupied the seventh floor of the building, and it was a veritable avenue of mammoth poster stones. It was from this department that I saw, on one occasion, a 36 by 48 inch poster, containing a large time-table of intermediate stations set in four-line ionic figures, proved up and sent out for an O. K. in thirty minutes. And how was it done? All through this same system of standing forms. Dozens of slides were devoted to poster time-tables, and there was scarcely a division or a branch of this great road that was not represented among these forms.

What printer could compete with a house that was so resourceful?

But a new factor now enters into the problem of railway printing. It was injected by the advent of the mechanical compositor — the typecasting machines. The field of railway printing has been enlarged — even quadrupled — and the insurmountable obstacles that formed a wall around this once-monopolized industry have been removed.

But, after all, an object lesson has been set by these railway printers of the "hand-set days." It is a lesson in systematizing — a method of economy in handling the vast quantities of standing matter necessary to carry on a successful railway printing business.

Have you ever gone through the trying ordeal of pulling out one of those large trays of standing pages, only to find that the desired page is on the slide below? After calling the assistance of two or three men to accomplish this strenuous task, have you ever been confronted with the difficulty of removing a certain page from among a dozen others? This is a common and unprofitable way of handling standing tariff pages. But the lessons of successful railway printers have taught us a better way. When it is taken into consideration that very often more than a dozen revises are required in railway work before the final O. K. is obtained, then it must be known that this question of handling is a substantial factor in the cost of production. When I see a railroad printer storing tariffs on those broad slides under the imposing stones, I am positive that a loophole for profits needs "plumbing."

Fig. 1 is an illustration of a modern method of economy and facility in handling standing pages, and one that has been adopted, with variations, in many of



FIG. 1.

the most successful houses. This is a method of shelving that requires but a minimum amount of space, and saves immeasurably in time and cost of handling.

The tiers of shelves are built against the wall of the store-room, and they are made only deep enough to accommodate a single page, with a space double the height of type between each two neighboring shelves. The spaces are indexed, and correspondingly folioed pages are inserted in their proper places. Further, to facilitate the removal of pages, uniformly sized pieces of stiff pressboard, bound with cloth, are used as type trays. All standing pages are shelved with an accompanying tray. These type trays are placed on the

shelves so that about one-half inch is allowed to project over the front, which permits of readily removing pages in successive handlings. The great advantage of these flat, inexpensive trays lies in the fact that when the pages of a certain form are finally consigned to the store-house for an indefinite time, they can be readily stacked within a limited space.

This is an economical, home-made method for handling tariff work, and its success has been demonstrated by a number of advanced railway printers. Manufacturers of printers' wood goods, however, have recently invented special furniture to supply this growing demand for storage systems. These consist of sectional cabinets, constructed to admit a single-page galley on each slide. An inexpensive zinc galley, adaptable to this purpose, has been specially made and placed on the market.

Every item of cost that can be minimized in railroad work amounts to a vast sum in the aggregate. Take, for instance, the item of inserting diagonal rules in the box headings of tariff pages. While the justification required under ordinary circumstances might be accomplished at a cost of, say, fifteen minutes per page, even this small item may be overcome by the use of a special rule, designed and invented by Eugene P. Mowers, St. Paul, Minnesota. This rule, herein described and illustrated, is in successful use in a number of modern printing-houses. Much difficulty is obviated with it, by reason of its being constructed to be used above and out of contact with the quads and spaces or other blank supports of the type-metal, as

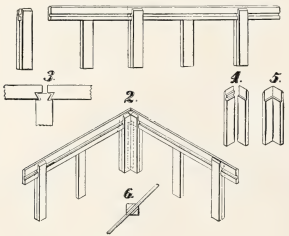


FIG. 2.

will be readily seen by referring to Fig. 2. In tabular work, as well as in a large class of other composition where matter is divided by rules, forming many different columns on a page, each set up in a different measure, a good deal of time is required in making the justifications. In using this rule, the type is set up as regular matter, in one measure across the page, with the supports inserted at proper intervals, like so many quads. The rules are afterward inserted in and upon the supports. Nos. 2, 3, 4, 5 and 6 in the drawing are supports and rules in different positions, and adapted to be used whenever necessary in the completion of the work.

It is by taking advantage of every labor economizer such as these mentioned that specialists in the printing trade are finding the high road to prosperity.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XIX.— ON THE USE OF PRONOUNS.

LANGUAGE is entirely at the command of a writer or speaker, though of course misuses, or even mere oddities, may be with equal freedom censured by a critic. Proofreaders should keep in mind the fact of an author's freedom of choice, even in many cases where the reader is sure there is real error; for many things in language are subject to different estimations, even by persons of equal scholarly equipment. Every time a proofreader thinks the language needs improvement in any way it is at least his right, if not his duty, to suggest a definite change or to ask the author to consider the matter closely; but it is only in cases of unquestionable error that the reader has a right to make alterations from copy. Occasion for query arises quite often in regard to pronouns.

The most important syntactic requirement in the use of pronouns is clearness of reference. Goold Brown begins his observations on the syntax of pronouns with the statement, "Respecting a pronoun, the main thing is that the reader perceive clearly for what it stands." William Chauncey Fowler says, "The same pronoun should not refer to different antecedents in the same sentence," and his sentence shows how easy it is to depart from absolute clearness. His meaning would be more directly expressed, and therefore more clearly, thus: "A pronoun should not be repeated in one sentence with reference to different antecedents." But a more serious defect in his rule is its liability to undue breadth of application, for it indicates error in every case of varying reference in repetitions, while occasionally the use thus condemned may be perfectly justifiable, and even commendable. Generally speaking, however, this use involves ambiguity, and is not good.

Fowler's example for warning is this, from Goldsmith: "He wrote to that distinguished philosopher in terms polite and flattering, begging of him to come and undertake his education, and to bestow on him those useful lessons of magnanimity and virtue which every great man ought to possess, and which his numerous avocations rendered impossible for him." Here Philip, Aristotle, and Alexander are almost inextricably confused by the pronouns, and might be clearly separated by using the names themselves, thus: "Philip wrote to Aristotle, begging him to undertake Alexander's education, and to bestow on him . . . . lessons . . . . which Philip's numerous avoca-



Drawn by F. De F. Schook.

Copyright, 1905, The Inland Printer Company.

MORTGAGING THE OLD HOME TO HELP THE PRODIGAL SON.

tions rendered impossible for him." In this corrected form "him" is used for each of the three, but always just following the name for which it stands, and with perfect clearness, thus showing that the use is not always objectionable.

Another sentence instanced by Fowler as false syntax is: "She was devoted to the welfare of her daughter, and furnished her with an accomplished governess, but she became discontented and sought another home." A proofreader could not be doing wrong in requesting an author to change this, for it is impossible to tell which of the three persons sought another home; but the reader should not make his suggestion too bluntly, lest he give offense by seeming to imply ignorance rather than accident on the part of the writer. Such ambiguous writing is much more likely to be accidental, and any careful author would probably be glad to have assistance toward its correction.

Fowler gives these two rules as notes under the general rule for agreement: "When the antecedent is a collective noun conveying the idea of unity, the pronoun must agree with it in the singular number. When the antecedent is a collective noun conveying the idea of plurality, the pronoun must agree with it in the plural number." He instances as correct the two sentences, "The court gave its decision in favor of the plaintiff," and "The Senate were divided in their opinions." He cites as false syntax the sentences, "The committee was divided in its opinions," and "The crowd was so great that the judges with difficulty made their way through them." His rules are unquestionably right, but he is in error in testing his first bad sentence by the first rule and the other by the second.

A difficulty not noted by the grammarian lies in the fact that many such sentences may be written in either number, according to whether the writer thinks of the collection as a unit or of its individual members as units. Often the only way a writer can be open to criticism is by using a verb and a pronoun of different number, as in the last quoted sentence. The last word in that is undoubtedly wrong. A writer is justifiable in writing either "The committee was divided in its opinions" or "were divided in their opinions," but it would be better to say "was divided in opinion."

Some of Goold Brown's rules and "corrections" are worthy of note because he is considerably at fault in the application, though the rules are good. He says: "Where a pronoun or pronominal adjective will not express the meaning clearly, the noun must be repeated, or inserted instead of it; as, 'We see the beautiful variety of color in the rainbow, and are led to consider the cause of it.' Say, 'the cause of that variety,' because the 'it' may mean the variety, the color, or the rainbow." Here the suggested substitution would make the expression a little more explicit, but it is not needed, for the asserted ambiguity is not present. "It" clearly means "the beautiful variety of color in the rainbow," which is in effect one naming or nominal phrase.

Brown also says: "To prevent ambiguity or obscurity, the relative should, in general, be placed as near as possible to the antecedent. The following sentence is therefore faulty: 'He is like a beast of prey, that is void of compassion.' Better thus: 'He that is void of compassion, is like a beast of prey.'" This rule is sound, not only as to relatives, but in regard to all pronouns. An exemplification of the value of proximity will be found in the sentence quoted above about Philip, Aristotle, and Alexander. But the value of Brown's correction under the rule is questionable. The sentence as first quoted may not



ON THE PIER.
Photo by F. C. White.

be wrong; it may be just what should be written, for it expresses clearly one meaning, and the "corrected" sentence expressed another, and contains a comma that should not be used.

Brown is not alone in suggesting corrections that do not correct. Dr. William B. Hodgson does it in his book, "Errors in the Use of English." He cites this sentence as wrong: "These orders being illegal, they are generally communicated verbally." He would make it, "These orders, being illegal, are generally communicated orally." In the form criticised the sentence is as good as in the other, excepting the last word, which is not the direct point of his criticism. His point is that the pronoun should be omitted, and the point is not well taken. Hodgson makes the same objection in other cases of similar construction; but it is not a construction that a proofreader should challenge, unless it plainly obscures the meaning, which it may do sometimes.

This article and the preceding one do not show all the possibilities of error in the use of pronouns, but they are sufficient as a practical guide to the solution of the difficulties that arise, as they cover the principles involved. Each of the books cited in them contains a large number of improprieties for correction.

(To be continued.)

Do you want an idea? The booklet of business cards and tickets, published by The Inland Printer Company, is full of them. Price 25 cents.

Written for THE INLAND PRINTER.

SUGGESTIONS FOR STANDARDIZATION.

NO. I.—BY R. COUPLAND HARDING.

WE are very largely creatures of tradition, and perhaps in no respect more than in what pertains to writing. Just as the upper-case alphabet is still of twenty-four letters, the J and U being relegated to an appendix for a century and more after they have been fully recognized in literature, so some of our habits in writing are such as could never have arisen under present conditions, to which they are ill suited; being in fact as reminiscent of bygone methods as is the sartorial "survival" of the pair of obsolete buttons at the back of the coat. I can recall the days when there were no envelopes, adhesive or otherwise, when a sheet of the size still known as "letter-paper," as distinguished from "note," was written on all sides save one left blank for the address, and when finished was folded and tucked in a prescribed manner and secured with sealing-wax. The seal, engraved with initial, crest, motto or conventional ornament, was then an appendage to every watchguard. In times still earlier, when primitive postal methods prevailed, charges were enormous and restrictions singularly perverse, correspondence was rated, not by weight, but by the number of separate sheets. A second sheet, however small, incurred a double charge, and the most insignificant enclosure, such as a domestic notice clipped from a newspaper, constituted a "double letter," and rarely escaped detection by keen-eyed officials. Correspondents were thereby educated into bad habits. The man desirous of writing a long letter would provide himself with a gigantic sheet of paper, would write in as small compass as possible, right up to the edge of his sheet, and then, if space was still inadequate, would write across the pages already covered with manuscript. The invention of envelopes and the abolition of the regulations taxing enclosures led to the discontinuance of some of the more inconvenient practices, but as rates of postage were still high and the charge was not by weight, close and crossed writing was still common, and an odious kind of thin paper, known as "foreign note," the sole recommendation of which was its lightness, came into vogue. Not only was it almost transparent, so that writing on the reverse page made both sides nearly illegible, but it was waxed to give it finish and was often made in painful shades of yellow, pink or dark green. Letters between England, Canada and New Zealand, up to a few years ago, cost 6d. single rate; then came a sudden drop to 2½d. (equal to 5 cents, which is still the rate to and from the United States), and for the past two or three years it has been a penny. But the old habit of economizing in writing-paper has not disappeared. People do not now "cross" as they used to do; but the majority write close up to the margins of the paper. I find myself doing it still, though I know it to be a mistake. In public offices and mercantile establishments where systematic records are preserved, it is found necessary to impose rules as to margins each side of the fold to allow of binding; but even in these cases there is little restriction as to the outer edge, where no rule seems to be observed.

Standardization is gradually finding its way into all crafts and extending in all directions. What it has done for engineering, photography, microscopy and other branches of the arts and applied science only those engaged in them know. Printers are realizing what it is doing for typography. In this country the more progressive houses are clearing out material still in good condition in order that they may work upon one standard. But in papermaking there is neither a generally recognized standard nor a systematic gradation of sizes. Paper in this respect stands where type did a generation ago, and librarians, recordkeepers and printers alike suffer from lack of system. There is one irregular scale of sizes for printing-papers, another for writing-paper, others for drawing, music and wrapping papers, and each house has a system differing in some degree from those of its neighbors. There are great difficulties in the way of reform, but they are precisely the difficulties that have been faced and overcome in other industries. Probably the increasing use of record files will tend to bring about the needed change.

Some years ago, in an architects' journal, a contributor set forth a practical scheme for the arrangement of the record plans and tracings in the draftsman's department, which are necessarily of all manner of varying shapes and sizes. His plan was to mount the drawings on card and keep them in a series of drawers. A large size of card was taken as the standard and on this the largest plans were mounted. Other drawers held cards exactly half and quarter the size. If a drawing were a little too large in either dimension to go conveniently on a given size — say octavo — it was mounted on a double size, or quarto card. Thus, instead of adapting the mount to the plan and accumulating a confused collection of irregular and unmanageable records, he had his entire series in three or four sizes, all at once accessible. I have myself found the advantage of a somewhat similar plan. But its defect is that there is no generally recognized standard. Let us suppose that the architect enters into partnership with or buys out another, equally methodical, whose private standard differs an inch or two in one or both dimensions. The two files would require to be kept apart.

There can be no serious objection to experimental attempts at reform in the standard sizes of papers, and as a consequence of books, for there was perhaps never a time when more experiments in shapes and sizes were tried than during the past few years. Unfortunately, most of these novel forms have been whimsical or fantastic, and have only added to the perplexities of librarians. One feature of the system of the future, I think, will be this: that, beginning with printing, writing and drawing paper, it will bring

all into line and abolish much of the present confusion of nomenclature. Until this preliminary step is taken, a wholly satisfactory system of record filing could not be easily devised. In typography, standard lining and unit set were impracticable until the foundation of



A STUDY.
By Cora L. Heusner.

standard body had been laid. In another article I purpose offering some definite suggestions toward the standardization of paper.

(To be continued.)

UP-TO-DATE ADVERTISING.

A tombstone in the churchyard at Greenwich, England, bears the following inscription:

"Here lies Clarinda,
wife of Joseph Grant,
who keeps a chemist shop
at No. 21 Berkley Road
and deals only in the purest of drugs."

— *Harper's Weekly.*

Written for THE INLAND PRINTER.

ON THE DEAD BANK AT FORTY?

BY JOHN C. HILL.

AN eminent physician, until recently at the head of one of the large hospitals of the country, has brought down on his head a storm of protests by declaring in a public address that men above forty years of age are comparatively useless. Says this medical sage: "Take the sum of human achievement in action, in science, in art, in literature — subtract the work of the men above forty, and while we should miss treasures, we would be practically where we are to-day." He even goes so far as to express sympathy with the idea advanced in Anthony Trollope's "Fixed Period," that old men at sixty should be chloroformed and retired for "keeps." With such a host of good gray heads in high position in every department of human endeavor it is not to be wondered at that so marvelous a statement is being attacked on all sides. However, it is not with the proposition generally that we are to deal in this article, but only in so far as it touches printing and printers.

This is decidedly an age of young men; in every department of the business the young man is forging to the front, but to say that he should be laid on the shelf at forty is a proposition to which few printers will agree, especially those of us who are approaching perilously close to the dead line.

At forty, the printer is just in his prime. Especially is this true of the directing head, who has up to this time been gaining the practical knowledge necessary to successfully manage and control a large business establishment. All that goes before this period is in the nature of preparation leading up to a broad and comprehensive knowledge of the business in all its branches. In very many cases it is a question of regular progression from "devil," successively to compositor, foreman, superintendent, manager, proprietor, years being spent in each position, assimilating that knowledge of detail which is so necessary to successful endeavor in later life. And the man who can "go all the paces" is usually at his best after forty.

So much by way of generalization. Let us look at the "after-forty" work of a few particular printers, which will serve to refute the celebrated physician's charge:

As a first example, there is Gutenberg, the patron saint, as it were, of printers. He was thirty-nine years old when he first began those experiments at Mainz which gave to the world movable types, and fifty when the partnership with Johann Fust was formed.

William Caxton, father of English literature, was the first English printer, and if we subtract what he accomplished before he was forty from the sum total of his labors the result would not be much affected. He was fifty-four when his "Recueil des Histoires de Troye" was completed.

Benjamin Franklin, printer, philosopher, statesman, diplomat, was forty-six when he drew electricity from

the clouds by means of a kite. If Franklin had been lopped off at forty, somebody else might have founded the University of Pennsylvania, but the American colonies would have lost a valuable helper in their struggle for independence.

George Pope Morris, who wrote "Woodman, Spare That Tree," and Nathaniel P. Willis, both did their best work after they were forty.

If Charles Dickens and Walt Whitman had taken a back seat at forty and given place to the youngsters who were then writing, the world's literature would have lost many a gem. But they did not. Nor did Coleridge, the poet, give up at that age, for his "Biographia Literaria" was written at forty-three.

Joel Chandler Harris ("Uncle Remus") would have been a "has been" seventeen years, Mark Twain would never have given us Tom Sawyer and Huckleberry Finn, and Joaquin Miller would have thrown away his pencil in 1881 if it were really true that a man does nothing worth while after he passes forty. And it should be borne in mind, also, that William Dean Howells, who spent years at the case, is doing the best work of his life in these later years — he is sixty-eight now.

Would any one have the temerity to say that Amos Cummings and Bret Harte accomplished nothing worth remembering after they had passed the age limit? Or that Opie Read and M. Quad are grinding out unreadable stuff?

James Buchanan was a printer, and at sixty-six he was President of the United States; Schuyler Colfax was Vice-President at forty-six, and Simon Cameron was Senator at forty-six and Secretary of War at sixty-two.

Horace Greeley, the noted anti-slavery leader, founder of the New York *Tribune,* wrote his chief work, "The American Conflict," at fifty-five, fifteen years after he had passed the allotted twoscore years, and Charles A. Dana, of the *Sun,* at sixty, was probably equaled by no man in brilliancy and variety of attainments. He lived to be seventy-eight.

Speaking of newspaper men naturally brings to mind George W. Childs, James Gordon Bennett, the elder, A. K. McClure, Murat Halstead, A. S. Abell, John R. McLean, Henry Watterson, Whitelaw Reid, and a host of others almost equally prominent. If all these had been put on the "dead bank" at forty, the world would have lost their best endeavors.

In Typothetæ circles, one name stands out preeminent — Theodore Low DeVinne, printer laureate of America. Mr. DeVinne, although not a very great way from twice forty, will never be too old to be young, and his books on the various phases of the printing industry and his work generally for the advancement of the art stamp him as a man whose value to the craft has been increasing with the passing years. There are others among the living master printers who might be cited, but this one name will suffice.

In conclusion, it is but necessary to mention several of the recent dead to prove the fallacy of this "retire-at-forty, chloroform-at-sixty" idea. There is Andrew McNally, the "loved and lovable Nestor of our craft," as some one has called him. Mr. McNally was one of the godfathers of the United Typothetæ of America, and its third president. His last years were his best in the accomplishment of general good for the trade.

Sam Slawson, one of those who urged the calling together of the employing printers in Chicago in 1887, when the United Typothetæ was formed, and its first recording secretary, established the Slawson Printing



THE BAREFOOT BOY.
Photo by Fred Simpson, Malvern, Arkansas.

Company in 1880 when he was fifty-three, and up to the time of his death last year was an honored and useful citizen.

The Inland Printer was established by Henry O. Shepard when he was a few years under forty, but no one will deny that it was his strong personality and vigorous activity in the years which followed that have put this magazine in a class by itself as the foremost trade publication of the world.

Examples might be still further multiplied, but the foregoing will be enough to show that printers, at least, do not go into a state of innocuous desuetude at forty, and that chloroforming is not necessary even at sixty.

And so, here's a health to the young printers under eighty.

Written for The Inland Printer.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. II.— FOLDING MACHINES.

A QUADRUPLE folding-machine, on which four sixteen-page forms can be folded and delivered into the packing-boxes singly, or, if so desired, can be inserted and delivered as two thirty-twos, is shown in Fig. 3. This machine will also fold two thirty-twos.

The machine seen in Fig. 4 is a regular quad with feeder. This machine will not fold thirty-twos nor insert, but is such as is required by edition bookbinderies or where straight bookwork is run in large quantities.

The special machines illustrated in Figs. 5, 6 and 7 are combinations of feeders, folders and stitching

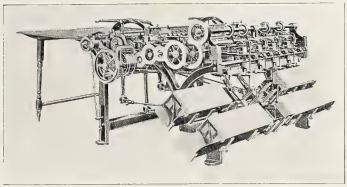


Fig. 3.

machines, having inserting and trimming attachments. In other words, periodicals such as the *Youth's Companion, Ram's Horn, Ladies' Home Journal* or *Collier's* can be completed on one machine. Having an automatic feeder for each sheet and one for the cover, these sheets are all folded, gathered or inserted and stitched. If so desired, they can also be provided with a covering device. The gain in having a machine of that kind is apparent to any one; it saves space, waste, time and operators.

SHEETWORK.

All tipping of end-sheets, frontispieces, single-leaf illustrations, inserts or maps should be done before gathering, as it is much more convenient to handle a pile of sheets than to go through the whole book. If a number of large inserts have to be placed in the same signature, it is sometimes well to do it after the book is bound, owing to the swelling of book and consequent difficulty in trimming and casing.

CUTTING OF TIPS.

Tissues on all plates should be cut small enough to extend within a quarter of an inch of top, bottom and front edges after the book is trimmed. When a tissued plate is tipped in so as to face the left-hand page, the tissue should be laid on even with the edge of the plate; but if the plate faces the right-hand page,

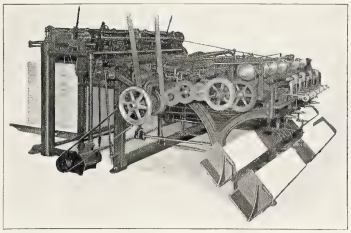


Fig. 4.

the tissue should be set in at least one-eighth of an inch from the edge of the plate. After having placed the tissues in this manner, plates can be run out, tissue side up, as there remains enough of the edge not covered by the tissue to be pasted. Tissues should be pasted on very narrow; it is also best to have the fiber run the same way as the tip, to prevent wrinkling. All tips should be carefully measured, always having the trimmed size of book in mind while placing them in the folded sheet. The best way to do this is to cut a piece of board the size of the trimmed book; then

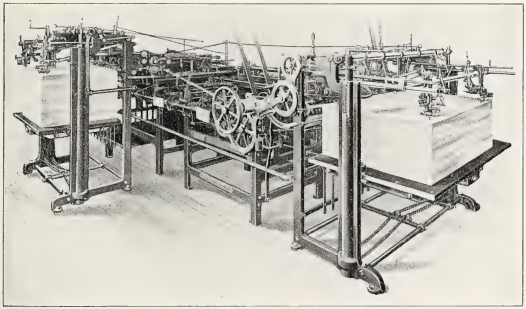


Fig. 5.

lay this lengthwise over the plate, moving it until equal margins on top and bottom are obtained; then put a pencil mark at each end of the board. Repeat this crosswise of the plate. In the case of diagrams of

irregular outlines, place the board across the widest part only when marking off for margins.

As the four pencil marks represent the actual trimmed size, it follows that enough should be left above the head and below the tail mark to allow for trimming; the side that tips should be cut down to the mark. This method can be used whether plates or diagrams are printed one or more on a sheet.

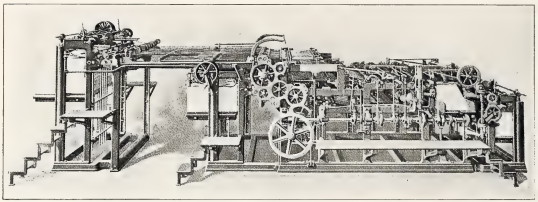


Fig. 6.

END-SHEETS.

The ordinary end-sheet used on edition books is either lithograph paper or heavy book, or sometimes colored cover-paper. After being folded, they are tipped on the first and last signatures of the book before gathering. For school or text books, end-sheets should be reënforced. To do this, proceed as follows: Tip on first and last forms of the four-page end-papers, as usual; then paste a strip of white cotton seven-eighths of an inch wide around each of these "end-sheeted" forms. The width of the strip should be divided so that three-quarters of an inch is left on the leaf to be pasted up on the cover, and one-eighth turned over around the back of the signature. When the book is sewed, the thread is in this way run through the muslin, strengthening both the book and joint. No end-sheet with cloth or muslin joint has any strength or durability unless it is sewed into the book in this manner.

In job binding, cloth joints are commonly used, but in a manner that renders them of little strength. The usual method is to glue the folded cloth strip on a blank leaf that is part of the first or last form, thereby putting all the strain on this single leaf. When the cover has been thrown back a few times, the end-sheet is a part of the book no more. To overcome this defect, it is necessary to paste a thin strip of muslin or tracing-cloth around the four-page section to which the joint is afterward attached. It makes no difference whether this is an eight, a twelve or a sixteen page form; wherever it is, it can be easily cut out while stripping and then inserted again before sewing. On flexible and cased-in books, the reinforcing can be pasted around the outside of the first and last form, as described above for school-book work, as these are put on the outside. If marbled paper is used, it has to be lined up on first and last leaves of the book after the cloth joints have been glued on, but if lithograph paper is used, the two single leaves can be attached to the cloth joint first, after which the whole is treated as an ordinary four-page by being tipped on to the book. For laced-in boards, the end-sheet has to be made on the leaf next to the first or last leaf, this being torn out when the joint is pasted upon the board. On this kind of binding the cloth left to show on the book should be just enough to allow for backing, leaving not more than one-eighth of an inch to show on the book afterward. The part of the joint that is left to be pasted up should be wide enough to allow for the thickness of the board when it is laid on top of the grooved joint and should have about an inch left to go on the board. Care should be taken to have the fold of the cloth joint attached firmly to and flush with the back of the book, as thereon depends the sharpness and depth after being pasted up. No ends of this kind should be made on the book until after sewing, whether it be hand or machine work. If machine work, the added thickness of the end-sheet and joints would put an extra strain on the machine arms; and if hand-sewed, the saw-marks for the slips would, of course, ruin the joint. The reënforcing is necessary beforehand, as the sewing must extend through it, if it is to be of any value. Several other styles of ends can be made, both with single and double cloth, but they are all more elaborate, take more time and do not make as neat a job unless handled in an expert manner. One thing should be mentioned here: An end-sheet should never be sewed through the center, because then the thread will be the first thing to catch the eye when the cover is opened.

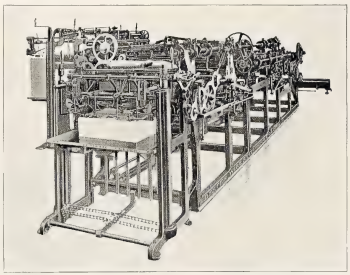


Fig. 7.

(To be continued.)

Written for THE INLAND PRINTER.

QUIT "KNOCKING."

BY "JOHN MILLS."

THERE is an old saying that "A knock is as good as a boost." If that be a true saying, I wonder, Mr. Printer, how many of your competitors you have "boosted" along during the last couple of months — or years?

I said "*If* that be a true saying." I should have left out that "if," for I *know* that it is a true one, as I have seen many a proof of it, and on more than one occasion have been myself considerably helped in business by the "knocks" of my competitors.

Of course, when I say "quit knocking" I do not mean for you to quit helping or "boosting" your competitor. That would be rather uncharitable on my part. But I do mean if you are so desirous of boosting him along, do it in a straightforward, businesslike manner — a manner that will not hurt yourself at the same time. For "knocking" is one of the worst business boomerangs in existence.

But I venture to think, Mr. Printer, that when that customer of yours asked you last week what you thought about the firm of "Smith & Jones" and you told him that they "hadn't enough type in the place to set up a job of any size, and that what they did have was all worn out," you did not do it with the intention of giving your competitor a "boost," did you, now? And yet, I wonder what effect your "knock" had upon your customer? I would not be surprised if it were the best advertisement Smith & Jones ever got. To illustrate my point I will tell you a story.

I know a printer in our city, who, while not one of the largest by any means, was in a very good way to become one — four cylinders, six Gordons, a liberal supply of type and material, and lots of "push" and "stick-to-it-iveness" comprising his equipment. In the same community there was a certain wholesale house which issued a catalogue two or three times a year, and invariably let it out by tender, three or four of the larger printing establishments being invited to submit tenders for it. My printer friend had been keeping in touch with this wholesale house for some months through advertising matter and personal visits; and so, when the next catalogue came on he was invited to tender for it, which he did, and secured the order. He had, as I stated before, an equipment which compared favorably with any of his competitors, and thus the catalogue when completed was equal to, if not a trifle ahead, of its predecessors. Since that time my printer friend has secured almost every job — catalogue or small work — which the firm has required, and is likely to remain their printer to the end of the chapter. He doubtless congratulates himself upon the fact that his future orders were due to the manner in which he fulfilled his first commission. So they were — to a certain extent.

But the quality of his work was not the only argument in his favor. I had a personal acquaintance with one of the heads of the wholesale firm, and one day (shortly before the completion of the catalogue referred to), in the course of a conversation about printers in general and one in particular, he told me about a talk which he had one day with the representative of one of the largest printing establishments in the city, who was in to see him in reference to the catalogue of another department which was usually put in hand before the previous one was completed, and which he hoped, by a timely "knock" at his competitor to secure for himself. I give it, as far as I can remember, word for word.

"Oh, by the way, Mr. ———, I hear you have given your last catalogue to Messrs. Brown & Smith. Is that so?"

"Yes, that is a fact, I have."

"Well," laughs the knocker, "I guess you have been taken in this time all right. Why, they can not print a catalogue with any degree of success. They are all right on small jobwork (this is said in a very condescending tone), but when it comes to catalogues —umph, they're not in it. Why, they haven't the facilities for doing that kind of work at all."

"Excuse me," my wholesale friend icily interrupted, "I think I am the better judge as to who can and who can not please me with their work. Good morning."

That is one illustration of the "knock" and its effect, although frequently the effect is not seen so readily. I could give many others. But there is no need. There are doubtless plenty of illustrations known to yourself; perhaps there are some "knocks" which have been "boosts" to you; and perhaps — but I hope not — you have done a little "knocking" yourself.

Legitimate business competition is all right — it is essential. But the base competition which plunges the knife in a man behind his back is not all right, neither is it essential. It is cowardly, contemptible, and very, very often has exactly the opposite effect from that for which it was intended. I will not say that it will always result that way, for frequently the "knock" will have the desired effect. But the success achieved from methods and principles like "knocking" can not be a permanent one; it will only be temporary. If you have any ambition to make a real, a permanent success in business life, if you have any ambition to build for yourself a business and a name that can be looked up to, see to it that one of the strong foundation planks of your business platform is a determination to deal fairly, squarely and honorably, not merely with your customers, but with your competitors also.

COMMENDABLY PRACTICAL.

I have never found a magazine equal to THE INLAND PRINTER in any way or manner. It is superior in mechanical, typographical and literary style to any of its kind, and yet commendably practical.—*Willard E. Lyon, Editor The Farm and The School, Lincoln, Kansas.*



Drawn by Waldo Bowser.

A PURITAN MAID.

The Inland Printer

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQuilkin, Editor.
Editorial Contributors — Arthur K. Taylor, F. W. Thomas, Edwin B. Dewey, W. B. Prescott, R. C. Mallette.

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The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES.

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Beers, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

INCIDENTAL to the Colonial policy, we have a Hawaiian lady who runs amuck among the a's when she rushes into print with this signature: "Kaanaanamokaueahaikuikawaikamookahi Keamokuhalephohai."

ACCORDING to a paragraph going the rounds of the Continental trade press, the apprentices of Hamburg are tenderly cared for. It is said that, after an inspection of their offices by some one in authority, several master printers were prohibited from taking apprentices, because, forsooth, "professional instruction was not properly given." There are offices we wot of that would be obliged to close their doors under the operation of such a regulation, and they turn out "printers" galore, more's the pity.

THE compositors of Vienna seem to be in the van. Recently we noted a fantastic union regulation there which easily put in the shade the best efforts of the American "square man"; and now we have an innovation of another and more pleasing nature. It is the establishment of a "shelter" for the wayfaring printer, where he may obtain baths and clean clothing, as well as lodging, for three nights, with breakfasts, as a "pick-up." Much may be urged against such an institution, but it does seem to be an improvement on the time-honored custom of "pan-handling."

ENGLISH journeymen printers are commenting caustically on the "want of consideration" shown old printing-office employees by the Salvation Army. Though that organization is keen on lending a helping hand to the destitute poor and has prayers at its office, the institution is conducted on cold-blooded business principles, and when men grow so old as to lose some of their effectiveness, they are discharged. The workers not unnaturally think that a little of the sentiment might be mixed with the business; but much of the Army's success is due to excellent management, which is another name for that foe of sentiment and emotionalism — business.

AN Irish court has upheld the right to charge for authors' corrections, a Dublin firm having had the nerve to protest against the too common abuse of saddling this expense on the printer. It is an unsolvable riddle why men expect printers to pay for their alterations, though they never exact similar tribute from other producers. In the case in question, the offender was the Architectural Association, the members of which are in close connection with the building trades, in which our local custom — whatever it may be in Ireland — appears to be to charge the customer for presuming to think about changing specifications. Yet this association did not regard it as unbecoming to refuse to pay a fair charge for change

from copy. Happily, "his lordship" saw things with a true judicial eye, and for once we can say, "Blessed is the kicker, for he shall receive his just dues."

THE SHORTER WORK-DAY MOVEMENT.

JUST as a reminder that an eight-hour work-day does not necessarily mean ruin nor anything akin to it, the New York electrotypers, it is recorded, are doing business pretty much as of yore, though the shorter work-day went into effect in their establishments on January 1, last. It can not be reiterated too frequently that there is nothing revolutionary in this demand; it is not only in line with the tendency of the age, but among the inevitable things. Tall talk and boastful prophecies, however, breed dislike, which begets distrust, and distrust leads to conflict, which will only enhance whatever inconvenience and loss the change may impose upon employers, and lessen the resultant benefits to employees. By eliminating bluff and approaching the problem in the proper spirit, there is no reason why the national organizations of the forces now mobilizing should not dispose of the question amicably. Every year scores of local trade unions and employers' associations compose difficulties as portentous to them as this one is, and surely the much-vaunted "parent bodies," with all their recent accessions of power, are not less efficient in their particular field. Employers who doubt the Union's sincerity and employees who "don't see how the Typothetæ can make a fight" are leaning on unsubstantial reeds and inviting the very condition which they hope to avoid. Hopes and roseate dreams are not going to settle this question for the trade. The issue will not down. Defeat for the Union at this time is at most a repulse for the idea, which is not, as some think, the outcome of the activity of latter-day agitators. The working-class aspiration for an eight-hour day is historic, and so deep-rooted that union organizers, knowing well its popularity, use it as a shibboleth. It is just possible that the desire to secure an eight-hour work-day is as much responsible for the existence of many unions as the latter are for the growing force of the movement. W. B. P.

DICKENS' APPRECIATION OF PROOFREADERS.

IT is a custom of long standing with the London Association of Correctors of the Press, which recently celebrated its jubilee, to have prominent authors preside at meetings of special importance. In 1867 there was a movement on foot to secure an increase of wages, and at the culminating meeting Charles Dickens occupied the chair, who in the course of his remarks said:

"I know from some slight practical experience what the duties of correctors of the press are and how those duties are usually discharged. And I can testify, and do testify, that they are not mechanical — that they are not mere matters of manipulation and routine; but that they require from those who perform them much natural intelligence, much super-added cultivation, considerable readiness of reference, quickness of resource, an excellent memory and a clear understanding. And I must gratefully acknowledge that I have never gone through the sheets of any book I have written without having had presented to me by the corrector of the press something I had overlooked — some slight inconsistency into which I had fallen — some little lapse I had made — in short, without having set down in black and white some unquestionable indication that I had been closely followed in my work by a patient and trained mind, and not merely by a skilful eye. In this declaration I have not the slightest doubt that the great body of my brother and sister writers would, as a plain act of justice, heartily concur. I feel that printers' readers have a peculiar claim upon me as a writer, which I am bound to recognize. I am constantly under obligation to them for their good sense, intelligence, knowledge and watchfulness; they have a right to any little service I can render them in return."

ANTIPODEAN LABOR LAWS.

A JOURNEYMAN printer, Mr. G. I. Brayton, who is traveling in Australasia, does not find it the embryonic paradise that some "college professors and other well-informed persons" who write about that country intimate it is. He insists that the Australian printer has not attained the standard of living enjoyed by his American compeer, the latter being housed in a palace as compared with the home of the former. Mr. Brayton is evidently an ardent unionist, and refuses to give his approval to the much-talked-of Antipodean labor laws, which, in his opinion, tend to weaken the effectiveness of labor organizations. He cites a decision handed down by the arbitration court of New South Wales, according to which it is possible for employers to conduct an "open shop," even though non-unionists have no standing before the court. Heretofore, the court has decreed that preference be given unionists, and this latest ruling may have a far-reaching effect on the arbitration-court experiment, as it is highly improbable that a union will go to the expense and trouble of securing decisions which may be enjoyed by non-unionists, while the services of unionists are dispensed with, practically as a punishment for appealing to the court, though ostensibly for incompetency or some such reason. From this source we learn that, though young, the labor court is true to at least one tradition of the judiciary, in that it takes its time. Two important printing-trade disputes were not disposed of in less than two years, and this delay resulted in considerable demoralization, for one of the cases involved all the questions that come within the purview of compositors' scale of prices, it being the province of the court to pass upon such matters as the disposition of "fat" in piece-work offices. And Mr. Brayton thinks that the union could

handle these matters more profitably for the men if there were no court intervention. Another disability which the arbitration act imposes on employees is that they are prohibited from using union labels, and employers' associations successfully prevail against amendments authorizing the use of labels by reciting the "terrible consequences" following in the wake of the union-label boom in America. Much of this will doubtless surprise many on this side of the world, but, if Mr. Brayton be an unbiased observer and truthful chronicler — which there is no reason to doubt, though his point of view and conclusions are different from those of other writers on the subject — we may expect to hear of the Typothetæ and kindred associations advocating the adoption of "Australian labor laws" to mitigate the force and strenuousness of the unions. W. B. P.

THE INTERNATIONAL "SITUATION."

THERE is promise that the next convocation of the International Typographical Union may burn a little red fire and thereby add to the gaiety of affairs printorial. Nor will the eight-hour question, important as that is, be responsible for the expected departure from the humdrum which has characterized recent conventions of this union. Important and potential issues like that of the hours of labor seldom provoke heated debates in union halls, and rarely do they beget factionalism, being regarded as altogether too serious in purpose and possible results to allow of personal feeling having much sway. The dispute which now looms large has its origin in a small matter of administration, and is already productive of an undue proportion of what has been called printer's argument —"crim and recrim." Significantly enough, the birthplace of this pother is that fat graveyard of trade-union hopes and aspirations — Philadelphia. The typographical union of that city became involved in a difficulty with a newspaper, to state the case briefly, and had been drawing sustenance from the war chest at headquarters. The International officials, becoming dissatisfied with the progress made, offered to continue support on condition that the contest was waged agreeably to their directions. The local union, being in a pugnacious mood, would not tolerate such interference, claiming that the chief purpose was not to further the union cause but to supplant a member of the local committee, who was obnoxious to some of the officials. Philadelphia union proceeded to appeal to the referendum; but the officials, acting in their judicial capacity, declared that the question was not one that could properly be presented to the membership for decision, and discouraged the discussion of the issue in the official paper, the *Typographical Journal,* on the ground that it was what the diplomats call a closed incident.

There is a difference of opinion as to whether the officials construed the law correctly when they inhibited an appeal to the membership, but the general disposition is to accept the ruling without controversy until the convention assembles. Many feel, however, that the fates have treated Philadelphia union much as they are said to treat an ugly duckling, and sympathy for the weak sister is so sincere that several unions have pledged themselves to furnish an amount at least equal to that which the union demanded from the International treasury.

The officials defended their action by circular and through the *Typographical Journal,* and their statements were utilized by the boycotted paper to the detriment and chagrin of Philadelphia unionists, whose reply was denied space in the official journal on account of alleged inaccurate statements. One Philadelphian declaring loudly that he would not be suppressed by the International officials or gagged by the local union, aired his views in a labor paper. With a scare-head and figures of speech borrowed from fistiana, this personage belabored the officers with more vigor than discretion, prophesying that after the convention there would be more official wigs on the green than there are Japanese victories recorded in the Far East. The officials replied to this with more or less heat, but, to the surprise of many, ordered the offender haled before the local union for violation of a law intended to protect the officers from abuse. Not only that, but at least one other editor of a labor paper has been brought to bar for reprinting the objectionable article.

Here are all the ingredients for a nice family quarrel. The officials and their friends will talk loud and long about the paramount importance of discipline and the necessity for harmony at this time. In all strata of society, it is the tendency of officialdom to place great stress on discipline and harmony. These lend great aid to the growth of bureaucracy, which can flourish and bear its evil fruit in an organization as well as in the government of a country. One of the evils of office-holding is the tendency it has to blind one to the fact that up to a certain point there are conditions which can be infinitely more harmful than lack of discipline. The opposition to the administration, confident that it constitutes the saving remnant, will dilate on the niggardly treatment accorded men who are "fighting in the ditch," and on the necessity of maintaining freedom of speech, while the alleged attempt to Russianize the organization by the establishment of a sort of censorship will be denounced with a vehemence equaling the best efforts of "denouncers" of national renown.

This is what the promise is; but the threat may not be fulfilled. Meanwhile those not over friendly to the union may be relied on to take what advantage and comfort they may out of the untoward situation, while a certain class of "labor editors" will wonder "where they are at" if deprived of the privilege of abusing and misrepresenting union officials, which has been as meat and drink to them. The greatest number of those interested, however, will marvel that the officials

should so much as intimate that criticism of any kind is repugnant to them. This writer does not sympathize with the student of labor organizations who opines that the Typographical Union is on the verge of a severe internal struggle. Tampering with freedom of speech has been tried in other organizations and has invariably been the prelude to a period of internecine warfare, occasionally, dissolution; but these were in every instance young organizations, without the tried and tested membership of this old trade union; and, after all, the quality of the membership is what counts when a crisis threatens. So, if all which the pugnacious ones prophesy should come to pass, we may expect the calm, level-headed element to assert itself and do the right thing in the right way at the right time. W. B. P.

TECHNICAL EDUCATION A NECESSITY.

A WRITER in the labor press, disturbed at printers being out of employment, concludes that technical schools should be placed under the ban, and "takes a fling" at union officials for not condemning them. As every unionist knows, or should know, the International Typographical Union has by resolution indorsed the Inland Printer Technical School, and it would ill become the officials to oppose technical education, even were they so out of harmony with the best thought on industrial subjects as to be inclined to do so. There is no possible defense of schools which profess to graduate first-class mechanics and artisans within an incredibly short period, that being harmful to the craft and an injustice to the student, who, having paid his money and received his certificate, imagines that he is a fairly good workman. The complainant in this instance seems to have mistaken the purpose of technical education as exemplified at the Inland Printer Technical School and similar institutions which he evidently had in mind. In brief, that purpose is to afford those who have had but limited facilities for learning their trade an opportunity to perfect themselves; or, those who wish to become expert at a favorite subdivision of their trade may at these schools receive assistance in mastering the work. As these students are of necessity full-fledged journeymen, the schools neither add to nor subtract from the number employed or unemployed, though workers with an ambition to improve have a chance to do so. And who will dare to say that is not commendable? Certainly not the spokesmen of a trade union, as that would leave their organization open to the reproach that it hinders craft development and opposes progress.

Our disgruntled friend evidently does not think that such considerations should have great weight, for he is particularly opposed to the education of machine operators. The logical conclusion and plain English of this is that there should be union legislation prohibiting members from acquiring a thorough knowledge of machines, except by grace of the necessity of some employer. There is no need to be so uncharitable as to say that the impelling motive is mercenary — the desire to keep this profitable field as grazing ground for the fortunate. From a union viewpoint it stands condemned as being opposed to the underlying principle of trade-unionism — industrial fair play — in that it would deprive men of an opportunity to become thorough masters of their chosen calling. No lasting benefit could accrue from such a restriction. Back of the notion may be the thought that wages will soar to fabulous heights. Perhaps so, for a short period. It is well established that, when wages in a given trade reach a point much in excess of their economic or real value, this excess invites competition from new sources, sometimes in the shape of improved machinery and sometimes an influx of men of a higher class into the trade. Hodcarriers and lathers, who do work not regarded as requiring a high degree of skill, have been known to place their scales so high that skilled mechanics forsook their calling to follow the humbler vocation. This turn of affairs brought little comfort to the hodcarriers and lathers, who were compelled to lower their scales in order to keep the work in their hands as against the newcomers. So, when wages of operators reach a certain point, they will be seductive enough to induce briefless lawyers, patientless physicians and such, to "learn the machine." The union doubtless would be powerful enough to minimize greatly the effect of such an invasion of non-printers, but ultimately outside pressure could not fail to have an effect on trade customs and wages, especially if the latter were abnormal — that is, comparatively speaking.

Our friend is perhaps fearful that, if the present rate of increase continues, the number of operators will force a reduction in prevailing wages. As the graduates of the technical schools are members of or eligible to membership in the union, there is little danger of their menacing scales. In the printing trades there is very general concurrence in the doctrine — for which the unions are to be thanked — that business conditions are not improved by reducing wages whenever there happens to be a plethora of idle labor. As a matter of fact, the technical school, as it is spoken of here, is beneficial to the trade from the standpoint of labor supply, as its graduates are men acquainted with the needs and traditions of the craft, who would not take the operator's course unless convinced that there was a demand for labor in that particular field. This circumstance tends to keep the labor supply as nearly normal as is possible.

To taboo technical education it would be necessary for a union to erect barriers in the way of self-improvement of its members and practically to create a favored class in the organization — and that is what machine operators would be if our friend's opinion prevailed. But the Typographical Union has met all these issues before, and disposed of them in the liberal way, and there is no reason to believe that it will abandon its sound position now. W. B. P.

War of 1898; in the Artibonite, Haiti; in the port of Santa Marta, Colombia; in the hill country of Nicaragua, several days' horseback journey from the seashore, etc., I have been greeted by the sight of a patent penknife or corkscrew sent with some firm's compliments; or was referred to some almanac printed in Spanish and devoted one-third to information and two-thirds to lauding so and so's bitters or emulsion or chill cure; or was confronted by a familiar highly colored poster which had attracted the eye and had been treasured as a wall ornament. These things had evidently fulfilled their purpose.

If merchants at home were to bear this in mind, much useless trouble and considerable expense could be saved them. To be sure there are many countries in Spanish America where advertising with trinkets offers obstacles — customs duties, often chargeable by gross weight, or specific duties of high value proving a great bar. But with printed matter the same objection does not hold good, such being almost invariably duty free. The desideratum is to find a pattern which will catch the eye and please the popular taste, as well as prove intelligible to those not schooled in the English language — something which shall be preserved and not simply tossed aside.

Considering the fad for collecting pictorial postal cards which at present exists and for some years past has existed in Spanish America as well as in Europe, I have often wondered that some enterprising firm in the United States has not seized upon this valuable medium for advertising its wares. A number of prominent hotels and business houses in Spanish America have already done so; and their advertisements, gotten up usually in the form of street scenes (showing incidentally their own establishment adorned with a prominent signboard) printed on the back of ordinary postal cards, are treasured in the albums of many families. There is here an opportunity for our hotels, railroads and steamship lines (all heavy advertisers), as well as for numberless other branches of trade, to gain an entry before a new public. The work need not be expensive, as the mere reprinting of the cuts used in the advertising supplements of our prominent magazines would, I am sure, prove attractive enough, although the printing of such matter in colors would be more effective.

In the foregoing there are several ideas worth knowing if a customer happens to hanker after some South American trade, and a hint that there might be "something doing" if our lithographers and color printers were to endeavor to satisfy the Latin American taste for pictorial cards and similar matter. American printers are surely capable of meeting and beating all competitors in catering to this demand, once they know how to place their product.

CHOOSING AN EMPLOYER.

THERE are two things every workman should realize: First, only the best workmen can choose their employers; and, second, a good workman who does not choose his employer is not doing himself justice.

In a general way we may say that there are three kinds of employers and also workmen:

There are the poor sticks who have run-down shops and do cheap printing; there are the average proprietors who try hard but never make a striking success, and there are the owners of up-to-date plants who are enterprising and prosperous.

Among the workmen we find the ne'er-do-wells who hang on by their eyelashes during rush times and who are always shaken off at the first opportunity. Then there are the steady plodders, the great majority, who are satisfied with steady jobs at scale. Then come the "crack-a-jacks," and these are few enough in number so that they can actually choose their own employers. Each of these three classes of workmen naturally belongs in the corresponding class of shops, but there are many misfits.

Sometimes we see men who are really superior workmen, staying on and on in relatively poor positions where they are really wasting their time.

It is to crystallize into action the ambition of any such that this is written.

The really capable workman deserves a first-class position with a reliable, progressive concern, and he can get it. There is no necessity of his being satisfied with an inferior position.

To be sure there are a lot of fellows who think they are "crack-a-jacks," who will immediately rise, at the back of the hall, and claim that the reserved seats were all taken when they reached the box-office; but that does not alter the fact that shrewd, discriminating employers are on the alert for really first-class men, and when their ability is demonstrated, will do anything within reason to keep them.

I would not advise the average workman to be constantly changing about in the hope of bettering himself. Such a man, if in a reasonably good position, is likely to do best to stay where he is and make his position secure by faithful service and the usefulness that comes from long familiarity with that particular shop and its work.

But to the man who really is thoroughly capable, who is an energetic and loyal worker, I would say earnestly, do not be satisfied until you have picked out an employer who can and will give you what you deserve. The right man will be glad to secure your services, for he can utilize them profitably.

The employer who has a poor business, little capital and no push can never pay you a good salary, no matter how much he may appreciate you. An attic shop can not pay ground-floor wages. Even a big shop, if filled with obsolete machinery and operated on antiquated lines, can not make earnings to justify big wages.

It is only in a high-class concern that a high-class man can get high pay.

If you are a high-class man, get into such a concern. Do not imagine they will recognize all of your ability on sight and hand you the superintendency on a silver platter. Be content to get in. If you really make good, you will find that you have picked out your own employer.

F. W. T.

ALWAYS UP-TO-DATE.

I find your paper a great help to me in my work, and would not be without it. It is always up to date in its ideas and news.— *G. T. Chambers, Federalsburg, Maryland.*



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IDYLLS OF THE COUNTRY—No. XII.

AN ACCIDENT IN TRANSIT.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

LOOSE-LEAF SPECIMEN SHEETS.

To the Editor: ALLENTOWN, PA., March 12, 1905.

I wish to suggest a new idea in the making of specimen books for the use of printers and their patrons. (1) Print specimens on perforated loose leaves, about 10 by 15 inches in size, prepared as for loose-leaf ledgers. (2) Arrange different kinds of work on separate sheets, as letter-heads, note-heads, bill-heads, title-pages, cover-pages, business cards, blotters, menus, etc. (3) Make provision for indexing. (4) Offer sheets for sale at a reasonable price per sheet. The books now on the market are not quite what we want; we must get several books before we have what we need, and some of us can not afford the outlay. This system will be of unlimited value to the proprietor of a printing establishment, affording him something to show to the patron who does not know what he wants until he has seen something which embodies his requirements. I, for one, would like to have such a portfolio. W. H. WILLIS.

SAVE THE SUGAR.

To the Editor: FORT COLLINS, COLO., March 11, 1905.

It seems to me that the feeding of sugar to flies would very aptly express the results which would accrue to any editor of a country paper who followed R. W. Strong's advice in the February number of THE INLAND PRINTER. A constant stream of taffy would attract thousands of flies, pestiferous cusses that benefit no one, and possibly a few bees, that would carry away the taffy and store it up for their own use, leaving the editor nothing in return in either case.

I know from personal experience that a country weekly can "be run independently, can print all the news, in a fair and square manner, and succeed." It is wholly unnecessary to make a weekly a "taffy mill," or to "eliminate all news matter that affects the conscience or the pocketbook."

I know a publisher who purchased a paper at sheriff's sale, its former manager having practically destroyed its business by abuse of all who differed from him, personally or politically. The new proprietor did not ask any advice as to his course, but turned in and gave ungrudging support to the political party which at that time seemed to be standing for the best interests of that county and State. He cut off deadheads and deadbeats until he reduced a list of 1,125 to less than 800, and then proceeded upon the policy that the people of the community were decent, respectable, law-abiding citizens, standing together to build up, rather than to tear down. He did not regard the street brawls between "Bill Jones and Bill Smith" as *news*. If there was a brawl, as soon as it was over both participants and their friends were heartily ashamed of it. The less said about it, the sooner it was forgotten, and the better off the entire community for forgetting it. None of the dirt or nastiness or scandal of the town or county found its way into the paper. If a man built a new house, raised a good crop, bought or sold a fine horse or rig, had a birth, wedding or death in his family, the fact was mentioned. If a party or entertainment was given by a washerwoman or farmer's wife or laborer's wife, it found its way into the paper just as promptly as did the notice of the party given by the wife of the merchant or the banker or the professional man; and if there was a list of the invited guests it went in as regularly in one case as in the other.

When the time came for a municipal campaign, the issue was between the anti-license party, which believed in keeping out saloons, and the high-license party, which believed in having saloons. For the first time in the history of the city, the anti-license party had the active support of a newspaper, and it did not have to "put up for it," either.

Shortly after this there came a school election, and one of the heaviest advertisers in the paper desired to run for membership on the school board for the avowed purpose of "ousting the superintendent." One of his clerks presented a petition to the publisher for his signature, asking this merchant to become a candidate. The publisher not only refused to sign it, but declared openly that he would oppose the election of this man, his largest patron, if he persisted in becoming a candidate. In other elections the paper has stood for what its publisher believed to be right, and always for the things that had a tendency to build up and improve the community.

That paper to-day has an average issue close to the eighteen-hundred mark, and is doing a business of nearly $15,000 a year. It is fair to its opponents in all matters; it never permits the personal affairs of its proprietors to interfere with its treatment of news or editorial matter, and it has a business that no rival can break into or take away. HOWARD RUSSELL.

RAISING PRICES OF PRINTING.

To the Editor: MARSHALL, MICH., March 25, 1905.

Since writing you a few days since about raising prices of printing, many new situations have presented themselves to me which come under the same head.

In larger cities, whether this condition of things is realized or not I do not know, but, in the smaller cities like ours, we find ourselves forced to quote prices in competition with various firms who have printing-offices of their own in connection. That is, medicine firms and others who do their own work and do not have enough to keep their force busy.

These offices are glad to get outside work at prices that do not allow a profit, and, on the contrary, perhaps prove a loss, merely to keep their employees in work.

Then, again, the system of running the plant is the same as in the case of any other class of trade, the care of which is turned wholly and absolutely into the hands of a disinterested party. There is no system; no method; everything is run in a go-as-you-please manner. The proprietor is no printer — probably never saw a press or type until he was persuaded by some "expert" printer, who was looking for a snap, to buy it.

I know that some of these concerns have actually quoted us on cylinder presswork a smaller price than it costs us to get it out. For instance, on a 38 by 50 sheet of S. & S. C. book we have been quoted 80 cents per thousand impressions, and they would pay the freight on the printed sheets to our city. What do you think of that? How about talking "dead" expenses? How about talking "actual" live expenses, even? It is doubtful if they would consider either.

Such jobs are taken for what is termed "fillers," some will say. They are *not* supposed to be for fillers; they are every-day quotations. Are made by firms, for instance, who will print imitation typewritten letters in two colors for $1.25 per thousand and throw in ribbons, and *guarantee* the work to match. This is being done every day. We all have experience of this same kind.

My point is that prices are made ruinously low on *all* grades of work, by printers everywhere, all the time. Not merely as fillers, but as the regular run of work, and they are glad to get it.

As I have said, "Why is this?" I answer by saying that those doing the estimating *do not know how to estimate.*

That is all there is to it. I can not be made to believe that any man, matter it not where he labors, whether for others or for himself, will make prices that are known to be below cost. If he knows his cost, he will not fail to add a profit.

These low prices are made by those smaller printers who find it necessary to put in from twelve to fifteen hours a day and yet are unable to make journeymen's wages. They are of the same class who are now crying for the eight-hour day, and, if granted that, would soon be crying for a seven-hour day. The cost of production is not only wholly ignored, but every job turned out at any price is that much more profit; there are no expenses but the labor, stock and ink, they argue.

The average larger printer (doing business from $10,000 per year up, perhaps) knows his cost, and to him all these arguments are to some extent unnecessary; but I would suggest, for the benefit of the smaller printers, and especially for those who are yet journeymen and others who contemplate going into business for themselves, that you open a department of estimating in your journal, to be used for such discussion as does and will come up along the line of pricemaking.

I believe you already have a department on Cost of Production, or similar line, and the addition of the above department would be still more valuable, as I have found that those printers who have not interest enough to install a system of cost accounting will not take the trouble nor give the study necessary to fathom it out of a trade journal or book. It is necessary to begin from the other end — first get the interest by bringing out new and simple methods of estimating without a cost system, and I will predict that every printer who reads and has the good of his trade and business at heart, will either adopt some established system or originate one himself. Every printer wants to be a success; none wish to be failures.

If the shortcomings of the trade at large be brought out and thoroughly discussed on this, the most vital subject of all — estimating intelligently — he already in business for himself and those desiring or expecting to be will be convinced that there is one point besides the actual, practical, inside knowledge of printing, to be thoroughly learned before success can be attained, and that is estimating.

I hope, sincerely, others will discuss this matter further.

E. B. Stuart.

THE SMALL SHOP FOREMAN.

To the Editor: Charleston, W. Va., March 26, 1905.

Among the various tests that may be applied to prove the all-round ability of a printer nothing compares with the requirements demanded of the foreman of a small shop, who is necessarily a "working foreman." Such a foreman has a hard time of it. To be true to the principles of equity and fairness, he must too often guard against the exactions of an inconsiderate proprietor in order to retain the services of workmen of ability, and on the other hand he must hold in check the truculence of that ultra union class which places the union first and craftsmanship second. A creditable showing is too often expected under very unfavorable circumstances, and the foreman must therefore keep in mind the general welfare of the business in conjunction with a multitude of minute details. Scores of little things that the rest of the employees never think of looking after are left for the foreman to keep track of, from seeing that the cans of ink are covered and the rollers left at ease upon the presses, the gasoline bottles corked, to whether the stock has run short on some line or the stock ordered for some particular job.

Then there is the carelessness amounting almost to imbecility of some of the employees to be found in every shop, the foreman having to tell them the same thing time and again until Job would hardly get honorable mention alongside him for patience. Sometimes, though, patience becomes exhausted, and then the foreman is accused of being a brute to his fellow workers.

Let those who read this and who are in positions under such foremen as are described in this article bear in mind that such a one has to pay for everything spoiled — not always in money, but in worry and the many half-hours he has to remain, after the others have gone, to rectify some error



D. C. Lovett, Jr.

another employee has made, which, if discovered by the management, would probably mean loss of wages or position to the offending employee. Let those under him try — not to "toady" to the foreman, by foolish flattery — but to do their work the best they can, and they will find the foreman not a tyrant, but their best friend, always ready to aid them in every laudable effort to better themselves, both in the character of their work and in the matter of their salary.

D. C. Lovett, Jr.,
Supt. Kanawha Rubber Stamp & Printing Company.

EMPHASIS IN A BUSINESS CARD.

To the Editor: Fort Collins, Colo., March 11, 1905.

In your March issue, on page 877, your Job Composition editor criticizes the arrangement of specimen No. 8, a card of C. H. Whitehouse, chairman Press, Publicity and Promotion Committee, Crittenden County Commercial Club, and presents the arrangement in No. 9 as better than that in No. 8, because "the card is designed to say: 'I am C. H. Whitehouse, and I am (secondarily) chairman of a committee of the Crittenden County Commercial Club.'" I differ most emphatically as to the emphasis to be placed on the name of the individual. He is merely an employee of the Crittenden County Commercial Club, and on the card his name ought to be subordinated to that of his employer. That club has missed its calling if it is advertising its committeemen instead of itself, for the club is supposed to be a permanent affair, and the chairmen of its committees will be changed from year to year. To my mind a better arrangement than either of the others would be to place the line "Crittenden County Commercial Club," as shown in No. 8, above the name "C. H.

Whitehouse," dropping the three lines low enough on the card to give proper balance, and setting the lines "Chairman Press Committee" and "With Louisville-Marion Mining Company" in type just enough heavier so that it could be deciphered without the use of a magnifying glass.

The arrangement of No. 9 is as absurd as it would be for a firm like Marshall Field & Co. to send out a traveling man and give him a card whereon appeared the name

JOHN SMITH
REPRESENTING
MARSHALL FIELD & CO.
DRY GOODS CHICAGO, ILL.

HOWARD RUSSELL.

A proof of Mr. Russell's letter submitted to Mr. Sherman brings the following:

MR. SHERMAN'S REPLY.

Mr. Russell takes exception to the criticism and resetting offered in the C. H. Whitehouse card, on page 877 in the March issue. I claim it to be an error to assume that the name of a representative of a business house or club should be subordinated, when the order of the copy is as follows, and as represented in the case above cited: "C. H. Whitehouse, chairman press, publicity and promotion committee, Crittenden County Commercial Club." Notwithstanding the argument that Mr. Whitehouse is merely an employee of this club, the card, *as put*, is an instrument of personal introduction, created for the exclusive use of the person presenting it. On the other hand, however, if this card were constructed to read "Crittenden County Commercial Club, C. H. Whitehouse, chairman, etc.," then would its order be reversed, and the emphasis would be subject to a similar change. I contend thus, not from the mere theoretical standpoint of a critic alone, but with an intimate knowledge of what is correct form, gained during a practical experience as a job-printer who has set hundreds of similar cards in many of the high-grade printing-offices in America. Mr. Russell has appended an exhibit purporting to illustrate my views of the correct way to handle the composition in a card of this kind. Frankly, I consider the exhibit a burlesque, and far away from a semblance of the treatment offered in Fig. 9, under "Job Composition," in the March issue. I can not understand why Mr. Russell elected to set "John Smith" so abnormally large, or why he chose to display prominently the insignificant catch-line "representing"; or why the words "Marshall Field & Co." were subordinated into complete insignificance. Surely the suggestion was not derived from the reset example, Fig. 9, above referred to.

Be it understood that in offering these reset examples from month to month I do not depend entirely upon my own knowledge or opinion. If I am confronted with a doubt upon any one subject, I usually call to my assistance the voluminous library of authorities at my disposal. At this moment I have before me several thousand cards of this nature, and I am completely substantiated in my argument by the works of such eminent authorities as C. R. Beran, with the Smith-Brooks Company, Denver, Colorado; Edward W. Stutes, Spokane, Washington; the Barta Press, Boston; the Griffith-Stillings Press, Boston; and by innumerable personal cards presented by the representatives of the American Type Founders Company, the Inland Type Foundry, the Keystone Type Foundry, Barnhart Brothers & Spindler, etc. To substantiate my contention, I need but refer to pages 134, 136 and 155 of the American Type Founders Company specimen-book, or to page 120b in the specimen-book of the Inland Type Foundry.

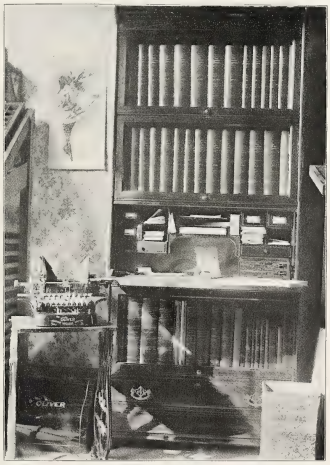
In view of the fact that Mr. Russell has chosen to supply what *he considers* my idea of a card for a representative of

WALDO P. WARREN.
ADVERTISING MANAGER
MARSHALL FIELD & CO. CHICAGO.

Marshall Field & Co., Chicago, kindly allow me to submit *my* conception of the correct form by way of an actual reproduction of a card used by a representative of this house.

Owing to the fact that all of the examples appearing under the head of "Job Composition" are reduced in zinc, much of their original effectiveness is often lost. This is true of the card under discussion, which appears about ten points too high in the ruled enclosure. Of course, this was necessitated by a large shoulder on the bottom of the zinc.

GEORGE SHERMAN.



LIBRARY OF D. G. PUTERBAUGH, EUREKA, ILLINOIS, IN "DEMOCRAT-JOURNAL" OFFICE.

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

THE World's Fair of St. Louis continues as one of the most interesting topics at the gatherings of our technical societies, especially since Mr. W. Degener, who was in charge of the collective exhibit of the German publishers at the fair, is on a lecturing tour all over Germany and, assisted by a rather good collection of lantern projections, gives full details of the remarkable state of American printing. Another lecturer in Hamburg, Mr. E. Brandt, who had visited the fair as a delegate of the Hamburg state, drew special attention to the perfection of American half-tone work, which he attributes more to the superior skill of the American pressmen and their methods of making ready than to the superiority of American engraving methods.

Business is very brisk and satisfactory; from different German cities it is reported that there are no unemployed printers at all. Thus, recently a firm at Oldenburg was unable to get a pressman when one of their staff happened to fall sick. Work being in a rush, they were at a loss what to do when one of their former employees, who is just now serving his two years' turn in the army, happened to drop in and, being told of the emergency, volunteered to take the sick colleague's place until another pressman could be hired. Of course, the colonel of the regiment had to give his permission, which he readily granted when informed of the state of things. The soldier thereupon pulled off his uniform and went to work as wonted for two days, when a new pressman arrived to stay. This extremely harmless incident, however, was not allowed to pass away unnoticed. Some evil-advised person slipped a paragraph into a socialist paper, saying that the firm in question was unwilling to pay the scale, and all advertisements in the trades press being of no avail, had to resort to military help, etc., and it was even hinted that the matter would be laid before the Reichstag, then in session. Other papers of the same denomination hastened to reprint the extraordinary news, but the resulting excitement quickly abated when the actual facts were published, and now the propagators of the slanderous paragraph will be prosecuted for libel.

Journeymen lithographers, who heretofore were organized in two different unions, the *Lithographen-Verband* and the *Senefelder-Bund*, are going to consolidate, and a joint delegate meeting of the two unions will convene in Berlin on April 21 for the purpose of final agreements. Indeed, combinations and consolidations, reorganizations and agitations are prevailing in all quarters. The master printers are busy organizing district societies and the proofreaders and pressmen are busy forming unions of their own with a view of enforcing more satisfactory stipulations in the new printers' "tariff" which will have to be settled in 1906.

Neither is this combining movement limited to Germany proper; in Austria both employers and journeymen have already elected their delegates for the discussion of a new printers' scale which must be agreed upon before the end of this year, and the preliminary drafts of the mutual demands and concessions have already been submitted to both parties, confidentially at present, but the Berlin *Buchdrucker-Woche* has been enabled to publish the main postulates: The minimum wages to be raised 3 kronen (63 cents) a week, piece rates 4 heller (1 cent) a thousand alphabet more than now, proofreaders to receive a raise of twenty-five per cent. The scale of apprentices is to receive another limitation, on the average no more than one apprentice being permissible for each four journeymen. Piece work at linecasting machines, which heretofore was prohibited, shall be permitted under certain conditions, etc. It remains to be seen what portion of these demands will be accepted by the Austrian master printers, who claim that they are laboring under the competition of German printers; however, since the new Austro-German commercial treaty provides a decided protection to our Austrian brethren, that objection will not hold good much longer.

The fact is, that the Amalgamated Austrian Printers' Unions, aggregating 11,343 members, had no less than twelve per cent unemployed members during the last quarter of 1904, thus being obliged to pay 186,209 kronen in that period, against 155,868 kronen in the corresponding period of 1903. Consequently their financial position does not compare with that of the German Printers' Union, whose odd forty thousand members enjoy the possession of nearly $1,000,000 in their coffers.

At this connection I might also mention — although that oriental country is almost as distant from Germany as is the United States — that the Servian printers have agreed upon a new scale of wages, which accords 24 dinars ($4.80) to regular journeymen printers, 26 dinars to jobbing hands and 30 dinars to night workers, of course this enormous sum being equivalent to a full week's work of fifty-four hours. Living seems to be very cheap in the East!

Undoubtedly one of the largest, if not the largest, institutions for the relief of sick printers and assistants is the Berlin Printers' Sick Fund, which is maintained by weekly dues ranging from 6 cents to 18 cents, of which one-third is to be borne by the employer, two-thirds by the employee. The members are divided into five classes, according to the wages earned, and the relief rate paid in case of sickness is arranged proportionally. Owing to good management, the institution is very prosperous and has not only been able recently to resolve the erection of a stately building, but there is also marked improvement of the by-laws. Relief is granted after only thirteen weekly dues have been paid (against twenty-six formerly), and female members during the last six weeks of pregnancy are allowed sick relief, thus being freed from work during that period. Another new regulation grants half-cash relief (besides hospital treatment at the fund's expense) to sick members who have a family dependent upon their earnings.

Out of about eight thousand printeries in Germany no less than 4,942 have signed the scale up to March 1, which means that the fair-wage clause in fact rules over Germany; for the balance of three thousand is mostly made up of small concerns who hardly ever employ a journeyman and therefore do not count at all in this respect.

The noted firm, Oscar Brandstetter, at Leipzig, which has been repeatedly mentioned in THE INLAND PRINTER for its enterprise and pluck, on March 1 completed the first quarter of a century of its existence under the present proprietor. Mr. Brandstetter believes in good comradeship between employer and workmen, and fitly demonstrated this by depositing 50,000 marks in favor of a relief fund for all his employees; he also surprised all his five hundred employees on the memorial day by an envelope containing 25 marks, not forgetting the humblest devil, who happened to get a job with him just a couple of days before.

A new linecasting machine has just been invented here and is now being examined by the German patent office. It claims, as usual, to supersede everything in the line ever invented. From what I have been able to learn, it appears to be a very practicable invention, the most striking feature of which is simplicity of construction and ease of manipulation. However, if the advice given to a correspondent on page 865 of the March INLAND PRINTER is correct, then the new machine will not be marketable in the United States for some years to come.

I RECEIVE THE INLAND PRINTER and am well pleased with it. Do not see how an up-to-date man can be without it.— *A. Max Wilson, Blountstown, Florida.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

AMONG the new things introduced on this side to alleviate the troubles of the printer is a liquid concoction to which has been given the name of "Paraloid." When highly finished or coated papers are worked on perfecting or rotary presses there is always trouble with the offset that occurs on account of the ink from the newly printed sheet transferring itself to the cylinder covering, and again, on its return, smearing or smudging the printed paper. Many devices have been introduced to obviate the evil, such as smearing the cylinder coverings with glycerin or some such substance, or the introduction of offset webs that entail the winding and unwinding of a considerable amount of paper and are attended by loss of time and material. "Paraloid" is to change all this, and should be welcomed by the printer, and that it does what is claimed for it is evidenced by the fact that many of the leading London printers have already adopted it, among them being Messrs. Cassell & Co. and Bradbury, Agnew & Co., the latter firm using it on the machines that print the illustrated pages of *Punch*, where the method of applying the liquid is demonstrated. The new fluid is simple in application. A set of rollers is attached to the machine, the innermost of which is in contact with the cylinder sheet, to which it imparts a slight wipe at each revolution, taking its supply from the outer roller to which the fluid is from time to time applied by means of a rag. On large machines four rollers may be used, two to wipe and two to take up the liquid when applied by the attendant. The slight wipe that is given is not sufficient to mark or soil the finest papers, and yet is perfectly effective in preventing the slightest trace of offset on the finished work. "Paraloid" is manufactured by Messrs. Duncan & Co., of Edinburgh, Scotland, and no doubt if American printers desire to test its efficiency that firm will be prepared to assist them.

The death has occurred of Mr. William Henry Dawson, who was the head of a celebrated firm of British printers' engineers. Mr. Dawson's firm had its works at Otley, in Yorkshire, a quiet little town situated on the picturesque banks of the river Wharfe, from which stream the flat-bed machines known all over the world take their name of "Wharfedales." Otley is the principal seat of the printing-machine industry in Britain, and over half a dozen large establishments there give employment to quite an army of workpeople. It was the firm of Dawson & Payne that constructed the first "Wharfedale" machine in 1859, the Dawson of that day being the late W. H. Dawson's grandfather, and from that partnership all the other printing-machine-making firms in Otley have sprung. The deceased gentleman was widely known in the printing trade, to the members of which, in all his business transactions, he was ever genial and courteous.



POLLARD OAKS IN EPPING FOREST, ENGLAND.

The introduction of American yellow press methods are not viewed with favor by the intelligent portion of the public over here, and a case that came before the courts the other day exemplifies the methods sometimes adopted to gull the public. The action was brought by a journalist against the proprietors of the London *Daily Express*, and was to recover $100 as damages for converting an article of his, called "An Anglo-American Cause Célèbre," to their use. The plaintiff's case was that he obtained exclusive information about a claim to large estates in America, and that he sent an article on the subject to the *Daily Mail*, the *Daily Chronicle* and the *Weekly Despatch*, all of which declined it. Shortly afterward he found that material parts of his article had been used by the defendants in the *Express* and that, while most of the language was different, there were two points so similar that his own article must have been "milked." The defendants headed the article "From Our Philadelphia Correspondent," and that was now admitted to be untrue. The defendants gave evidence that the article was written in London, but they had stated that it came from their Philadelphia correspondent

because the people who gave them the original information did not wish to have the source disclosed. Judgment was given for the defendants and with costs, but it was a bit of a show up for the methods adopted by the *Express*.

Your postal regulations for the transmission of newspapers in America are much more favorable to the publisher than those in force in Britain. There is nothing here to correspond to your second-class matter, and the subject has been a grievance for many years, while deputation after deputation has wrestled with successive Postmaster-Generals for an alteration in the rates charged. The London Chamber of Commerce has taken up the matter, and at their last conference the following resolution was discussed: "That, in the opinion of this association, it is of importance to the trade of the country that the commercial news contained in the daily press should be as widely spread as possible. That inasmuch as foreign newspapers of light weight are charged in the country of origin less than a halfpenny for transmission from that country and for delivery in any part of the United Kingdom, and that as, therefore, the portion is less than a farthing for the services rendered by the postoffice in the United Kingdom, a farthing postage should be adopted in this country for similar newspapers originating in and delivered within the United Kingdom. That a copy of this resolution be sent to the members of the House of Commons, and that the council be asked to arrange for a deputation of members of the association and others interested, to bring the matter before the Postmaster-General.

The newspapers at the time of writing these notes are much exercised over a windfall that has come to a printer, Mr. John Kertley-Lightfoot, compositor, who has come into a legacy of $280,000. He was recently engaged by Messrs. W. Kirk & Sons, printers, Hull, and the fortune to which he is now heir was left by his grandfather, Mr. John Kertley-Lightfoot, who for fifty years lived in France. The fortunate compositor has returned to Hull after a visit to Paris. Mr. Kertley went to Hull during the late printers' strike in that town, and had a pretty rough time of it there with the strikers. He is a Scotsman, having been born near Berwick, and is the son of a newspaper proprietor who died a few years ago.

Lead poisoning seems to be on the increase in printing-offices and other establishments where the workers have to handle that metal to any extent, and, although deaths are comparatively rare, yet every effort is being put forth to prevent the bad results that often follow the working with lead. The factory inspectors enforce their regulations rigorously, and now four prizes, one of $375, one of $250 and two of $187 each, are offered for the best treatise on the prevention of lead poisoning where raw and manufactured lead is consumed or handled on a large scale, as in typefoundries and printing-offices. We trust this will lead to research as to means of prevention, although there is no doubt that cleanliness of the worker is the best safeguard.



A CORNER OF HAMPTON COURT PALACE, NEAR LONDON, ENGLAND.

What a lot of work the customer gets out of the printer for nothing — proofs, corrections, dummies, all sorts of things — and yet the printer bears it all and seldom kicks. Here and there, however, there are printers who rebel, and one of these sued a customer in the London courts for $30 for printing sets of proofs of some advertising leaflets. It seems that the defendants had seven sets of proofs prepared, and the plaintiffs contended that they ought to pay for them. Judgment was entered for the defendants, the judge holding that the plaintiffs had not made out their case. A judgment of this sort is pretty hard on the printer, and shows a deal of ignorance on the part of the judge. The best way in cases where more proofs than usual are asked for is to notify customers that, while

proofs of work are always submitted free of cost, yet when a number of separate proofs are asked for, it is imperative that a suitable charge should be made.

At the quarterly meeting of the London Society of Compositors the question of excessive overtime in the trade was raised by a delegate, who considered that further steps should be taken to reduce it, as it worked injuriously all around. Another delegate called attention to the apprentice question, making special reference to the way many of the boys were taught the business; he advocated the society taking some drastic steps to remedy the evil. It was suggested that a special committee should be appointed to deal with the matter. The secretary said the importance of the question was fully realized by the committee, and they had at various times moved in the direction indicated by the previous speaker. A delegate referred to a practice which prevailed in a large printing-office of offering a money bonus to some of the members, for the purpose, he maintained, of encouraging them to "pull out." In reply, the secretary said it was a practice the committee had condemned, and it was the duty of the members to set their faces against it. A member said this bonus system was growing with regard to machine composition, and it was high time a resolute stand was made against it, for it prevailed to a greater extent than the committee was aware.

Mr. Walter Haddon, the proprietor of the Caxton Type Foundry, recently offered a series of valuable prizes for the best displayed advertisements of which the wording was supplied by him. The prizes offered were of a money value of $2,400, and a great number of compositors entered the contest. A condition of the competition was that all the types and borders used should be of British manufacture. The



MR. E. TAYLOR THOMLINSON,
Joint Secretary of the Federation of Master Printers and Allied Trades of the United Kingdom.

specimens to which the various prizes were awarded were shown in London the other day, and over a hundred and twenty guests were entertained at luncheon by Mr. Haddon, who is a gentleman that understands fully the advantages of advertising his wares, even if it costs a lot of money.

Written for THE INLAND PRINTER.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXIX.—JOHN S. HOWARD.

WHILE the typefounding business has drawn its membership from widely separated localities, for obvious reasons it has flourished in the older localities, where various industrial trades find a center. New England has developed a guild of typefounders, Pennsylvania another; while the center of the trade is now in or near New York. Like many other centers of influence, typefounding has been somewhat migratory, and the time was when Philadelphia claimed the distinction of leading in the industry. Certain it is, however, that New England has produced a long list of men who have gained distinction in one or other of the branches of the business.



JOHN S. HOWARD.

John S. Howard was born in Taunton, Massachusetts, in 1818. Here he spent his childhood and received such education as the public schools of the period afforded. Here, too, he in due time went into a printing-office and learned the printing business, and later became a master printer and publisher. For a time he was associated with Christopher Hack, who became quite noted in the region as a fearless editorial writer.

Leaving Taunton, Mr. Howard drifted to Boston, where he resumed his trade of printer, and for several years was employed in the composing-room of Samuel N. Dickinson, who was then conducting a printing-office for the making of plates for printers and publishers, and had previously added typefounding to his establishment. Later the printing-office was taken over by John L. Moody, at the death of Mr. Dickinson, which occurred in 1848; the typefoundry was taken by Phelps & Dalton, but for years continued the name of "The Dickinson Type Foundry." On the death of Mr. Phelps, which occurred a few years later, the stock of the company became divided further, Mr. Howard taking a third, Michael Dalton a third and Converse and Phemister (two of the best workmen of the concern) taking the other third between them.

Although Mr. Howard had learned some branches of the trade of typefounding, and had previously been noted as a printer, he devoted most of his time to the general conduct of the business and the management of the sales. Here he had ample scope and opportunity, and his time was completely occupied — in fact he was so devoted to business that his health broke down before his family and friends were aware of it, and he died in 1864, at the age of forty-five, in the prime of life. His death made a further reorganization of the ownership of the Dickinson Type Foundry necessary, this time Mr. Converse and Mr. Walker dividing the third interest owned by Mr. Howard between them.

Mr. Howard's son, John W., had entered the typefoundry several years before the death of his father, to learn all branches of the trade. He had previously spent some time learning the printing trade, but for several years had devoted himself to the typefoundry, intending to take the place of his father when the time came. The reorganizing of the business made it necessary to engage in some other occupation, so he went into the printing business with Charles L. Valentine, but at the end of the year sold his interest to his partner and went into the employ of George W. Moody, on Tremont street. Here he remained for some time, and finally entered the office of Arthur W. Locke, job-printer, and from there he

went to the office of the *Shoe and Leather Advertiser*. With this business he was identified until 1874, when he went to San Francisco, and at once entered into the employ of A. L. Bancroft & Co., then the largest printing and publishing house on the Pacific Coast. Here he remained for ten years, when he was induced to engage in the printing business, but this proved disastrous, and in 1900 he entered the employ of the typefoundry of Palmer & Rey, which later sold out to the American Type Founders Company, where he has ever since been, in a business with which he is familiar and at home.

Written for THE INLAND PRINTER.

GET WISE TO THIS.

BY EDWARD N. TEALL.

THE philosophical compositor was dead to the world, buried in a galley of booknotes he was setting; and when the "devil," passing by, playfully pricked his posterior portion with a piercing, pointed pin — well, even a philosopher is human (in certain parts of his anatomy, at least), and the Phil. Comp's emotions boiled over into a big "D," and he shouted in fullface: "Get out o' that! Don't get so bloomin' funny!"

The other compos., who were not philosophical, smiled — sympathizingly; and from "that bad eminence," the compositor's stool, the P. C. addressed his confrères:

"Did you ever, my friends, stop to think what a useful little word that word 'get' is? Why, I'll back it any time against any word of twice its weight — and not *get* the worst of it, either.

"The kid *gets* up in the morning, *gets* his breakfast, and finally *gets* started for school. If he *gets* his lessons, he's all right; but if he *gets* rattled and flunks, he *gets* a licking — or ought to.

"We're all trying to *get* rich; and when we *get* a chance to *get* away with the goods, we take it. Now and then we *get* left, but if we're lucky we *get* there.

"You *get* on a car to go to the store, where you hope to *get* a bargain; in *getting* off, you may *get* a fall. This may be better luck than it looks like, for if you reached the store, you'd probably *get* stuck.

"You *get* a fever, and your friends — perhaps — *get* worried over you, and call to see how you're *getting* on. Then when you *get* well you feel so good you *get* full — and then you *get* it in the neck when you *get* home.

"Of course, with so many different 'gets' — a bigger *get* than any racehorse has to his credit — the poor word is often abused. Therefore, my friends, remember all this little word has done for you, and don't say you 'have got' anything. Be considerate as were the translators of the Good Book, who said: 'The foxes have holes' — not 'have got' them.

"There are dozens of similar uses of this handy little word — so many that you'd *get* tired listening before I could *get* through spieling them off. But take this bit of advice: With all your *getting*, *get* understanding; and when you are tempted to *get* mad, whisper softly: '*Get* thee behind me, Satan.'"

And the composing-room began to *get* busy again.

THE PROPER REMEDY.

Old Gentleman — I want to get copies of your paper for a week back.

Editor — Hadn't you better try a porous plaster? — *Philadelphia Bulletin.*

BOTH booklets — examples of business cards and specimens of envelope corner-cards — can be had for 50 cents. The Inland Printer Company.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

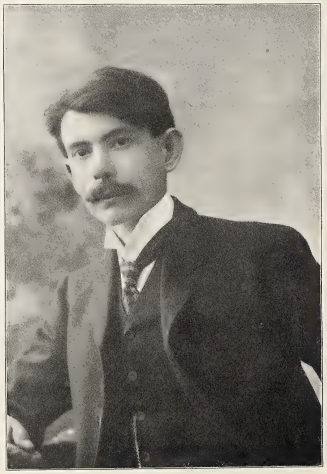
THERE are few members of the American Press Humorists whose work is more widely clipped than that from the pen of Lowell Otus Reese, who has been connected for the past three or four years with the San Francisco *Bulletin*. The exquisite bits of verse and clever sketches that he has written for the *Bulletin* and other publications bear excellent testimony to the discernment of Robert J. Burdette, to whose suggestion and kindly encouragement may be credited Mr. Reese's selection of a journalistic career.

Mr. Reese sends the following terse sketch of his life:

MY OBITUARY.

(Prematurely Exploded.)

First broke out at Linden, Indiana, in 1866. Doctor said, however, that I was not likely to prove epidemic — and I



LOWELL OTUS REESE.

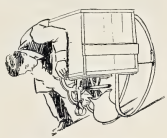
wasn't. Neither was I contagious — at least nobody has caught me yet and therefore I see no reason why I should be quarantined in my bachelor's apartments.

Height, five ten and a half. Width, a little over three inches. Thickness, not worth mentioning. Weight, a little under the floating point on a still day.

Taught school two years when a mere youth. Quit it before my young life was irretrievably embittered. Took a complete course in farming at the rear end of a walking plow and graduated with honors. Took a post-graduate course and then decided my lot was such a pleasant one I could not bear to keep some fellow mortal out of it. So I went away and let fellow mortal have it. I hope he is happy.

Became a free lance in music. Imparted the secrets of do mi sol to the youths and maidens o' nights. Days I played

required to lock the lever of the inclinator to the carboy; a pull on the handle then tilts the carboy and allows its contents to be poured out, when the carboy, by an ingenious curvature of the rockers, resumes its original position. Owing to the facility with which the inclinator may be clamped on or taken off, only one is required, which suffices for any number of carboys. The device works with a cam action, and clamps like a skate. It clutches the carboy firmly, and permits of easy and safe handling, whether the carboy be full or contain only a gill. The inclinator is strongly built, being made of iron throughout, and as all the cast parts are malleable there is nothing to break or get out of order, and it should last a lifetime."



EMPTYING A CARBOY WITH A FLAHERTY INCLINATOR.

ROUTING-MACHINE HISTORY.—E. B. Haines, Paterson, New Jersey, kindly offers some earlier history of the routing machine to supplement the paragraph in the February number in which was stated Mr. Vernon Royle's connection with the radial arm router dated since 1860. Mr. Haines will find in THE INLAND PRINTER for September, 1894, pages 546 and 547, a very full and carefully written article giving all the historical data that is obtainable with reference to the early router. The article was written by Mr. Heber Wells, who states that his father, Darius Wells, constructed a router in 1828. So that Mr. Wells' article of 1894, together with the paragraph in the February number, gives a sufficiently complete history of the routing machine to date.

A CHEAP ROUTING MACHINE.—"Editor," Salem, New Jersey, writes: "We have read your book, 'Manual of Photoengraving,' and have been able to make fairly good cuts by drawing on the zinc and etching out. We feel the need of a cheap routing machine, but have been unable to secure one at a reasonable price. Is there any way to fit up a hand or breast drill for this purpose? If so, will you advise us the kind of tool to use?" *Answer.*—To route zinc successfully, the cutter should revolve at a speed of say fifteen thousand turns a minute. If you can fit up a hand or breast drill to develop that speed, you have the problem solved. You have then only to substitute a router cutter for the drill. The makers of routers have spent a generation to evolve the machines to perform this work and it will be cheaper for you to buy from them or advertise for a secondhand machine.

A COARSE COLLOTYPE GRAIN FOR TRANSFER TO ZINC.—According to the *Process Photogram,* the lithographic firm, Otto W. Hoffmann, of Leipzig, has patented a process for obtaining an open collotype grain so that the image can be transferred to zinc or copper plates, or lithographic stones. The grain is produced by the addition of formalin, and the following is recommended as the light-sensitive mixture:

Cologne glue	70 grams
Gelatin	50 grams
Water	1,000 c. cs.
Bichromate of potash	20 grams
Chrome alum (five per cent solution)	1 c. c.
Formalin	5 drops
Ammonia	5 drops

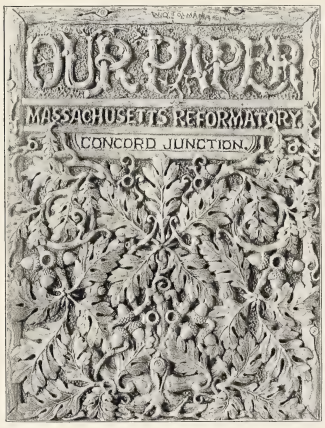
The plate is coated with this and dried at 50° F., and then exposed under a reversed negative and the grain is given by the formalin. When the plate is developed it is inked up and transfers pulled from it which can be transferred to zinc or copper and etched in relief.

TO REMOVE THE CONTRACTING POWER FROM GELATIN.—August L. Beaupain, Springfield, Ohio, writes: "Am desirous of coating a wet plate with gelatin for transparency colorwork, but am experiencing great difficulty with gelatin, upon drying, scaling off and carrying with it parts of the collodion film. Can you suggest a remedy through your department of Process Engraving in THE INLAND PRINTER?" *Answer.*—Gelatin, on drying, will contract so as to lift the collodion from the plate. Gelatin will lift off the surface of glass if allowed to dry on it. In fact, that is the way that plate glass is roughened for windows where light is admitted and sight is prevented. This powerful contracting power of gelatin can be removed by boiling it for a time. For your purpose, stir in the white of one egg into ten ounces of the gelatin solution; then boil the latter for thirty minutes. Filter out the coagulated albumen through fine muslin or flannel and you will have a clarified gelatin that will not contract on drying.

BLACK SPECKS IN COLLODION.—A. P. E., Atchison, Kansas, sends a most interesting problem for solution as follows: "Am enclosing several films which vividly illustrate a very persistent trouble of six months' duration. By applying the process of exhaustion the cause sinister proves to be centered in the collodion proper. Film No. 1, which presents such a magnificent array of comets, was made from a fresh, plain (unsalted) collodion, by flowing a plate and immersing in the bath the usual length of time, exposing one minute to an incandescent light and developing in the dark. The primary tails point upward from the direction of the dip of the bath. The secondary tails follow direction of drain during exposure. Film No. 2, showing dots reduced to a minimum, was made from same collodion after standing (and showing a sediment) twenty-four hours. Film No. 3 is made from a plain collodion ten days old, salted and ripened sixteen hours; this same collodion in three or four days will be free from dots. In salting this collodion a small quantity of alcohol was of course employed to dissolve the salts, and it would seem that the addition of this brings the dots back in evidence. With four different makes of alcohol the results are the same, and three kinds of the best ethers were tried, while Anthony's "red label" or Mallinkrodt's cotton give like results. An old bath, a renovated bath, or an entirely new bath make no difference, It would scarcely seem to be the bath, however, since all the evidence points to some ingredient in the collodion." *Answer.*—In film No. 1 the spots, by actual count, number about four hundred and eighty to the square inch. In No. 2 they average fourteen dots to the square inch, while in No. 3 the specks are fewest. Now, the difficulty may be a mechanical one. Floating dust in the darkroom is the most frequent cause of these specks, or "comets," as they are termed. The quick closing of the darkroom door will fan the impalpably powdered developer into the air, from which it is readily attracted to the collodionized plate and then to the sensitized plate, both before and after development. Dust in the plate-holder follows the drawing of the slide. Besides, there is sure to be much floating dust in the camera box if the latter is not kept clean. As the exhibits forwarded were not made on the same day, it is impossible to determine if the dust conditions were the same. There is much adulterated nitrate of silver being sold which might give comets, or water other than pure distilled water. The collodion and bath should be filtered perfectly; the latter used in a cometless pouring bottle. If the difficulty is not eliminated by noting these suggestions, then the writer would like to know it at once.

"LA PHOTOGRAVURE POUR TOUS, MANUEL PRACTIQUE, PAR G. DRAUX."—This is the title of a French "Practical Manual of Photoengraving" that has been sent to this department for a notice. It is painful to find from this book how far behind the rest of the world the French are in photoengraving, particularly when we remember that it was in France that photography, photoengraving and three-color photography originated. Within the last twenty years nothing new in these lines seems to have come from Frenchmen. For instance, take the simple albumen, ink and dragon's-blood method of zinc

etching; it seems to be used everywhere except in France. The zinc-etching method described in this French manual gives an albumen solution that requires an exposure to sunlight of two to four minutes. Then the operator is told to mix with a spatula on a slab the following: Lithographic transfer ink, a piece the size of a cherry; lithographic printing-ink, a piece the size of a cherry; weak varnish, the size of a small cherry; essence of lavender, eight to ten drops. After the exposed zinc plate is covered with this ink it is developed and dried between two sheets of paper and dusted with an impalpable powder composed of five different kinds of resin, laboriously ground in a mortar and sifted. Then the etcher's trouble only begins, for he must etch the plate slightly, dry, gum it, as lithographers do, roll it up with another specially prepared ink, heat the plate so that the ink



MODELED COVER-DESIGN BY W. Q. TOLMAN, CONCORD JUNCTION, MASSACHUSETTS.

will melt and flow down the edges of the line, only so far; again etch, dry, gum, ink and repeat these tiresome processes until after several hours a single plate is badly etched. Such etching methods were abandoned in this country twenty years ago. There is one live process man in France, Monsieur H. Calmels, but he has not been able as yet to awaken his brother Frenchmen to up-to-date methods.

"THE PRINCIPLES OF DESIGN."

Most interesting and valuable, not only to the decorative designer, but also to the dealer in upholstery goods, who must by virtue of his position be a critic of the commercial and artistic value of patterns, is Mr. Batchelder's "Principles of Design." There are many books treating on the historic development of design and of patterns, but the volume before us is the first to adequately define the underlying principles of line and area composition, and to present a series of exercises leading from the simple to the complex.—*The Upholsterer, New York City.*

A SERIOUS MATTER AMID LEVITY.

"It is past a joke," said George H. Ellis, president of the Typothetæ of America, speaking of the proposal of the Typographical Union to reduce the compositor's working day to eight hours. Mr. Ellis was addressing 180 members and guests of the New York City Typothetæ at the annual Franklin banquet in the Hotel St. Regis last week.

"I can't make a joke, even in an after-dinner speech," said Mr. Ellis, "because, when it comes to a trade affair, the situation is too serious for me to jest. It is well known we can not afford any such decrease in our working day. If we have to come to it, we shall have to ask our customers to pay for that shortening."

Simeon Ford, the well-known after-dinner speaker, had for his subject, "Benjamin Franklin." Among other witty things, Mr. Ford said: "Several Dutchmen discovered the art of printing from type about the year 1000, chief among them being one Gutenberg. History records that when he struck off his first proof the populace with wild enthusiasm cried, 'They're off at Guttenburg!'—a saying still extant."

Mr. Ford told about Franklin's apprenticeship to the "nice, clean" soap business; the youth's flight from Boston and his entry into Philadelphia with the clothes on his back and a roll under his arm. He said in these days a man who had a roll carried it in his pocket.

"But Franklin was always an original cuss, so he carried his under his arm. As he walked up Philadelphia's leading thoroughfare, not having the price of carfare, it so fell out that a beautiful young woman emerged from Wanamaker's, where a bargain sale was in progress, caught sight of him, noticed that he had his roll with him and, therefore, fell in love with him at first sight, bore down on him and bore him away, and the consequence, ere long, was that he was her'n and she was his'n. It reads like a romance, the entry of the fine, clean ex-soapboiler into Philadelphia and his catching on before he had gone a block."—*The Unionist, New York.*

THE TRAMP PRINTER.

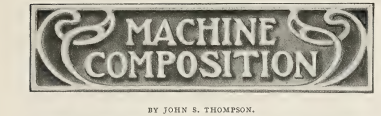
A. C. Sweat, editor of the Nashville (Ga.) *Herald,* tells the following humorous story:

Bowman was the first "tramp printer" I ever saw. He "blew into" the *Georgian* office one frosty morning in December, swung one leg over a stool, and asked for "a paper and some tobacco." He said he would have "showed up" earlier but for a mile and a half walk back over the route he had come.

"D'ye know, I had a t'rillin' experience comin' into yer town?" he said. "Last night, 's I's walkin' along the railroad track, I come to trestle. The moon 'd just dropped out o' sight, and gee, but it was lonesome!—when over a hill a freight train appeared, lumberin' along at a good rate o' speed. I knew I couldn't get back, and I didn't know how much longer the darned ol' trestle was. Scared? I should say so. I squeezed down between the trestle-ties and actually held on till the train passed over me. As Laura Jean Libby says in all her love stories, 'my veins stood out like whipcords.' I knew if I fell I was a goner—that I'd be killed instantly.

"Well, to cut short the harrowing details, I managed to pull myself up after the train passed and make my way into town. This morning I hoofed it back to the scene of my narrow escape—and what you reckon? I found by actual measurement that, as I hung under the trestle, my toes only lacked two inches of touchin' the ground!"

THE booklet of envelope corner-cards published by The Inland Printer Company has been well received. A companion booklet of business cards and tickets is now ready. Both will be sent to any address for 50 cents.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $2, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

DO NOT FORGET —

That if keyrod does not move when the key is touched, the fault lies in the keyboard.

That perhaps the rubber roller is smooth or greasy and fails to turn the cam.

That the roller must then be washed in soapy water and carefully dried.

Or it can be roughened with sandpaper.

Or the cam pivot is dry and needs a drop of clock oil.

That the cams must be taken out of the frame to do this.

That when grooves wear in the rubber roller a new roller is in order.

That too much oil on the roller bearings will soften the ends of the rubber rolls and make them useless.

IN a thirty-minute test of the Style B ("Baby") Linotype, the new machine introduced in Canada by the Canadian-American Linotype Company, at Toronto, Canada, an operator set 147 lines, or 7,056 ens, of minion, fourteen ems. pica, wide. This demonstrates that the new machine is equally as fast as the older one.

THE *Linotype Bulletin*, in new and enlarged form, containing many useful hints for operators of the Linotype, is being sent gratis to those who send their name and address to the Mergenthaler Linotype Company, Tribune building, New York city.

FAST WORK ON PICA.— D. R. Wickersham, a graduate of the Machine Composition Department of The Inland Printer Technical School, now with the Miller Linotype Company, of Los Angeles, California, in charge of a No. 3 Linotype, made what he believes to be a record run of eight hours on pica recently. He started at 8 A.M. and with a half-hour off for lunch finished at 4:30 P.M. In that time he set sixteen and one-half galleys of twenty-one-em pica, or 2,101 lines, equaling 44,121 ems.

REPAIRING KEYBOARD RUBBER ROLLS.— A. W. P., an Indiana operator-machinist, writes: "Kindly advise me the most convenient and best way to repair cam rollers. The back roller on my machine, where the 'e' cam strikes, has quite a deep groove worn in it, and in a short time will need repair." *Answer.*— Procure a new rubber roll and slip the old one off the shaft. Sprinkle a little graphite inside of new roll before slipping it in place. Keep the old roll for patches, when these become necessary.

MATRICES DROP "BY THEMSELVES."— T. B., a San Francisco operator, writes: "I have the following trouble on one of my machines. The lower-case 't' keeps dropping by itself, without touching the key, not regularly. Matrices, cams, cam-frame pin and trigger are in good condition. This is the first time that I have had any trouble of this kind. Any suggestion will be greatly appreciated." *Answer.*— If it is meant that the matrices continue to drop after the key is released by the operator, the keyboard keybar, the upright steel bar which connects the keylever and the trigger, is causing the trouble. When the keybar becomes rusty or dirty it will not return instantly, and will cause matrices to continue dropping.

BENT EARS OF THIN MATRICES.— A Southern operator-machinist writes: "I have lately had trouble with bending of the lower ears of thin matrices, especially the lower-case 'j' and 'l,' so that they clog in the mouth of the magazine. These matrices do not become bent in the jaws of the elevator, but while passing from the distributor box into the magazine. The adjustments in the distributor box seem to be all right, and I am unable to remedy the difficulty." *Answer.*— Bending of ears of thin matrices is almost invariably due to failure of the distributor-box lift to raise the matrices high enough to clear the inclined rails of the distributor box. If a readjustment of the lift does not remedy matters, examine the seat of the lift, which may be rounded off or worn enough to permit the matrix to slip off as it is being lifted. The cushion spring between the two parts of the lift may also be too weak, and in that case should be stretched. Anything which interferes with the up-stroke of the lift would cause the trouble.

WHY MATRICES DO NOT DROP.— A Western machinist-operator says: "Now, as to why matrices refuse to drop promptly, about which so many questions are asked in this department, I want to add my mite. In an experience of some years I have found that nine-tenths of the trouble lies in the region around the verges — a verge is badly worn, and as it goes up the spring catches on it, binds, and the matrix bucks and the operator uses bad language. The verge spring may be too long and act as a brake at all times, causing slow letters and profanity; the verge spring may have been strengthened by bending up, so that it is stronger than the keyrod spring, and as a consequence the verge pawls are 'on center,' so to speak, and the matrix is strictly 'on the fence'; the verge

pawls may have been bent to such an extent that they bind on the sides of the holes in the channel plate, this binding being generally confined to thin letters, and a strong man and a pair of pliers fastened on to a bent matrix are able to put a beautiful curve in a pair of pawls, especially when the man extracts the offending letter without touching the corresponding key. These are some reasons why matrices may fail to respond promptly, and the remedies are so obvious that they are not worth taking up space with. To summarize: See that your verges, pawls and springs are in as good condition as possible; that your keyboard cams are turning, and they'll come."

WHAT IS THE LIMIT OF SPEED?—Mr. J. E. Jennings, a member of New York Typographical Union, No. 6, in reviewing, in the *Typographical Journal* for February, 1905, Mr. Theodore L. DeVinne's latest work, "Modern Book Composition," says of the chapter on "Machine Composition.":

The tenth chapter will be found of much interest by the Linotype operator. It is on machine composition and was written by Philip T. Dodge, president of the Mergenthaler Linotype Company, and is followed by an article on correct keyboard fingering by John S. Thompson, of the Machine Composition Branch of the Inland Printer Technical School, and author of a treatise of great value on the mechanism of the Linotype. Mr. Thompson remarks that the average speed of operators is increasing, and to the question what is responsible for the increase in the operator's output in recent years he offers the explanation that the "swifts" have discovered some truths about operating the keyboard not usually known. Mr. Thompson considers it possible to set fifteen thousand ems an hour on the Linotype, and that no operator should be content until he reaches the limit of his machine's capacity. He further points out that accuracy should be esteemed above mere speed. "Sped will come with practice; accuracy only with painstaking endeavor." His diagrams should prove of value to the beginner. His belief that it is possible to set fifteen thousand an hour will set the Linotype world by the ears, and I think that he was, to say the least, injudicious in delivering himself of this opinion, particularly in a standard work.

Brother Jennings, and readers of his review, may feel assured that the statement that the Linotype is capable of producing fifteen thousand ems an hour was made with due deliberation and full knowledge of the facts, and his belief that the statement will "set the Linotype world by the ears" appears to be unfounded when it is made known that the article in question was first published in THE INLAND PRINTER in August, 1903, and has been since reprinted in pamphlet form and is to-day in the hands of hundreds of Linotype operators. The statement has never been called into question, as it is based on records made by different Linotype operators and is susceptible of demonstration by any one possessing but little knowledge and the rudiments of mathematics. However, as the evidence of those competent to bear witness will most completely answer the charge of delivering injudicious opinions, the following communications, from three of the foremost "swifts" in the United States are offered:

CHICAGO, March 1, 1905.

DEAR FRIEND THOMPSON,—In reply to your letter would say that I read Brother Jennings' comment on your statement that fifteen thousand an hour could be produced on a Linotype machine, and must admit that at first glance it appears a trifle high. My best work in two trials was 12,015 ems, nonpareil, mention of which was made in THE INLAND PRINTER of October, 1900. I have at times run as high as thirteen thousand for the day, but this would be on agate, and included whatever fat went off the hook. My two trials on nonpareil were hardly fair tests, however, as both were made after I had worked eight hours on the paper, and was hardly fresh. Judging from my own work at that time (five years ago), with the awkward way in which I operate the keyboard, covering unnecessary space, I don't see why an operator who has been taught to manipulate the keyboard properly should not be able to set fifteen thousand, providing the machine can be geared up high enough to cast it. Some machines in this city are speeded up to about eighty revolutions a minute, which will produce about fifteen thousand, agate, and I am satisfied there are a number of operators in the city who can keep them hanging all the time, and a few who could keep them stuffed most of the time at a still higher speed. I am told Stubbs, in one of his trials, set more than fourteen thousand. If the machine can be run fast enough to cast fifteen thousand ems nonpareil per hour, which would require about one hundred and two revolutions a minute, it would not surprise me to see operators keep it going at its full capacity.

Yours truly, GUS BILGER, *Daily Journal*.

CHICAGO, March 2, 1905.

FRIEND JOHN,—Your letter received. I also have read Mr. Jennings' comment on your statement. So far as I know, there are no records showing fifteen thousand ems an hour, although Mr. Bodiker, head machinist on the *Chronicle*, says he thinks I made a record of between fifteen and sixteen thousand agate for one hour, but that trial was made



E. A. FURSTNOW.



W. H. WORKMAN.



J. R. CAULEY.



F. L. F. AVERY.

RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

several years ago, and as there is no evidence to corroborate his statement, I think it inadvisable to use it in substantiation of your assertion.

However, my opinion is that fifteen thousand ems an hour is possible on the Linotype, but the conditions would have to be perfect and of the operator's own making. You have set the capacity of the operator at the limit, I think. The capacity of the machine you are more competent to judge.

Mr. Jennings' article seems not to have been thoroughly digested by Linotypists, or I have no doubt they would have been "set by the ears" ere this. Sincerely yours, DON SWINEHART, *The Chronicle*.

BALTIMORE, March 6, 1905.

DEAR MR. THOMPSON,—Referring to your letter of February 27, asking my opinion of your remark, made in De Vinne's book on "Modern Book Composition," that it is possible to set fifteen thousand ems an hour on the Linotype, will say that your statement is absolutely correct. It is even possible to set more than fifteen thousand ems an hour. In a word, the speed possibilities of the Linotype are beyond the reach of any operator. The casting mechanism can be geared up to such a high speed as to make it impossible for an operator to keep up with the pace. I have experimented along these lines and know whereof I speak.

Is there an operator who can set fifteen thousand ems an hour? That is a question difficult to determine, and would depend entirely upon the size of type, width of measure and condition of the machine. So far as my own performances are concerned, about which you ask, I have done better than fourteen thousand ems an hour. In an exhibition in the Baltimore *Sun* composing-room in 1899, previous to the Philadelphia contest, on a machine casting ten lines a minute, and prepared especially for the occasion, I set 28,147 ems nonpareil, 13½ picas measurement, uncorrected matter, in exactly two hours, or 1,042 lines and the few ems that remained in the assembler at the call of time. That was an average of 521 lines an hour for the two hours. I know of no other operator who has set as many as 500 lines in one hour. At ten lines a minute, the machine, kept constantly going, would have produced six hundred lines, or 16,200 ems, an hour. Therefore it was possible to have set more than fifteen thousand ems an hour. In the

Philadelphia contest, using the same type and measure, but with a reduction of speed to 103 revolutions a minute, or approximately 9¼ lines, I set 2,471 lines, or 66,717 ems, of corrected matter (making my own corrections) in 5 hours 33 minutes, or an average of 12,021 ems, or more than 445 lines, an hour, leading my opponent by more than 11,000 ems and causing him to give up before the time limit of seven hours had expired.

As will be seen from the above, it is utterly impossible to get the limit of the machine. No matter whether the casting mechanism be running at five or ten lines a minute, obstacles over which the operator may have no control will arise, causing him to lose the pace set by the casting mechanism, and thus the capacity of the machine. In my own case, whenever I wanted to set, say, nine, ten, eleven or twelve thousand ems an hour, the casting speed would always be increased so that it would allow a margin for loss of a thousand or two on the full capacity.

Few operators, especially novices, can realize the obstacles encountered by the expert who can successfully handle the Linotype at the very high speeds. When it is pointed out that the machine in its normal condition casts about six lines a minute (which is a sufficient speed for the average operator), it can be readily understood that serious impediments must arise for the time being by gearing it up to, say, nine or ten lines a minute. My own experience proves to me that at these very high speeds it takes an expert machinist weeks, and sometimes months, to put the machine in perfect condition to suit the phenomenally swift operator to the minutest detail; and even after that is accomplished the machine requires the most careful attention and care. However, such speed is not conducive to the stability of the Linotype, and should never be used except on rare occasions, for there are very few operators (probably not half a dozen) who are equal to the task at the very high speeds.

Summing up, it is my opinion that the utmost capacity of the Linotype surpasses the skill of any operator, and thus it will ever remain.

Yours very truly, W. H. Struss, Baltimore *Sun*.

Assembler and Spacebands.—A Wisconsin operator-machinist writes: "(1) Occasionally, when sending in a line fairly full but not too tight, when the machine starts and the elevator descends the last matrix is jerked out of position and gets jammed on the vise jaw. The pawls are all right and have been changed to see if it would rectify the mischief. What could cause this? (2) We have trouble with matrices jumping right out of the assembler and on to the floor. The chute spring seems all right, and the assembler pawls also, but the rails where the matrices strike when falling are worn. Would this cause the trouble? (3) The thing which I have had most trouble with is the pieing of the spacebands in the channel when the shifter is bringing them back. Sometimes they pi in the first part of channel, in the middle and at others at the point where the box connects with the channel. Considering this is a new machine, this should not happen, and I have tried altering the shifter pawl to all positions without doing much good. The only thing I can think of is that the rails are uneven, but the ears seem to the eye to hang on all right. Can you suggest a sure test for this or anything else that might be wrong?" *Answer.*—(1) If the machine starts into action before the line is fully inside the pawls of the first elevator the last matrix will be jammed in the vise. Adjust the plate on the starting pawl to prevent this. (2) Worn rails should be replaced with new ones, though the points of the chute spring, if bent too much above the horizontal, will allow matrices to rebound. (3) Adjust the shifter finger by the eccentric screw or by the split bearing to cause the second elevator transfer lever to retreat 5 17-32 of an inch beyond the edge of the intermediate spaceband channel. Then adjust the spaceband shifter lever by the turnbuckle so as to bring the shifter pawl back far enough to be locked easily. See that the buffer screw on the transfer lever does not project so far as to prevent the pawl dropping over the heads of the spacebands when they are gathered together to be transferred. The spacebands are pied because the shifter pawl fails to take them properly.

RECENT PATENTS ON TYPESETTING MACHINERY.

Elevator Mechanism.—B. F. Bellows, Cleveland, Ohio, assignor to J. W. Simpson, New York city. Filed July 11, 1904. Issued March 7, 1905. No. 784,133.

Die Case.—J. S. Bancroft, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed August 4, 1904. Issued March 7, 1905. No. 784,245.

Slug-trimming Attachment.—P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 1, 1904. Issued March 7, 1905. No. 784,253.

Assembler Mechanism.—L. L. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 1, 1904. Issued March 7, 1905. No. 784,267.

Slug-trimming Attachment.—David Petri-Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York city. Filed September 1, 1904. Issued March 7, 1905. No. 784,275.

Line-delivery Carriage.—G. E. Wallin, Pocatello, Idaho, assignor to Mergenthaler Linotype Company, New York city. Filed September 28, 1904. Issued March 7, 1905. No. 784,287.

Monotype Mold.—F. H. Pierpont, Horley, England, assignor to Lanston Monotype Machine Company, of Philadelphia, Pennsylvania. Filed May 5, 1904. Issued March 21, 1905. No. 785,374.

Monotype Die Case.—F. H. Pierpont, Horley, England, assignor to Lanston Monotype Machine Company, of Philadelphia, Pennsylvania. Filed September 15, 1904. Issued March 21, 1905. No. 785,375.

Line-casting Machine.—F. C. L. D'Aix, New York, New York. Filed June 4, 1904. Renewed February 28, 1905. Issued March 21, 1905. No. 785,477.

Matrix for Line-casting Machine.—F. C. L. D'Aix, New York, New York. Filed June 15, 1904. Renewed February 28, 1905. Issued March 21, 1905. No. 785,478.

Typesetting Machine.—E. A. Adcock, Reading, England, assignor to Pulsometer Engineering Company, Ltd., of Reading, England. Filed May 31, 1904. Issued March 21, 1905. No. 785,648.

Typedistributing Machine.—E. A. Adcock, Reading, England, assignor to Pulsometer Engineering Company, Ltd., of Reading, England. Filed May 31, 1904. Issued March 21, 1905. No. 785,649.

Squirt-preventer for Typecasting Machines.—William Nicholas, Thompsonville, Connecticut, assignor to the United States Graphotype Company, New York city. Filed January 29, 1904. Issued March 28, 1905. No. 785,823.

Double-magazine Linotype.—Carl Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York city. Filed January 7, 1905. Issued March 28, 1905. No. 786,140.

Linotype Matrix.—P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 31, 1904. Issued March 28, 1905. No. 786,199.

A SONG IN A LINO. KEY.

Patter, patter, Linotype,
Whipping up the daily tripe —
Socialism, cable lies —
Cursing at the lower i's.

Back and forwards, to and fro;
What I'm setting I don't know.
Up and down, and back again —
E t a and o i n.

Bumping out with nut and thin,
Sticking lots of commas in.
On lifts I'm always clean and quick,
But — Gee-whiz! — Got a "stick."

On markets twenty thou's my speed;
Fly's-leg copy I can read —
Mining, too, and other dirt ——
!!!!!????!!!!!¶§§‡‡‡††* — a squirt!

— C. P. S.

(We have suppressed the remaining forty-seven verses, which are unfit for publication.)

—*Australasian Typographical Journal.*



CHARLES E. KOCHER,
Emporia, Kan.



MISS FANNIE MC BRATNEY,
Fort Dodge, Iowa.



R. H. STRAUB,
Fargo, N. D.



B. F. EVANS,
Parker, S. D.



T. J. BROWN,
Grand Junction, Colo.



P. M. MINER,
Chicago, Ill.



W. H. WINTERS,
Monmouth, Ill.



M. D. HALL,
Cleburne, Tex.



J. H. TITUS,
Chicago, Ill.



E. J. HEDGE,
Chicago, Ill.



GEORGE THOMSEN,
Clinton, Iowa.



H. B. GREENE,
Crookston, Minn.



J. J. GUENTERT,
Appleton, Wis.



R. V. O'CONNOR,
Leavenworth, Kan.



L. M. CANODE,
Aurora, Ill.



L. GIANQUE,
Coshocton, Ohio.



OWEN SHOEMAKER,
Red Deer, Canada.



JOHN GUEST,
New London, Conn.



G. F. PAETZ,
Peoria, Ill.

A FEW EXPERT LINOTYPE MACHINIST-OPERATORS, GRADUATED FROM THE INLAND PRINTER TECHNICAL SCHOOL, NOW HOLDING LUCRATIVE SITUATIONS IN CITIES NAMED.

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

ANOTHER DRY PROCESS.— A German trade journal describes a dry flong which differs somewhat from the one previously described in this column. It is claimed for the new flong that it is superior to others in the respect that it possesses elasticity, pliability and firmness to a greater extent and therefore permits a deeper impression, smoother surface and will stand a greater number of casts. The pliability is obtained by the use of glycerin, white of egg and alcohol. A glue made from plants with the addition of whites of eggs is used to secure the different layers of paper together. To increase the strength and durability of the flong, soft gauze is soaked in gelatin and then interleaved with the sheets of paper of which the flong is composed. To prevent the flong from becoming hard, a small quantity of calcium chlorid is sprinkled over the paste-covered sheets. The calcium chlorid absorbs the moisture in the air and so keeps the flong damp and elastic.

STEREOTYPE MATRIX-BEATING MACHINE.— F. T. W. writes: "We have an inquiry from an Australian client for a machine to take the place of the ordinary hand stereotype beating brush. We believe there is such a machine made, either in America or England, which works automatically in such a way that the stereotype form is successfully beaten by a brush driven by power. We should be glad if you could furnish us with particulars and prices, or if you could kindly refer the matter to the manufacturer of such a machine." *Answer.*— So far as we know, there is no such machine in the market. The writer once constructed such a machine as an auxiliary to a matrix-rolling machine under the theory that the impression in the matrix could be deepened thereby. A patent was obtained for the combination machine, but after a few weeks' trial it was abandoned and consigned to the junk pile. A somewhat similar machine was invented and constructed about the same time by a New York concern. This also was abandoned after several weeks' trial. It does not seem practicable to beat a matrix by power, for the reason that no two forms require the same treatment. For instance, an open form requires less beating than a solid form, and a form which is partially open and partially solid must be treated accordingly. The only method of molding by power which is at all satisfactory is the rolling machine method which has been almost universally adopted by the larger newspapers in the country.

NEGATIVE STEREOTYPES.— Some fine specimens of negative stereotypes have recently been produced by Mr. A. Kerefting, Ruhrart-am-Main, Germany. In his description of the process he calls attention to the fact that not every sort of type or ornament is suitable for the purpose. Type with narrow faces should be avoided, as they do not give a fine negative effect. In the manufacture of negative stereotypes the following materials are required: (1) ink; (2) cardboard, (3) negative powder; (4) denaturated spirit. (1) Ink. Pure job ink should be used, such as is to be found in every printing-office. (2) Cardboard. The carboard must be of a kind which, when moistened on one side with spirit, immediately sucks it up and shows through on the other side. The cardboard is the soul of the matrix and in ninety-nine cases out of a hundred is to be blamed for failure to obtain satisfactory plates. Postal cardboard is best for this purpose, but a sample should always be tested with the spirit before purchasing. Further, the cardboard must be perfectly smooth, for every rough spot will show in the casting of the plate. It would be advisable to try different kinds of cardboard until the one best suited for the purpose is found. (3) Negative Powder. The negative powder consists of finely sifted dextrine, one per cent naphthalene and two per cent supermanganese potassium. Any one can make the powder for his own use. The powder must be protected from moisture. (4) Spirit. Use the common denaturated kind. It is recommended that one per cent spirit varnish be added to it. For making a negative plate, an impression must first be taken on the cardboard of the type form selected for the purpose. Fat and large type and block ornaments require considerable ink; on smaller and leaner type a less quantity will suffice. The fresh impression is then powdered with the negative powder and the superfluous powder removed by knocking on the back of the cardboard. It is well also to blow vigorously on the card to remove any powder which may be left. Now pour some of the spirit on a plate and place the card on it, back down. The spirit at once saturates the cardboard and colors all the powdered parts black. The wet matrix is then hardened by pressing the back of the card on a hot plate. The powdered parts will then swell up and become plastic and hard. When the powder takes the shining gray color of enamel the right degree of hardening has been reached and the matrix is ready for casting. Too much heating will destroy the adhesive power of the powder. In casting, care must be observed not to use the metal too hot, which would result in melting the powder and spoiling the matrix.

GROWING TYPE.— R. S., Chicago, writes: "Three months ago we put on a new dress of type for a special line of work which we control. At the same time we installed a small stereotyping outfit which we use for duplicating our type pages and thus save on presswork. Lately we have experienced considerable trouble in getting satisfactory plates, and, on investigation, find that our type is uneven in height, some letters being high and others low, which gives a speckled appearance to our sheets. A complaint addressed to our type-founders brings the reply that the fault lies with our stereotyper and is due to his carelessness in handling the forms. This is denied by the stereotyper, who says he never overheats the forms. We would like to locate the blame where it belongs and wish to inquire if our trouble is unique, or is it a common thing to have type ruined by stereotyping? Is there any way to prevent this injury to type in stereotyping?" *Answer.*— This question has been answered several times in THE INLAND PRINTER, but as it is an important matter and one

which concerns all who are obliged to stereotype their type, we cheerfully reiterate our opinion as to the cause of growing type and the remedy. The cause is found in the fact that metal expands with heat. The type is usually locked in a heavy steel chase, which prevents expansion in a lateral direction, and when heat is applied to dry the matrix the expansion takes a vertical direction. The remedy lies in providing room in the chase for natural expansion. When this is done the type will expand equally in all directions and in cooling will contract again to its original dimensions. A simple method of accomplishing this result is to surround the type with strips of soft wood, or at least to place a strip of wood between the side-sticks and the chase and between the foot-stick and the type. The wood takes the squeeze of the expansion and relieves the type from excessive pressure. Forms which are to be stereotyped should never be locked tightly. It is a good plan to loosen the screws after the form is on the steam table. The writer has seen a heavy, cast-iron, type-high chase, 2½ inches wide, broken — torn apart — by the tremendous power of expanding type. It is not strange, therefore, that type should be injured when subjected to such a strain, with no provision to take care of the expansion. It should be remembered that expansion is greater at a high than at a low temperature. Unless absolutely necessary to dry the matrix as rapidly as possible, as is the case with some newspaper pages, excessive heat should not be applied. A little care in this direction will add to the life of the type. Thirty or forty pounds of steam pressure on the table will not be nearly so likely to cause injury as eighty or one hundred pounds.







JAPANESE CELEBRATING THE FALL OF PORT ARTHUR.
Courtesy M. Mendelson, Yokohama, Japan.

Electrotyping in Series.— R. L. S. writes: "I am foreman in an electrotype establishment in this town. I have a dynamo which is running at about three volts. I have only one tub and I can turn out good shells in 1½ hours. A man who represents a machinery house in Chicago tells me that if I would buy another tub and connect the two in series I could get very much better results. I wish to ask if there would be any decided advantage in connecting two tubs, and, if so, what would I gain?" *Answer.*— There is no object in connecting two tanks in series unless you use twice the E. M. F. you would on one tank. The primary advantage in connecting tanks in series is found in the general principle of electric distribution — that a given amount of power or energy is conveyed more cheaply at a high pressure than at a low pressure. Next, it is easier to build a machine of a given capacity for high pressure and low current than for low pressure and high current. The current capacity of a dynamo is determined by the cross section of the armature conductors. A 4-pole armature wound with ½-inch copper rods has a capacity of 1,500 amperes. It will get too hot on a higher current. Suppose you are working quiet solutions: One volt is enough E. M. F. per tank and 20 amperes per square foot of cathode, we will say, is the current required. If this 1,500-ampere armature is revolved in such a field and at such a speed as to develop or generate 1 volt, it is evident that tanks in parallel only can be used — or 1 big tank. The surface that can be covered at a maximum rate is 1,500÷20=75 square feet. If, however, this same armature be revolved in such a field and at such a speed as to generate 2 volts, its current will in no wise be affected, and you can use the current twice over, consuming 1 volt in its first passage through the solution and the remaining 1 volt in its second passage, and so on. If a 1,500-ampere armature be revolved in a field which will produce 10 volts, a corresponding number of tanks can be operated, each depositing for a maximum on 75 square feet of surface. A water power may perhaps give a simple analogy. Suppose 1,000 cubic feet per minute is flowing in a given stream. It is evident that with a 20-foot fall or head, twice the work can be accomplished that can be with a 10-foot head. From the fact that the E. M. F. of an armature is dependent on three things, namely, turns on armature, strength of field, and velocity, it follows that an armature built for 1,500 amperes and 1 volt can not be used for 1,500 amperes and 5 volts without making an enormously large field and running it at a prohibitory speed. Therefore, a change in E. M. F. above twenty-five per cent on small, slow-speed machines demands a rearrangement of parts and different windings. There is no object in taking a dynamo of 3 volts or less and putting it on 2 tanks either in series or in parallel, for if the solution be agitated, the entire 3 volts may be used in 1 tank.

Those who have received the Inland Printer booklet of envelope corner-cards are well pleased with it. It contains numerous examples, covering every phase of corner-card typography, from the neat and plain styles of the professions to a "broadside." The cover is die-cut. Postpaid, 25 cents.



Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

LETTER-SPACING.

The present vogue of letter-spacing gives compositors opportunities to minimize the disparity of space caused by the varied formation of the letters of the alphabet. This has been referred to before, but seemingly with little effect, as one constantly meets with examples like the following:

MARKET

in which equal space has been put between all the letters, irrespective of their shape. Were the line solid the same fault would be apparent, but letter-spacing provides the way out of the difficulty. How much better, how much easier read is this:

MARKET

Like the preceding, the following is merely one of the "little things." But the appearance of the whole is dependent on attention to details, so it is worth drawing attention to. We repeatedly meet with paragraphs in "squared" style — often in large type — which have a T at the commencement of the first line. As generally set the effect is thus:

THE FIFTH
MASK BALL
OF THE YEAR

The compositor has ranged the body of the letters, overlooking the face, an omission which has bad results, as seen above. Reset, the improvement is at once apparent:

THE FIFTH
MASK BALL
OF THE YEAR

We have seen evidences of neglect in underscoring, many compositors considering that "where metal is there should the rule be also." The effect is particularly bad, and one can not help wondering at its continued repetition:

"JUST FOR FUN"

And, in a lesser degree, in the following:

WINNOW

The fault is so glaring that it is unnecessary to reproduce the correct method. The reader, no doubt, is a little incredulous as to the frequency of the error. Let him watch sharply for the next few weeks, and he can not fail to be convinced.

JOHN H. CLAYTON.

THE "RUSH" JOB — HOW TO COPE WITH IT.

One of the perplexities of the job printing-office is the "rush" job. It is a part of the modern industrial system. How to cope with it is a problem that confronts nearly every job-printer at some time. The bigger the job, the greater the perplexity, the more especially if the office be not well regulated and provided with a wealth of material.

The question of material looms up as a prime factor in the doing of the "rush" job. The printer would do well to emulate the example of the builder if he would fill his contracts on time without undue worry to himself or inconvenience to his employees. The builder aims to have on the ground as much as possible of the material required for his building before commencing to build. Without this he can not proceed far. Delays in waiting for material when once the job is started would prove both vexatious and costly.

And so it is with the printer. A "rush" job can not be "rushed" without the necessary material. This should have the first consideration. The best job compositors labor on the builder's principle. They gather together on their frames leads, slugs, etc., as much of the required material as may be at hand. Beyond this, in large offices at least, they are usually helpless. If additional material should be required, as is often the case, the job distributers must be depended upon to furnish it, and if the job be a large one, the distributers, as a rule, can not supply the demand for material. Some proprietors are loath to put high-salaried men on distribution, and to buy new material until absolutely compelled to would be almost a sacrilege.

It does not require many job compositors at work, for instance, on a thirty-two-page catalogue, to evaporate material, and the "rush" must cease when the visible supply is used. Then comes the hardest and most time-consuming labor which the jobber is called upon to perform — the search for material. He has been informed that the job must be finished at a stated time and, being a conscientious workman, he wants to do all in his power to progress the work.

One proprietor greatly facilitated matters on a "rush" job by working his force overtime and putting all on distribution for a few hours at night. He rewarded his men with double pay for overtime and it paid him to do so. After setting type all day, the work of distribution acted as a sort of restive agent to physically tired bodies and a great preventive of brain fag that is a resultant of monotony. The amount of distribution done was marvelous. It is much easier to distribute than set type by artificial light. But probably the greatest blessing that was derived from this method of working was the fact that there was a goodly supply of material with which to commence work on the morrow.

Another proprietor, in doing a forty-page price-list in a "rush," found it profitable to have the pages electrotyped as the work proceeded. The electrotypes, he said, paid for themselves in obviating the necessity for the purchase of new material. But eight pages were required to be set by this method, while sixteen pages of type would otherwise have been necessary. Then there would have been a delay in waiting for the form to be run off before distributing, in order to provide material with which to continue. The pages were "heavy," containing a mine of material. The saving of composition is apparent. As soon as four pages were set they were proofread, corrected, revised, delivered to the customer for his O. K., then to the foundry to be electrotyped. While this was being done another four pages were under way. Thus the ball was kept rolling, which is most essential in the doing of the "rush" job.

Printers will welcome the day when some system of producing material independent of the typefounders will be introduced. If they could cast their own type sorts as needed, it would remove many of the terrors of the "rush" job.

F. F. T.

A RETRACTION.

"An excited-looking man recently entered the editorial sanctum of a Western editor, exclaiming: 'That notice of my death is false, sir. I will horsewhip you within an inch of your life if you don't apologize in your next issue.' The editor inserted the following the next day: 'We regret extremely to announce that the paragraph which stated that Major Blazer was dead is without foundation.'"

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

LECTURES FOR APPRENTICES.— Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, by mail.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $2.

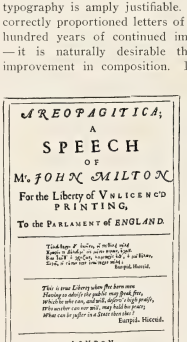
CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screens and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

THE importance of the revival of antique modes as a factor in the creation of modern fashions in typography was discussed in this department last month. A peculiar attractiveness lurks within these quaint productions of medieval designers, which lends a stamp of originality when these characteristics are correctly applied to modern composition. But these early creations were not always in strict compliance with the correct principles of art in designing, and in most instances the workmanship was crude and indifferent. It is this very quaintness that startles the reader when it is applied to modern composition. It gives a subtle distinction and a peculiarity not found in conventional forms. For, after all, the most valuable quality of modern commercial composition is the air that stamps it as being distinctively different from the common mass of printed things. But it requires a keen comprehension of the latitudes of propriety to produce correct and tasteful forms by the adaptation of the styles in vogue during the early periods. The crude taste of the amateur is responsible for many of the ludicrous examples of composition, chiefly because he prefers to embody the lawless forms and elaborately adorned letters of the old scribes in modern specimens of serious and practical printing. Such preferences are evidences of uneducated taste, which is always hankering for eccentric composition and wilful decoration. It follows, then, that a closer study of the principles of art in typography is necessary to accomplish the better things that come from a revival of ancient characteristics. It is imperative to know whether the utility or the purport of the matter at hand is suitable to be handled after the quaint styles used by the early typographers. As a matter of fact, the severely practical requirements of the great mass of printing that enters into every-day commercial uses are not susceptible of this treatment. But in the literature of the arts and classics a revival and modernizing of the quaint forms of medieval typography is amply justifiable. With the uniformly cut and correctly proportioned letters of to-day — the result of several hundred years of continued improvement in letter-founding — it is naturally desirable that there should be similar improvement in composition. It is necessary, then, that in


AREOPAGITICA;
A
SPEECH
OF
Mr. JOHN MILTON
For the Liberty of VNLICENC'D
PRINTING,
To the PARLIAMENT of ENGLAND.
LONDON,
Printed in the Yeare, 1644.

Reduced facsimile.

FIG. 1.

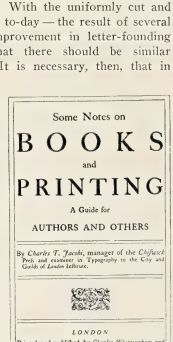

Some Notes on
BOOKS
and
PRINTING
A Guide for
AUTHORS AND OTHERS
By Charles T. Jacobi, manager of the Chiswick Press, and examiner in Typography to the City and Guilds of London Institute.
LONDON
Printed and published by Charles Whittingham and Company, at the Chiswick Press, 20 and 21, Tooks-court, Chancery-lane. MDCCCXCII.

FIG. 2.

reviving medieval designs they should be improved and modernized through the skill of advanced workmanship and the advantages of perfected materials. While many of these old specimens possessed the fundamental principles of artistic designs, the compositors lacked the materials to execute the work in a finished manner. This is evident in Fig. 1, a reduced facsimile of an English title-page of the fifteenth century. Fig. 2 is a modern adaptation from this style. One thing that too often tends to discourage revival of medieval designing is the effort to reproduce these specimens with all their crude workmanship. It must be remembered that much of the abnormal letter-spacing employed while printing was yet in its infancy was then a matter of necessity, for the range of type-faces was exceedingly limited, and what they lacked in fatness to supply a needed length to a certain line was made up in letter-spacing. But the compositor of to-day is not hampered in this manner, and he has at his disposal a multiplicity of all the harmonious faces necessary to produce symmetrical proportion and correct emphasis. If there is art in the modern revival of the quaint chap-book designs, this

quality certainly is lacking in the crude, slovenly and unworkmanlike examples of the old English originals. In his work, "The Practice of Typography," Theodore L. DeVinne says: "Their illiterate readers had little fault to find with worn type and dingy papers, with muddy presswork and the crudest forms of engraving. Shabby as they were from literary and mechanical points of view, chap-books found eager buyers for more than three centuries, even if the critics did refuse them admission to catalogues and libraries. The late Andrew Tuer, of London, considered them as valuable exhibits of the unedu-



Fig. 3.

cated taste for books, and republished a few with all their features of quaintness." The true artistic merits of these designs, then, must be found in those carefully worked-out

to the larger one. The reversal at once establishes natural contour. But it is also recognized that elimination would relieve the typework. The most obtrusive thing is the large ornament, and it is really the most prominent part of the heading. By removing this, an unnatural space is created that does not tend to improve matters. This defect is neutralized by moving the smaller panel high up into the long exterior one. We are now approaching a very good "paneled" heading, but, as a matter of comparison, it is only necessary to lay a piece of white paper to cover up all of the exterior panel and the narrow subordinate enclosures to form an opinion on the question which is the better of the two. This is the job as it now appears in Fig. 4, excepting that more



Fig. 4.

modern adaptations in which a studious attention to mechanical details and the principles of design are revealed. Page 1 of The Inland Printer type insert shows the artistic possibilities within these designs when they are arranged with due regard for harmonious contrasts and mechanical detail.

Vogue is responsible for a few things in typography that may be classed as artistic. But the peculiar characteristics of a prevailing fashion in display composition are too often indulged in to an extreme that robs the work of all artistic beauty. The revival of the squared-up, letter-spaced style of Puritan title designs has been responsible for many incongruous specimens of contorted typography within recent years. Some very beautiful designs have been created with panelwork; in many instances these are overdone. There is no better corrective lesson on this point than that found in elimination and a careful comparison of results. Fig. 3 has been splendidly worked out mechanically, and it is possessed of some features that could be applied to an excellent letterhead specimen. But it is overburdened with panels. Let us rearrange this example for the sake of balance and proportion in the first place. This is brought about by reversing the design so that it will appear that the smaller panel is appended

emphasis has been applied to the title-line, to secure correct contrast. The rearrangement of the subordinate matter has supplied a better disposition and improved the proportions of the composition.

Some job-printers become so absorbed and thoroughly interested in mechanical construction that they are unconsciously led from the real purpose of the display. "How nicely this ornament fits into that space," and "These rules are splendidly adaptable to this area of white," are thoughts that creep into the mind of the compositor who is enamored with difficult and intricate mechanical construction. This passionate interest in ingenious manipulation of materials is a tyrant that fatally antagonizes the principles of correct typography. Fig. 5 is the product of such a temptation. There is no questioning the fact that the reset example (Fig. 6) could be produced in less than one-half the time applied to Fig. 5, and its adaptability to the text has been more studiously considered. And yet another equally plain and effective resetting is shown in Fig. 7. The country printer too often charges to a lack of material his inability to produce effects similar to those in Fig. 6. It is opportune to remind him of some methods adopted by the generation of

compositors just preceding, and which may still be resorted to with good advantage. It consists of making profitable use of many old and discarded materials. Those who worked at

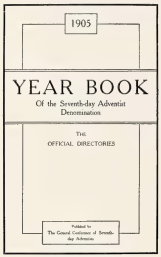


FIG. 5.

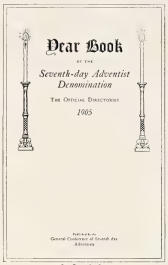


FIG. 6.

the business previous to the introduction of the modern methods of process engraving can recall the splendid results that were often accomplished with artistic bits of ornamental

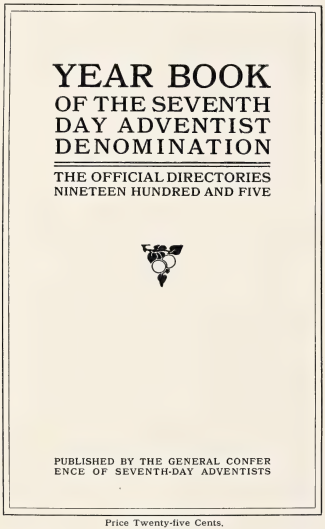


FIG. 7.

design cut from old electrotypes that had finished their career in the weekly publication. The candles so appropriately applied to Fig. 6 are ornaments of this nature, cut from an advertisement that had served its day. A faculty for doing these things belongs to that indispensable gift known as creative ability.

THE proof (Fig. 8) was submitted to the foreman by the compositor. The foreman did not approve of the arrangement, and ordered that it be reset as shown in Fig. 9, which received a final O. K. Please state who is right.

The foreman was right in having Fig. 8 reset. Fig. 9 is a decided improvement, brought about by giving more prominence to the firm name, and by removing the obtrusive underscoring. The squared-up, letter-spaced style of typography is only applicable to a few old-style faces, such as Caslon and Caslon italic, and it is not at all permissible in Engravers'

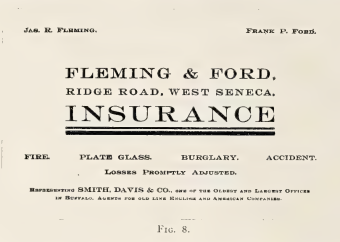


FIG. 8.

Roman. These defects have been corrected in Fig. 9, but there are other and important factors that have been neglected even in this. It would be a most difficult matter to lay down rules on "whiting" that could be adequately applied to all classes of work. One must train the senses to recognize

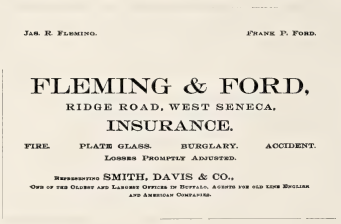


FIG. 9.

whether a job is too crowded or not, or whether it would be improved by transposing heads, clustering, etc. It is a recognized fact that ample white space enhances the effectiveness of display, and that much is due also to the proper

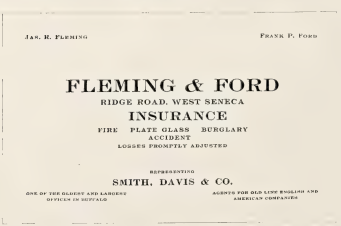


FIG. 10.

equalization of space between lines. Fig. 9 is too crowded and the display has all been set in type one or two sizes too large. The nature of the business does not demand such rigid display. The reduced size of the type used in Fig. 10 has created enough white space to permit of arranging the subject-matter of the card in a neat, coherent cluster, with ample margins, and the result is a more dignified specimen.

Do not permit your products to belie the assertions of your advertising literature. It will be fatal to your prestige



Fig. 11.

and your reputation as a printer with the ability "to do." "The certain tact in the arrangement of the types, so marked in our work, is a sign of art." This phrase and the general purport of the literature applied to the blotter (Fig. 11) has not been upheld in the typography and the presswork. The arrangement is bad and the composition lacks the quality conveyed in the assertion. A reset example (Fig. 12) that conforms more closely to the claims of the advertising matter is shown for comparison. Never omit such an important thing as the business address on a blotter.

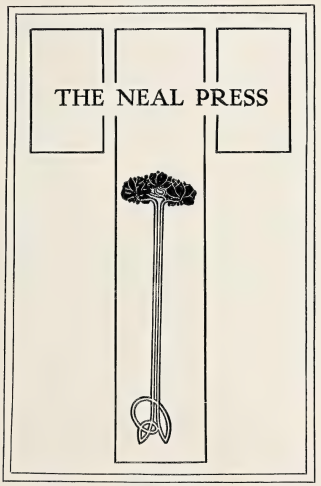


Fig. 13.

When a customer supplies an excessive amount of matter for a limited space, as illustrated in Fig. 15, it becomes necessary for the compositor to apply other methods of securing emphasis, aside from "big and little" or "whiting out." This has been done in Fig. 16 by using a strongly contrasting letter for the display lines and by arranging the subordinate matter into coherent groups of uniform proportions.

The mere construction of a number of panels does not constitute good arrangement. Unless a panel-design is carried out along the lines of some well-conceived plan, in which all of the parts are clearly related, the result will be far from effective. Fig. 13 is an entirely aimless construction, and the ornament completely overshadows the remainder of the cover.



Fig. 12.

This example has been reset in Fig. 14 to show the artistic possibilities within a pure rule design.

There are some classes of printing that demand the very plainest forms of typography. Professional stationery belongs to this class. Fig. 17 would be better adapted to use as a form for a theatrical enterprise, rather than for the serious business heading of a mining engineer. Fig. 18 shows the proper arrangement and appropriate type-faces to be employed in a chaste form of address.

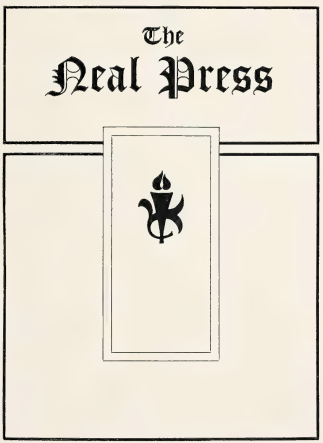


Fig. 14.

THE INLAND PRINTER TYPE INSERT.

Proportion is of two kinds — apparent and constructive. Apparent proportion is that relative quantity in design that gives pleasure to the eye. In printing it refers to the relation of shapes — whether an interior panel conforms to an exterior enclosure; whether the type arrangement is adapted to the

proportions of the page; or whether the white space and margins conform. Constructive proportion is more a matter of utility and refers to the adaptation of quantities to function or use. In a measure, utility fixes the proportions of a letter-head, and it likewise establishes other and different proportions for a title-page. But apparent proportion is more



FIG. 15.

to maintain a uniform length in all of the lines in a displayed title. The example on page 3 is a pleasing revival of the characteristics as found in some of these decorative and title designs.

Suggestions for letter-heads, statements and cards make up pages 4 and 5.

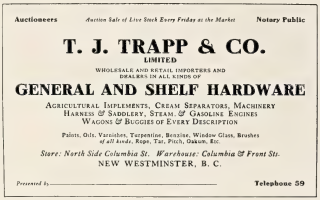


FIG. 16.

concern to the ardent typographer. It is one of the substantial factors of correct design. The title-page of this month's insert is a perfect example of measure harmony. Note the harmonious relationship existing between the shape

Distinctive calendar ideas are always welcome on account of the constant and growing demand for unique creations of this kind. In the specimen on page 6, the Flemish style of lettering and rubrication has been applied. A style-page of

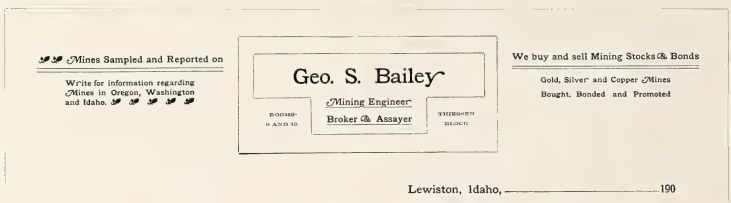


FIG. 17.

of the panel and the margins of the page. Compare the shape of the illustration and the type arrangement with the proportions of the border. Then, again, observe the position of the interior panel as related to the exterior border and com-

ornate design, on page 7, is one of a "general utility" series commenced several months ago.

Page 8 is devoted to miniature reproductions of job composition received from various quarters.

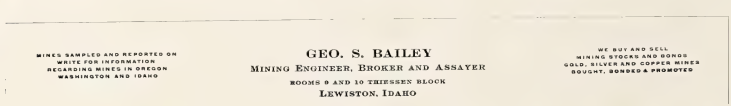


FIG. 18.

pare it with the position of the design on the page. All of these harmonize perfectly. Compositors too often construct designs at random without considering the governing principles of proportion, and the results lack coherency — the construction fails to "hang together," because there is an utter lack of unison in the factors that go to make up the design.

Two entirely different treatments of a commencement program and title are shown on pages 2 and 3. The division of words *ad libitum*, without regard for syllables, was often resorted to in the Puritan style of composition during the eighteenth century. This is but one of many means employed

A STYLISH booklet of correct forms for business cards and tickets has just been published by The Inland Printer Company. It is full of suggestions for the progressive printer and his customer. Sent for 25 cents.

A STUDIOUS APPRENTICE.

I am only a two-thirder, or apprentice, but feel that I am benefiting myself wonderfully by reading THE INLAND PRINTER. I take a great deal of pleasure in studying style, display and composition.— *Nelson E. Greer, Brooklyn, New York.*

Joyous Tidings

From Out *of the* Shop *of the* Glad some Printerman



Being a Showing *of* Goodly Reason *for* Such Greeting

The Press

A MODERN PRINT-SHOP

Chester Female Seminary

CHESTER, NEW YORK

Commencement Program



South Westmore Opera House

FRIDAY EVENING, JUNE 2, 1905

AT EIGHT O'CLOCK

PROGRAM

1 Invocation — REV. VICARS STANHOPE

2 Chorus of Revellers — *Gounod*

SELECTED CHORUS

3 Salutations

ETHEL AUGUSTA DAGGETT

4 Soprano Solo, "A Memory" — *Parks*

ELIZABETH DOWNS

5 Address

PROF. LOUIS BEVANS

6 Valedictory

ETHEL NILES QUIPP

7 Chorus, "Violet and the Bee" — *Caldicott*

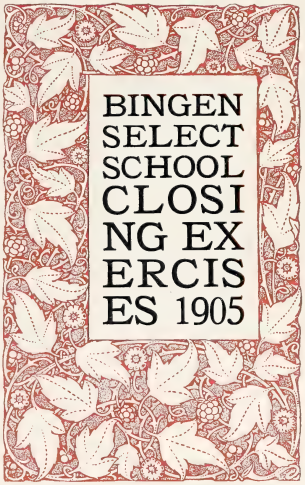
BELLAMY CLUB

Chester Female Seminary

Commencement

FRIDAY, JUNE 2, 1905

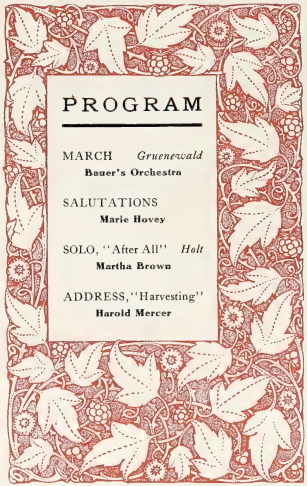
ADMIT ONE



BOOK MARK

The Stanley Press

NILES, OHIO



REFERENCES:
Inland Printer Co., Chicago
Henry O. Shepard Co., Chicago
Hill & Hill, Patent and Corporation Law
1463 Monadnock Block, Chicago
R. B. Macintosh & Co.
Mechanical and Consulting Engineers
130 Sherman St., Chicago
W. H. Schuyler, Expert Machinist
139 Laflin St., Chicago

JOHN S. THOMPSON & CO.
PATENT EXPERTS
SPECIALISTS IN INVENTIONS IN THE PRINTING AND ALLIED ARTS
130 SHERMAN STREET

Searches of Patent Records
Opinions on Novelty or Patentability
Advice Regarding Mechanical Construction
Inventions Perfected
Patent Office and Working Drawings
Models or Machines Constructed
Patents Procured
Legal Advice Rendered

CHICAGO,

The Quebec  Printing Co

CREATORS *of* ORIGINAL IDEAS *in* PRINTING *for the* PROGRESSIVE ADVERTISER
Located at FOUR HUNDRED AND THIRTY-TWO ELIZABETH STREET, *QUEBEC*

MONTHLY STATEMENT OF YOUR INDEBTEDNESS TO

ANDREW BINNER & COMPANY

Manufacturers & Importers of **Stationery** Cor. of Fairmount & Fay Avenues

Philadelphia, Pa......

M.....

.....

THE TWENTY-SEVENTH

ANNUAL PICNIC

The Jolly Ten

Sander's Maple Grove

SATURDAY, JUNE 3, 1905

The Twenty-seventh **Annual Picnic** *of the* **Jolly Ten**

SANDER'S MAPLE GROVE, **JUNE 3, 1905**

Folio..... ROCHESTER, NEW YORK..... 190.....

M.....

.....

In account with BROWN PAPER COMPANY

BOOK *and* WRITING PAPERS, CARDBOARD *and* TAGS

SOUTHWEST CORNER *of* FRANKLIN BOULEVARD *and* WASHINGTON STREET

The Century Printing Company
Printers of Printing That Pays
the Payer. Located on the Old Post
Road, Under the Great Elm Tree
in Cambridge, Massachusetts, for
Over Three-fourths of a Century

1905	**MAY**					*1905*
SUN	MON	TUE	WED	THU	FRI	SAT
If It's Printed See Us	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	We'll Make Them for You	And They'll Be Right	You'll Surely Be a Repeater

The few circulars issued heretofore by *The* Elmdale Press have merely stated its aim *and* purpose. It was difficult to speak authoritatively *of* its accomplishments *and* cite reasons why you should favor it with your patronage. *The* ideal for which it has stood met with success at the very beginning *and* we have had three years as one busy season. During this time we have executed some work *of* which we feel proud *and* in our sample books is an interesting collection *of* specimens *of* moderately good printing. ¶ *The* purpose *of* this effort is to establish a closer relationship with our friends *and* patrons rather than serve as an introduction to a future enlarged clientage. ¶ Don't hesitate on account *of* our equipment to send us more *of* your larger work—organized ability will take care *of* equipment, ably *and* amply.

The Elmdale Press

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SELECT COMPANY OF PLAYERS
ELABORATE PAINTING
ELEGANT COSTUMES
NEW PLAYS

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THE CINCINNATI POST
THE ST. LOUIS CHRONICLE
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CIRCULATION DEPARTMENT

CLEVELAND, OHIO

HIS LETTER WAS WRITTEN AT THE *SIGN OF THE DIAMOND*

WHIPSON

No. 4 West Avenue, LOCKPORT, N. Y.

FIRST SHOWING OF THE BODY TYPE SIZES OF LOWELL SERIES MADE BY THE KEYSTONE TYPE FOUNDRY, PHILADELPHIA AND NEW YORK. ℂ SIZES UP TO 84-POINT WILL BE READY SHORTLY

EXTRACT FROM A LETTER WRITTEN BY THE REVEREND HOMER WILBUR, A. M., SPEAKING ABOUT CHURCH WORK

If I know myself, and surely a man can hardly be supposed to have over-passed the limit of fourscore years without attaining to some proficiency in that most useful branch of learning, I have no smack of that weakness which would press upon the publick attention any matter pertaining to my private affairs. But since the following letter of Mr. Sawin contains not only a direct allusion to myself, but that in connection with a topic of interest to all those engaged in the publick ministrations of the sanctuary, I may be pardoned for touching briefly thereupon. Mr. Sawin was never a stated attendant upon my preaching, never, I believe, even an occasional one, since the erection of the new house in 1845. He did, indeed, for a time, supply a not unacceptable bass in the choir; but, whether on some umbrage taken against the bass-viol, then, and till his decease in 1850, under the charge of Mr. Asaph Perley, or, as was reported to us by others, on account of an imminent subscription for a new bell, thenceforth he absented himself from all outward and visible communion. Yet he seems to have preserved, as it were, in the pickle of a mind soured by prejudice, a lasting scunner, as he would call it, against our staid and decent form of worship: for I would rather in that wise interpret his fling, than suppose that any chance tares sown by my pulpit discourses should survive so long, while good seed too often fails to root itself. I trust that I have no personal feeling in the matter; though I know that, if w sound any man deep enough, our lead shall bring up the mud of hum nature at last. The Bretons believe in an evil spirit whose office it is t make the congregation drowsy; and though I have never had reason think that he was specially busy among my flock, yet I have seen enou to make me sometimes regret the hinged seats of the ancient meeting-ho whose lively clatter, not unwillingly intensified by boys beyond eye-sh of the tithing-man, served at intervals as a wholesome reveil. It is tr I have numbered among my parishioners some who are proof against t prophylactick fennel, nay, whose gift of somnolence rivalled that of C tan Rip Van Winkle, Epimenides, and who, nevertheless, complained

8-POINT

A POEM WRITTEN TO MR. HOSEA BIGLOW

It 's some consid'ble of a spell sence I hain't writ no letters,
An 'ther 's gret changes hez took place in all polit'cle metters:
Some canderdates air dead an 'gone, an some hez ben defeated,
Which 'mounts to pooty much the same: fer it's ben proved repeated
A hetch-e-hetched het hain't tix once ain't goin to rise again,
An 'it 's jest money throwed away to put the emptins in:
But thet 's wut folks wun't never larn: they dunno how to go,
Arter you want their room, no more n a bullet-headed beau;
Ther 's ollers chaps a-hangin 'roun 'thet can't see prés-time 's past,
Mis'ble as roosters in a rain, heads down an 'tails hall-mast:
It ain't disgraceful bein 'beat, when a holl nation does it,
But Chance is like an amberill,—it don't take twice to lose it.

I spose you're kin 'o' cur ous, now, to know why I hain't writ.
Wal, I've ben where a litt'ry taste don't somehow seem to git
Th' encouragement a feller 'd think, thet's used to public schools,
An 'where sech things ez paper 'n' ink air clean agin the rules:
A kind o' vicyvarsy house, built dreffle strong and stout,
So 's 'thonest people can't git in, ner t'other sort git out,
An 'with the winders so contrived, you'd prob'ly like the view
Better alookin' in than out, though it seems sing'lar, tu;
But then the landlord sets by ye, can't bear ye out o' sight,
And locks ye up ez reg lar ez an outside door at night.

6-POINT An 'you may see the taters grow in one poor feller's patch,

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10-Point .	0.46	0.44	0.43	0.41	0.40
12-Point .	0.42	0.40	0.40	0.39	0.38
14-Point .	0.40	0.40	0.40	0.39	0.38
18-Point .	0.40	0.40	0.40	0.39	0.38

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SEE FOLLOWING PAGE FOR LARGER SIZES

ON LETTER OF INQUIRY RECEIVED CONCERNING THE LITERARY REMAINS OF LATE MR. WILBUR

I think I could go nearer to being a perfect Christian if I were always a visitor, as I have sometimes been, at the house of some hospitable friend. I can show a great deal of self-denial where the best of everything is urged upon me with kindliest importunity. It is not so very hard to turn the other cheek for a kiss. And when I meditate upon the pains that are taken for our entertainment in this life, on the endless variety of the seasons, of human character and fortune, on the costliness of the hangings and furniture of our dwelling here, I sometimes feel a singular joy in looking upon myself as God's guest, and cannot but believe that we should all be wiser and happier, because more grateful, if we were always mindful of our privileges in this regard. And should we not rate more cheaply any honor that men could pay us, if we remembered that we sat every day at the table of the Great King? Yet must we not forget that we are in strictest bonds His servants also; for there is no impiety so abject as that which expects to be dead-headed through life, and which, calling itself trust in Providence, is in reality asking Providence to trust us and taking up all our goods on false pretences. It is a wise rule to take the world as we find it, not always to leave it so. It has often set me thinking when I find that I can always pick up plenty of empty nuts under my shag-bark tree. The squirrels know them by their lightness, and I have seldom seen one with the marks of their teeth in it. What a school-house is the world, if our wits would only not play truant! For I observe that men set most store by forms and symbols in proportion as they are mere shells. It is the outside they want and not the kernel. What stores of such do not many, who in material things are as shrewd as the squirrels, lay up for their spiritual winter-supply

10-POINT

FIRST SHOWING OF THE BODY TYPE SIZES OF LOWELL SERIES MADE BY THE KEYSTONE TYPE FOUNDRY, PHILADELPHIA AND NEW YORK. ¶ SIZES UP TO 84-POINT WILL BE READY SHORTLY

THE FIRST MEETING OF JAMES RUSSELL LOWELL AND MARIA WHITE AFTERWARDS HIS WIFE—THE UNION THAT WAS MADE IN HEAVEN

Lowell first saw Maria White on the first day of December, 1839. At the moment, I suppose, he did not know that it was preordained that they should be one. Mr. Norton has hunted out an early letter of his w
His sister is a very pleasant and plea
more familiar, however, with modern
is that their union was made in heav
lived one life. She was exquisitely b
as I look back on what I know of it,
other experience which did her no har
Convent in Charlestown before it was
most charming women who ever live
young women of exquisite sensitivene
sure to give, made the great Watertow

14-POINT

THE BOYHOOD HOME AND EARLY LIFE OF JAMES RUSSELL LOWELL—AT HARVARD

One cannot conceive more fortunate or charming conditions than those of the boyhood and early education of James Russell Lowell. You may study the babyhood and boyhood of a hundred poets and not find one home like this. His father, the Rev. Charles Lowell, was the minister of a large parish in Boston for more than fifty years. Before James was born, Dr. Lowell had moved his residence from Boston to Cambridge, to the home which was afterwards called Elmwood. So much of Mr. Lowell's poetry refers to this lovely place, as beautiful now as it was then, that even the far-away readers will feel a personal interest in it. The house, not much changed in the last century, was one of the houses deserted by the Tory refugees of Cambridge at the time of the Revolution. On the steps of this house Thomas Oliver, who lived there in 1774, stood and heard the demand of the freeholders of Middlesex County when they came to bid him resign George the Third's commission. He was lieutenant-governor of Massachusetts and president of the council. But by the charter of the province councilors were to be elected. Thomas Oliver became, therefore, an object of public resentment. He was waited upon by a committee of gentlemen of the county on the morning of September 2, 1774, at this place, not then called Elmwood. At their request he

12-POINT

THE HAPPINESS OF LOW
WAS SHATTERED BY T

He spent the summer of the n
went again to Europe, and ret
and, with the opening term of
heartily and energetically on t
was once gentleman named A
wish at this late moment to ex
left to Harvard College, as early as 1815, the foundation for the Smith Professorship of the Modern Languages; he was a graduate of Harvard College in the year 1764, "went into business" as our New England phrase has it, and became rich, as that word was used in those early

18-POINT

SEE PRECEDING PAGE FOR SMALLER SIZES AND PRICES



BY F. HORACE TEALL.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Pocket size. Leather, 72 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

DIVISION.—"Correspondent," Savannah, Georgia, an operator, has sent us a long letter on the subject of dividing words, from which we quote: "Our proofreader marks a number of changes in division that seem questionable. Once, on being asked for authority, he opened the dictionary and pointed to the digraph accents between the letters of the words, and insisted that those accents were placed there to denote division. One of the words is 'woman.' I have always divided wo-man, when it was necessary to divide at all, but our proofreader insists that it should be divided wom-an, because the digraph accent in the dictionary indicates that. Is it right to divide such words as only, into, rely, deny? I have repeatedly divided such words as taking, making, raking, awakening, etc., according to the latest accepted division, i. e., ta-king, ma-king, ra-king, awa-kening; but our reader follows the Webster of 1879, tak-ing, mak-ing, etc. The former division is universally used in magazine work these days. I believe. I divided typoth-etæ, but the reader marked it typo-thetæ. Do you consider it proper, or even excusable, to divide after the first two letters in a word like everywhere?"

Answer.— This is a subject of much practical importance to the men who have to reset lines to change divisions, but unimportant otherwise, except occasionally when a certain first part of a word at the end of a line might lead a reader to expect a different termination in the next line. Certainly there is value in clear indication of what is to come, but lack of such indication is the only fault short of sheer absurdity that would bother any of the public for whose use printing is done (excepting here and there a printer). In these facts may be found an excellent reason why proofreaders should not mark divisions for change merely for the sake of system. Even a division that is not strictly in keeping with any real system, when it is not misleading, is not bad enough to make the resetting of two lines advisable, for resetting is costly, with no gain. On the contrary, there is profit in the opposite practice, which removes a burden from the proofreader's mind and conserves his attention for the correction of real errors. Undoubtedly, however, in every printing-office some system should be established as a standard, and the dictionary in use in the office may be taken as authority, but with some changes in the case of the older dictionaries, still largely used, as they were made without reference to printers' divisions. In those preceding the Webster's International the dividing marks in the words were used only to note the sound or to show the elements.

Dictionary-makers are responsible for much misguidance in this and other matters. Their divisions have always been taken by printers as indicating syllables, and consequently as showing the proper points for breaking in print. The great objection to this is that exactly similar changes in sound are shown differently marked in the same work, mainly because of etymological differences, sometimes real, but not always so. Words like productive and protective afford a good exemplification of this, the first being properly treated as coming directly from the Latin productivus, and the other being (improperly, the writer thinks) considered as a compound of two English elements, protect and ive, thus being divided produc-tive and protect-ive. This might be defended if the dictionaries made the distinction consistently. But they do not; there is enough confusion in every one of them to prevent the agreement among their users which is certainly desirable in printing-offices. A man looks up one of the words and learns from that, he thinks, how such words are divided in the dictionary, and acts accordingly in other exactly similar cases, until he comes to another that the proofreader has happened to look up and found to be given the other way. This same proofreader takes the one he has seen as his guide for similar words until some one shows him that he is not marking like the dictionary. Then what do both parties learn? Why, simply that the only way the dictionary can be followed is by looking at it every time, which no one can afford to do.

The one thing to do in such circumstances is to make a choice of one way or the other for all similar words and have that understood as a rule of practice; and then — the proofreader may well bear in mind, as Mr. Charles A. Dana used to say, that "rules are made to break," and not mark changes in this respect, no matter how the compositor has divided. In the words like the two instanced the writer's choice is to make the last syllable always tive.

And now it is time to answer the questions directly. But first it must be said that the answerer never before heard of a

"digraph accent." His ignorance, however, may not entirely nullify his guessing power.

The first word mentioned in the letter is woman. Probably a majority of the people who have most practical experience divide this word wom-an, though a great many make it wo-man. It seems altogether likely that our correspondent's experience has not subjected him to the caprices of many proofreaders, or he surely must have come "up against" some who would have shocked him in this respect sooner. Why the dictionaries have made this wom-an, who can tell? But they have done it, and the lesson has been widely learned. Worse lessons than this have been learned. Why, the time-honored printers' word indention is perverted even by many printers into indentation, when the thing named is something utterly foreign to the idea of indentation; and the only reason for their doing it is that the dictionaries did not until recently contain the word indention. The right way to divide woman is wo-man; but it is better not to divide it at all, except in matter of very narrow measure.

It is not right to divide words like only, into, etc., in any but extremely narrow matter. Compositors should learn not to do it very early in their experience.

In such words as taking, making, etc., there is in reality no such thing as a latest accepted division. The only possible difference in practice is not a new one. Always some have divided one way, and some the other. "Correspondent's" belief that ta-king, etc., are universal in any kind of work has no basis other than personal impression hastily formed. The proofreader is right in following his old Webster in these cases, and there is little doubt that tak-ing, etc., are the divisions most used.

Webster gives two pronunciations of typothetæ, of which the first makes typoth-etæ preferable as the division and the second justifies only typo-thetæ. Typothe-tæ would probably pass unchanged by any proofreader, and taking the vowel into the first line is not inadvisable.

Division on two letters in a word like everywhere is decidedly bad, even to inexcusability, in any but the most urgent circumstance.

It would take a book to cover the whole ground of division into syllables, and probably the best book possible would satisfy in all details only those whose experience, and consequent preferences, were in agreement with those of the writer.



AN INTERRUPTED MAY-DAY PICNIC.
Photo by R. R. Sallows, Goderich, Ontario, Canada.

AS EXEMPLIFIED.

The man at the copy desk, who was putting the headlines on the sensational item, wrote:

THEATER HORROR!

Then, after making a careful count of the letters and spaces, he proceeded to write a second headline:

AVERTED BY PROMPT ACTION!

"Ah, yes," he chuckled, beginning to write the twelve or fifteen words that were to follow in black letter, "two heads are better than one!"—*Chicago Tribune.*

It may be that your customer has been unable to choose a suitable style for his new business card from among your regular specimens. He is sure to find just what he wants in the new booklet of cards and tickets just published by The Inland Printer Company. Send 25 cents for the booklet to-day.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months: privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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Challen's Labor-saving Records.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

The Stoneman.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

Starting a Printing-office.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

Gaining a Circulation.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

Establishing a Newspaper.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

Perfection Advertising Record.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

Practical Journalism.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

On March 16 the Idaho Falls *Times* had an ad. covering two six-column pages, said to be the first double-page ad. ever printed in Idaho.

Something new in headings appeared recently in the Chicago *Tribune*, which published on its first page the prominent line, "Tale of a Pair of P——s." At the bottom of the column was the footnote, "Trousers is a better word, but it will not fit." Surely the head writer has now an easy way of escape from his troubles.

Ad.-setting Contest No. 17.—Last month another of The Inland Printer's interesting ad.-setting contests was announced, and compositors should not miss this opportunity of testing their skill in competition with others from all parts of the country. Canada is usually largely represented in these contests, while occasionally specimens are entered from other countries, as ample time is given to receive ads. from distant lands. This contest does not close until May 15. The copy and full rules and conditions will be found in The Inland Printer for April.

Hon. Egbert E. Carr, for seventeen years publisher of the Marlborough (N. Y.) *Record*, who died in February at the age of eighty, was an editor who belonged to a class almost extinct—the school which produced such men as Horace Greeley, Samuel Bowles, Thurlow Weed and Joseph Howe—men who expressed their beliefs regardless of how their utterances affected the receipts of the business office. Mr. Carr never achieved great fortune through his chosen profession, but nevertheless accomplished much for the country which he loved.

It is quite unusual for the demise of a newspaper to be made the occasion of a banquet, but this is what happened immediately after the last issue of the Cairo (Ill.) *News*, when the editorial and mechanical forces, together with a few invited guests, met about the table and enjoyed an elaborate course dinner and much speechmaking.

Under the caption, "Handling the Newsboys," the *Circulation Manager* has a practical article in which the following foundation rules are laid down:

1. Boys must be in the room set apart for them and ready to receive papers at the hour of publication. No excuse can be accepted. Each boy is personally responsible for his attendance and, if ill, must send a substitute. Otherwise, the office will give his route to its own substitute, who will be allowed to keep it.

2. Delivery must be made promptly. Each boy's time of leaving the office will be checked, and, as the office knows the time required for him to go over his route, dismissal will follow when that time is unreasonably lengthened.

3. Papers must not be thrown into yards. That is not delivery. The carrier must find from the subscriber where he wants his paper left, and he must leave it in that place. Wilful neglect of this rule will be deemed sufficient cause for discharge.

Newspaper Criticisms.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Independence (Kan.) *Reporter*.—The first page of the *Reporter* is nicely arranged and is reproduced herewith. This shows what can be done with a daily paper in a city of twelve thousand, and will give some


Independence Daily Reporter.

Mr. Lockwood Comments On Governor Hoch's Flop

Reply From Rev. Mason Regarding His Sermon

Loaded Passenger Train Crashes Through Bridge

State Refinery Bill Will Pass the House

hints to editors in small cities who consider their news items of insufficient importance to warrant so many display heads. The panels on this page are placed a little too high, and they unnecessarily crowd the first display.

DuBois (Pa.) *Searchlight*.—Your fourth page, particularly the make-up of plate matter, needs attention. Columns are uneven at the bottom, and foot slugs show; "The Inauguration" follows the war article without the separation of a dash, and there are several other similar errors.

Huntington (W. Va.) *Herald*.—In continuing an article from one page to another, or from one column to another, care should be taken not

to put the last line of a paragraph at the top of a column, as was done in the issue of February 8.

Granville (N. D.) *Herald.*—A very neat paper, but the one-line heads are too light.

Lenoir (N. C.) *News.*—Plate columns are too full. They should be indented six points at the top, and it should be remembered in adjusting the length that they will not squeeze up in locking.

To Settle a Dispute.—Two full-page ads. (Nos. 1 and 2) are submitted for an opinion as to which is the better ad. While both of these ads. could be improved, I have no hesi-



No. 1.



No. 2.

tancy is saying that No. 2 is the better. No. 1's weak points are the use of two sizes of body in conjunction, the sameness and lack of anything distinctive in the souvenir panels at the top, and the manner of setting and the border used on the panels at the bottom. In giving greatest prominence to



No. 3.

"Birth of a New Dry Goods Store," and in the treatment of "Premises formerly occupied by Mason's Bakery," No. 1 leads, but the general effect of the ad. is amateurish. No. 2 should have given less prominence to the top lines, and to some extent displayed the name of the article in connection with the price in the panels at the bottom.

Drafted a Good Ad.—J. H. Cobdek, of Chicago, sends a pencil sketch of a good ad. (No. 3), which I have reproduced. The double panels are very effective and the relative size of display is correct. Aside from this ad., those submitted for criticism this month are not particularly striking. W. E. Sharpe, of the Johnstown (N. Y.) *Republican*, while selecting and carefully displaying the proper lines, loses the desired effect by setting the body of many of his ads. in display type. This is a mistake frequently made and also applies to a few of the ads. submitted by C. B. Robinson, of the Oil City (Pa.) *Times*. No. 4 is one of Mr. Robinson's ads., which, however, does not have this fault, but is reproduced to show how easily



No. 4.

the effect of strong display can be neutralized by the use of rule that is too heavy for panels. R. A. Miller, of the Lenoir (N. C.) *Topic*, is setting some good ads., but should keep secondary display lines smaller.

Bargain Days.—In the March number of The Inland Printer I gave considerable space to a description of newspaper "bargain days," when for a single day the subscription price is materially reduced. The Mankato (Minn.) *Free Press* had two such bargain days in February, and the publishers, in response to a request, have given a very interesting description of their plan. In view of the fact that in these two days fifteen hundred new subscribers were added and several thousand dollars in cash received, the letter and circular are given in full, as it gives other progressive publishers a practical plan for increasing a subscription list, and incidentally swelling the bank balance:

O. F. Byxbee, Chicago:

Dear Sir.—We have your favor of the 15th, in which you ask us to explain for the benefit of your readers the result of the *Free Press* "Bargain Days." We are enclosing you herewith a note circular, which was mailed to every person, or to the head of every family in this and adjoining counties where the *Free Press*, both daily and weekly, are now circulating.

The idea was conceived about two weeks prior to the dates of February 17 and 18, and was advertised throughout southern Minnesota in the following manner: First, large posters were printed announcing the date on which the daily and weekly *Free Press* could be purchased in advance at about one-half the regular subscription price. These posters were placed on the billboards of southern Minnesota by the billposter of this city, who, together with his entire crew, posted about two thousand. Advertisements announcing our plan were immediately written for the

daily and weekly, and were frequently changed during the two weeks. A copy of the circular announcing our plan was mailed to all the newspapers in the county and surrounding towns, asking the publishers to make some kindly mention of the plan. Many complied with the request.

Our next plan was to get out the note circulars mentioned above, in which was set forth the advantage of subscribing for either paper on these two days, which were known as *Free Press* bargain days. These circulars were followed by sample copies of the daily *Free Press,* and they in turn were followed by sample copies of the weekly *Free Press.* The circulars were mailed to old subscribers as well as to new subscribers, which gave the old subscribers an opportunity of paying up all arrears at the regular rate, and taking advantage of the bargain rate, which was to be paid in advance.

The regular subscription price of the daily *Free Press,* delivered in the city, is $3.60 per year; by mail, $3 per year. The weekly *Free Press,* $1.50 per year, or $1 per year if paid in advance. The bargain-day prices were as follows: Daily *Free Press,* one year delivered in the city, $2; by mail, $1.50; and the weekly *Free Press,* by mail, 50 cents.

We also sent out a crew of our solicitors, who went to the different towns in this vicinity, posting bills in windows and announcing the bargain days to every one with whom they came in contact. They also made arrangements with the banks, postmasters and a merchant in each town to take subscriptions from townspeople and farmers in their respective vicinities in advance of the dates, holding the money until bargain days, at which time it was to be sent in by them, we allowing a commission of five or ten per cent for their work. These people acted as our agents, the commission making the incentive to work. To these parties we mailed several blanks on which were left spaces for the name of the subscriber, his address, the amount of back subscription, if any, whether daily or weekly subscriber, and the entire amount paid. These lists were sent out to enable the subscription clerks to more readily get the names on the subscription lists, which we found was a great saving.

We added about fifteen hundred new names to the daily and weekly lists, the daily being benefited the most. The bargain days were truly successful in every way and the amount of money received for new subscriptions and back subscriptions amounted to several thousand dollars. We were prompted to try the plan for the reason that we were paying solicitors $6 a day (salary, commissions and expenses) to make collections and get new subscribers in the rural districts. We felt that reducing the price of the paper for two days it would result, as it did, in adding many new subscriptions, and be the means of getting a large amount of money that was due on our books, at a less cost than with the solicitors. Yours very truly, FREE PRESS PRINTING COMPANY.

In order to aid publishers in starting a plan of this kind, the circular referred to above is appended:

Free Press Bargain Days.

Friday and Saturday, February 17 and 18.

The Free Press Printing Company, publishers of the daily and weekly *Free Press,* have decided to designate two days to be known as *Free Press* bargain days, at which time the subscription price of both papers will be reduced — a reduction that will give every one not now a subscriber to either paper an opportunity to become one at very small cost.

The daily and weekly *Free Press* are the best papers published in southern Minnesota, and in order to enlist the name of every one in the county on either our daily or weekly subscription rolls, we have decided to inaugurate these two bargain days.

Business houses have advertised bargain days, and at such times the public has received great benefit in the saving of many dollars; but for a great newspaper like the *Free Press* to have bargain days and offer subscriptions at less than half the regular price is something new, and will probably never occur again.

The price of the daily *Free Press* is $3.60 a year and the price of the weekly *Free Press* is $1.50 a year, but on these two bargain days — Friday and Saturday, February 17 and 18 — you can get the

Daily *Free Press,* one year, for $1.50;

Weekly *Free Press,* one year, for 50 cents.

Subscriptions at above prices will not be accepted on any other days. If you can not come to Mankato on one of these two days, send in your money to us or hand it in any time before these two days to some merchant in your town.

The *Free Press* has arranged with one or two merchants in each town in the county to take subscriptions at the above rate, which they will forward to us, and we will mail the subscriber a receipt.

If you are now a subscriber and are owing something on either paper, you will have to pay this back subscription and one year in advance. The amount of back subscription will not be affected by the bargain-day rate. This cut price only applies to advance subscriptions to begin on February 17 or 18, sent in or paid us on these two days.

If you are not now a subscriber, send us $1.50 for a year's subscription to the daily, or 50 cents for a year's subscription to the weekly. The time is short, and if you want to take advantage of this unparalleled offer, act to-day.

Tell your neighbors of this wonderful price reduction. Form a club and send your money in on Friday or Saturday, February 17 or 18.

The Koch murder trial will take place in Mankato some time in the near future — probably not until after *Free Press* bargain days. This case has no parallel in the annals of history in Minnesota, and will be most interesting. The *Free Press* will publish daily a full and complete report of the trial, and every one within fifty miles of Mankato will want to read it.

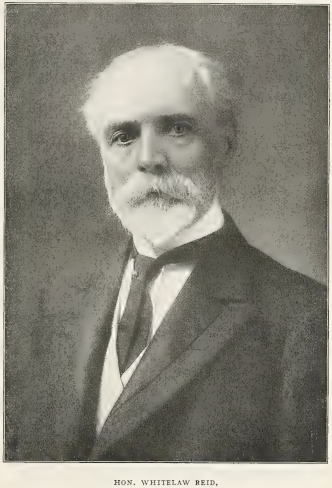
This is the newspaper opportunity of your life, and you ought not to miss it.

Remember the bargain days, Friday and Saturday, February 17 and 18.

Bear in mind that subscriptions can not be taken at the bargain rate on any other days than Friday and Saturday, February 17 and 18.

Yours truly, FREE PRESS PRINTING COMPANY,
Mankato, Minnesota.

TWO THOUSAND SUBSCRIBERS IN TWO WEEKS.— The Fond du Lac (Wis.) *Bulletin,* a new paper started in January, made an unusual record by securing two thousand subscribers in



HON. WHITELAW REID,
Who resigned the editorship of the New York *Tribune* to become ambassador to Great Britain.

the first two weeks of its existence. These were secured without premiums or extra inducements of any kind, and were the outcome of the personal solicitation of the proprietors, aided by a corps of able and active canvassers. F. D. Edwards, the business manager; W. E. Smith, the superintendent of the mechanical department, and C. E. Broughton, the managing editor, not satisfied with the amount of work in their departments, which is always heavy in connection with a new daily, went out after subscriptions and advertising, giving the people to understand that they were not afraid of work. In a recent letter Mr. Edwards says: "Publishing a strictly independent paper, giving every man what was due him, nothing more, nothing less, the paper has been put on a paying basis in just eight weeks. Associated Press service is another feature. We have the full report, which has been featured strongly, and forty-two rural routes out of this county are now well supplied. The farmer is fully awake to the advantages of the Associated Press, which furnishes, besides news features, the markets far in advance of competitors in this section of Wisconsin. The paper from the start has aimed to keep its columns clean, allowing no unfit advertising to creep in, and as a result it is a favorite in every

home. To-day the subscription list is growing at the rate of a hundred a week and not a man out except the general circulator. The success of the *Bulletin* is attributed to the thorough manner in which the news of the city, county, State and nation is covered in the columns, and to adherence to the motto, 'A square deal to every one.'"

If the average editor were sure of spending his summer amid the surroundings shown in the photograph of the home of the Bryantville (Mass.) *News*, he would think he had reached the millennium. Surely Messrs. Lewis & Turner, who are permitted to publish a newspaper so close to nature, are to be congratulated.

James I. Hawk, secretary of the Moore-Priddy Printing Company, of Cotton Plant, Arkansas, at 7 o'clock on Friday evening, March 10, conceived the idea of publishing a weekly newspaper. In two hours he had secured twenty-four ads., by midnight had the copy ready, and by 7 o'clock the following evening had the paper, appropriately named the *Hustler*, in every home in the city and vicinity. There were four three-column pages, containing four columns of ads., and the entire work, with the exception of the assistance of an inexperienced boy, was accomplished by Mr. Hawk in twelve hours. He says, "We think we've done something," and I agree with him.

A hockey match was played recently between two teams of printers from the Yarmouth (Nova Scotia) newspaper offices. The Yarmouth *Telegram* thus describes the play:

> The game opened with a rush and the victors had a score of five "points" before their opponents succeeded in "throwing in" the "slug" in the right "box." The players individually made a good "impression," especially when they struck the ice, and "shewed up" well in the many "special positions" in which they were placed. The keepers of the "boxes" were of an "extended" and "condensed" type, respectively, and their supporters were well "spaced out" over the ice surface, although in the excitement of the play in many "cases" they were "run in" "solid," and did not "justify" with each other, and consequently many "pied forms" were "distributed" over the floor. One of the boys got struck with the "slug," and now carries a "full face I," but otherwise they all had a good time and enjoyed their first game of hockey.

SOMETHING AS GOOD.

A lady who is a lover of books entered a book store in Detroit.

"Have you the last *Literary Digest?*" she asked.

The clerk was a young woman, and evidently a novice at bookselling.

"I'll see," she said, and presently returned to say the magazine wanted was not in stock.

"I'm very anxious to get a copy," said the lady.

"I'll look again," said the obliging clerk, and in a few minutes returned.

"I'm sorry, but the last copy has been sold. But I have something here that I think will do as well," and she handed the amazed customer a copy of *What to Eat.—Detroit Free Press.*



HOME OF THE BRYANTVILLE (MASS.) "NEWS."

SMALL ADS.

"Wanted resp. yg. ladies for u'clothing and fy. dep.; imps. and apps."

"Photogs yg. lady wants pos.; ustds. devel. and print'g. Small sal."—*Evening News, Sydney, Australia.*

"Mohammed Ben Ali Yusuf begs to announce to nobility and Cairo smart set that he has opened a high-class restaurant shop at No. 3, Sharia Manakh, Muski. Everything At and dam cheap. Prices quite wonderful. N. B.—Delectable music and dancing ladies every evening."—*Food and Cookery.*

"Wanted—Lady musicians, especially wind instruments. 5315 Washington ave., top flat."—*Chicago Post.*

"Ad writer desires position; young man (26). For the past three years I have been making a practical study of advertising; am now possessed of a broad knowledge, which has equipped me to perform the duties of an advertising manager."—*New York Herald.*

The second booklet of specimens of commercial printing—business cards and tickets—has been completed by The Inland Printer Company. Twenty-five cents, postpaid, to any address.



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $1.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

LACK OF MAKE-READY.— C. H. & Sons, of Kankakee, Illinois, send a specimen of their printing, which shows a number of spots, and write: "How could we have obviated the spot? The stock used was eighty pounds, coated; presswork done on a two-roller newspaper press; speed nine hundred to one thousand one hundred revolutions per hour; temperature of pressroom 70° to 75°; ink used, 40-cent book. Is the screen too fine?" *Answer.*— The spot alluded to could have been prevented by proper overlaying and make-ready. The screen is not at fault.

A BEAUTIFUL PIECE OF PRESSWORK.— T. L. H., of Fostoria, Ohio, writes: "I am sending you under separate cover a sheet from a boat catalogue printed by me some time ago. This sheet was run after I had one side finished — 37,500 impressions. I should like to have your candid opinion on the sample sheet sent you, that is, particularly as to make-ready and colors. I also send you a sample of the cover used on same catalogue." *Answer.*— The delicacy of the vignetting shown in most of the illustrations is admirable in point of accuracy of toning. The cover for the boat catalogue is in keeping with the high standard of the sheet just reviewed.

SLIP-SHEETING.— J. M. A., of Dayton, Ohio, has sent a specimen showing part of a book form containing type and half-tone printing. The letter relating to the specimen says: "We enclose sheet that we are working. We find that it offsets so badly that we have had to use slip-sheets. We write to inquire if you think that this could have been run off clean without slip-sheeting. We used a good make of 50-cent black ink, and printed on a four-roller press." *Answer.*— You have carried too much ink on this sheet. Had you added another medium-thick sheet, by way of overlay, to the stronger portions of the engravings, reduced the supply of ink and used a full set of elastic composition rollers, a much better result could have been obtained, and without the use of slip-sheets, too.

HOW TO REMOVE VERDIGRIS FROM ELECTROTYPES, ETC.— J. H., of Detroit, Michigan, writes as follows: "We have a lot of electrotype plates as well as copper originals which were stored in a damp basement. The most of them are more or less spotted with verdigris marks. We have attempted to remove the stains and verdigris with benzin, turpentine, lye, etc., but all to no avail. Kindly inform us what to use to clean the plates effectually, as we intend to print from them soon." *Answer.*— Acetic acid and table salt will aid you in removing the objectionable spots. First dissolve the salt thoroughly in the acid. It is then ready for use. Use a nail-brush or tooth-brush to apply the wash. Do this carefully to avoid scratching the face of the plates. This wash will not remove the enamel from original copper engravings. After cleaning the plates, rub a little kerosene over them before and after use. Creosote will also be found a good remover of verdigris from copper surfaces.

CREASING AND BLURRING.— A. B., of Calgary, Canada, writes as follows: "I ask your advice upon two troubles which I have met in the course of my duties as pressman. (1) Very frequently when printing posters a crease occurs in the sheet at one or more points on the border. (Almost all of our posters have a border around them.) The crease is always on the edge opposite to the feed edge. This is caused by the air escaping when form is on the impression. The defect has been remedied now and again by boring holes through the border, thus allowing the air to escape. Can you suggest a scheme? (2) In nearly every form that is worked off there is a slight blur along the feed edge, even when tympan is solid and tight. Will you please tell me the cause and the remedy? I might add that the press is a stop-cylinder, and has been in use a little over one year." *Answer.*— (1) Perhaps the most successful method of overcoming this defect may be found in setting the taking grippers and the steel bands in front of the cylinder. This often requires several changes of "set" before the exact degree of tension is found. Creasing at times may be overcome by simply changing the position of one or two taking grippers; sometimes by releasing the tension on a gripper. Overpacked cylinders and ordinary rubber blankets tend to cause creasing. (2) Perhaps you are carrying too many tympan sheets, or your cylinder is not set properly. This is an old trouble, and is always overcome by regulating the "throw" or "time" of the movement of the cylinder, more particularly when, as you state, "the tympan is solid and tight." Of course, if you have not the tympaning evenly and smoothly drawn down over the front opening of the printing cylinder, there can be no hope for anything better than blur, because the covering on the cylinder must be taut and uniform to touch when it comes into action with the bed of the machine. Sometimes irregularly set grippers — hard or loose — produce blur.

TO MAKE PAPER LIE FLAT.— J. B. S., of Toronto, Canada, writes: "Will you kindly advise us what we should do to make some paper, which is inclined to roll, lie flat so that it can be printed on a Gordon press? The case in point is as follows: A customer of ours sends to us a quantity of letter-heads which he has had lithographed and embossed. The paper is linen record and bond, the weight probably being twenty or twenty-four pounds long post. Each side of the paper rolls up so that it will not catch the pin gauges. As the paper has a hard surface, we think the rolling is possibly due to its having been dampened for lithographing, so that when it dries it rolls up. We have endeavored to straighten it out by rolling it the reverse way, but this is not satisfactory. The paper has to be handled very carefully, or it will crush. We

are asked to print a typewriter circular in two colors on it, and we wish the work to be first-class and in keeping with the lithographing and embossing already on the letter-heads." *Answer.*— Lay out the letter-heads in lots of one hundred and fifty or two hundred each. Turn the printed side down on a clean, flat table or board. Place a couple of thick sheets of cardboard or strawboard over each pile, and over all lay a damp — not wet — blanket, which should remain over night. A cool spot should be selected in which to place the piles of paper, as coolness will help the process of straightening. Have the form for the first color ready so as to proceed with the printing in the morning. Put only small lots of paper, as needed, upon the feedboard, keeping the printed side down while feeding into the press. The freshly printed work should be returned to a place under the damp blanket, still laying it face downward on the table, so as to be the more fit for the second printing. Under all circumstances, keep the atmosphere damp about the paper. This will not injure the embossing, provided too heavy a weight is not put on the sheets. After the last printing the sheets may be laid out in small lots to dry thoroughly, the embossing taking its shape and stiffness after drying.

SLURRING.— L. W. P., of Philadelphia, Pennsylvania, writes: "As foreman of a pressroom, I would like to ask a question in reference to a slur in a press that I am unable to remedy. The press is a two-revolution, fly delivery. It slurs on the sheet nearest to the guide side. The cylinder is cut out deep, and yet it is required to bring up a light impression. The man who put in the press set the standard for packing, and we are using it; it consists of four sheets of fuller-board, as well as three sheets of twelve-point card; all these are under a muslin surface. On top of this comes the make-ready sheet and then the top-sheet. This combined makes a very heavy packing, but we can hardly see how it can be remedied. The bearers are about the thickness of a paper higher than type-height; if they were reduced the extra sheet, it would do away with so little of the packing that I can not see where it would help me much. The sheet enclosed will show you the slur, and is one that we are running right along. The type is practically new, being Linotype matter." *Answer.*— Evidently you have an overabundance of packing. There is something radically wrong in the construction of this press, if it has been built for bookwork such as your specimen; perhaps its field of usefulness lies more in newspaper work, in which case rubber and felt blankets would be more suitable than the packing you are using. Your sample sheet shows bad slurring on the top and bottom of every page, which is produced by the cylinder not being carried higher from the form, or by too much tympaning. If this is not the case, then the form rollers are set too low on the form, so that they fill up the face of the lines by rising and falling too violently between the rows of pages. The make-ready of the sheet is even and workmanlike with few exceptions on some of the pages. If your rollers are in good working condition, reset them so that they will not drop into the margins as the form goes backward and forward under them. Should this suggestion not suffice, then look to the make-up of the tympan or the set of the cylinder, as well as that of the bearers.



"IN A POOR POSITION."
— *National Advertiser.*

Written for THE INLAND PRINTER.

PRESSROOM HINTS.

BY EUGENE ST. JOHN.

AN UNSURPASSED ROLLER WASH.

PRESSMEN have experimented with many roller washes, owing to peculiar atmospheric and other conditions. Tarcolin is used because non-explosive, but it requires an extremely careful wiping of the rollers to get them dry and, in addition, the residue must be sheeted off with newspaper. Lye water ruins the rollers. A word in passing about the powerful alkalies used to clean engravings filled with hard, dry ink. Get the saturated solution off of the metal just as quickly as possible with an abundance of benzin, for anything strong enough to cut out the dried ink will surely eat the coating of the cut. Coal oil also requires a very careful wiping of the rollers. Benzin, naphtha and gasoline are expeditious and probably the most popular, but benzin will cause rollers to crack unless quickly wiped off. Some of the large printing-offices use a mixture of benzin and coal oil, thus securing the best features of both without the drawbacks of either. The best roller wash is raw linseed oil. Nothing to beat it.

ABOUT ENGRAVERS' PROOFS.

If there is any recondite — to the uninitiated — subject connected with the printing industry, it is the engravers' proof. Because of erroneous conceptions concerning it, held alike by printer and outsider, it causes untold trouble in the pressroom. Why, would you believe it? the writer heard a customer, after looking over the engravers' proofs of an elaborate cover in six colors, say to the printer: "Of course, the job will look much better when you have printed it. This is *only* the engravers' proof." And that unlucky and uninformed printer had the temerity to answer, "Sure." When the pressman got his instructions to beat the engravers' proof in six colors on rough, gray-colored cover-stock he said something far removed from "sure."

Engravers' proofs are pulled by an expert who does nothing else. Half-tones in black are "proofed" as the engravers say, on a heavy hand press with the best and most rigid impression. The very best paper and ink are used, and every printer knows, or should know, that a rigid impression, fine ink and paper make fine printing easy. But this is not all in the "proofer's" favor. He proves his half-tones unmounted. A little underlaying, coupled with a packing composed of sheet copper, makes his work little more than play. He can ink his forms as much or as little as he chooses and can even wipe superfluous ink from his vignette edges. He has practically unlimited time to spend on the proof of each cut to get it to look nice, regardless of whether it is in shape for expeditious make-ready on a power press. His work is done and the customer receives a lovely proof on one hundred-pound coated stock in $8-a-pound ink. Possibly a rushed apprentice mounts the engraving poorly afterward. Atmospheric moisture or water may warp the base before the pressman gets it. When he does receive it, along comes the stock — sixty-pound — with dubious coating, and some 40-cent cut ink and a request to beat the engravers' proof on a press scheduled for eighteen hundred good impressions per hour, and 969 forms waiting to go to press, all to be in the bindery during the month.

Color jobs are proved up on a powerful platen, with triple or quadruple rolling of the form. There again the finest inks that money can buy are used and unlimited time allowed, and any little sleight-of-hand performances that would be impossible on a power press. Nor do the provers stop here. When their color cuts do not quite register, they rub the edges into register with a point, and then the pressman is shown the engravers' proof and told to beat it — and 969 forms waiting to go to press. The diabolical performances of the "proofer"

do not end here. From the artist he sometimes gets a drawing that he can not match with his superfine inks. After getting as close to the drawing as he can with printing-ink, even rubbing the difficult color with gum arabic water to secure brilliancy, he finds he is still far from the color in the wash drawing. "Mr. Proofer" then calls on the artist, and that inhuman worthy, if in a good humor, will take his brush and make the troublesome color right. The writer remembers such an instance of trouble caused by an engraver's proof. A cover for a catalogue for one of the best-known firms in the country was to be printed in one of the best-equipped printing-offices in the land. The engraver's proof showed an elaborate job in eight printings, most brilliant coloring and apparently perfect register. It was printed during a rush, without preliminary proving up for register. The register, it was afterward discovered, had been secured by the engraver's prover in the way mentioned above. One color the pressman could not match, a beautiful, brilliant, creamy buff. Expert lithographic pressmen also tried to match this buff and failed, and it finally was discovered that the artist had laid this impossible buff on with his brush.

Under such conditions it is impossible for the printing pressman to match engravers' proofs in colorwork. Of course, the cuts that do not register *may* be sent back to the engraver, but with 969 forms waiting this is rarely permitted, so the poor register is laid to the atmosphere and the pressman and feeder, and the "proofer" proceeds undisturbed to his final account.

On half-tone and other engravings, the pressman can hold his own when furnished fine stock and ink and aided by a thoughtful printer. Do you know that vignette half-tones are "pie" for the pressman when surrounded on all four sides by brass rules, that allow the rollers to just lightly roll the vignette edges and also drive the paper away from the same troublesome edges at impression?

PRINTING ON BOUND VOLUMES, ETC.

Printing changes on thick books, etc., on Gordon presses is often done at a prodigious waste of stock and time by throwing platen away back with the screws and guessing all the way. It is far easier, and requires but a moment, to get a considerable decrease of impression by tying the throw-off securely back. The packing is then regulated in a moment and the danger of smashing the form and perhaps the press is decreased.

A USEFUL SCHEME.

The printer who carries a limited stock, and even the plants that carry a comparatively full supply of paper and cardboard, occasionally are unable to cut enough full-size sheets for a double form on a platen press, yet are able to fill the stock requisition by utilizing the remnants of stock, running half of the form at a time.

This means locking up and making ready two extra forms, not provided for, possibly, in the estimate, besides an extra number of impressions. The additional make-ready and lock-up of two forms may be avoided and something saved in this way:

When all the full-size stock has been "worked off," set gauges for half-sheet around left half of the impression on tympan. Decrease the impression as needed and cut out several sheets of tympan opposite the right half of the form. Run off one side of the half-sheet, and then restore the cut-out portion of tympan; place the gauges to suit, cut out the other half of the tympan, and run the second side. In placing end or side gauge on this sheet, be sure it is opposite an open place in the form. Of course, it is understood the full sheets are worked and turned first, if it is a work-and-turn job.

Work-and-turn jobs should be run with a thin ink containing an abundance of copal drier. Carry plenty of impression, cutting out leaders, light-face rules, isolated characters, etc., in the make-ready, and laying plenty of French folio on any lines of heavy type, the solid portions of forms and engravings, etc., and run as close to color as possible, or a shade under color if permissible. As stock is printed on first side, lay it in the tray in small piles, sheets in shingle fashion, to facilitate rapid drying, and where the run is short and the turn soon made, oil the tympan well and examine the reverse side for offset occasionally. When it appears, wash off the ink on the tympan with benzin or gasoline and resume. Be careful where the finger is laid on the sheet in taking it off the tympan, else you may rub off the print on the reverse side of the tympan.

You may know you are carrying too much ink for this sort of work when you can hear the rollers "swishing" the ink on the disk plainly, and you know there is offset without examining the reverse side of the sheet when it is sticking to the tympan so you can barely remove it with the fingers.

The above simple scheme can be utilized to advantage on a considerable range of work. It is especially valuable on work-and-turn forms, double forms of changes of unequal number of impressions, heavy legal forms with light endorsements, check work, etc.

Changes on booklets (foot of back), which are furnished partly double and partly single from the large edition printed, may be handled rapidly by running double ones first on a two-on form, and then, after shifting the two lower gauges to suit the shorter book, feeding the single book to the same end gauge without changing the form or make-ready.

GAUGES FOR PLATEN PRESSES.

What a world of trouble has been caused by gauges on the platen press — to say nothing of those on other machines. There are gauges without end, patented and home-made. But none of these is self-controlling. All are satisfactory if rightly used. After using nearly every gauge under the sun, patent and home-made, the writer believes a stick of sealing-wax is the solution to the problem of absolute security. You can use an ordinary bent pin, a quad or a patent gauge without sealing-wax with immunity from slipping for weeks, but some day, when you have a particularly choice register job on hand, in a moment of preoccupation, perchance, you do not secure your gauge as heretofore and ——. Take a pin, quad or patent gauge, place it in position and then take a stick of sealing-wax, melt a few drops with a match, so that the wax falls on tympan back of the gauge and, after cooling, you know your gauge is secure.

Different pressmen prefer various gauges. Certain indisputable claims to preference are peculiar to each. The patent pin gauges are certainly most expeditious for short runs and rapid changes. The ordinary pin and quad are inexpensive. The pin is all right for light stock, but is dubious for heavy cardboard unless very well backed up. The quad is a universal favorite, if properly used. You should set your gauges right first and then paste a strip of gummed paper over the quad and on to the tympan, both the long and short way of the quad for short runs. For register work on heavy forms, back up the quad with sealing-wax. All pin gauges puncture the packing, occasioning either extra packing or extra spotting up in the make-ready. When you have not a slotted gripper for narrow margins nor a special narrow gripper, a "grasshopper" end gauge of cardboard may be used to advantage. Such a gauge is not dependable for register work, as stiff stock will gradually cut into the cardboard. Instead of pasting quads down with paper to prevent the stock from slipping under the gauges, a small piece of thin paper may be folded with one thickness to feeder and two thicknesses to gauge and pasted just in front of the gauge.

HOW TO WORK DOUBLE-TONE INKS.

These peculiar inks, which, in a page containing shades, are more effective than any single ordinary printing-ink, had

quite a vogue about a year ago and were well exploited in advertisements. Cuts must be washed much oftener for sharp impressions, the double-tone ink evincing a decided tendency to fill, and there is a great waste because the superfluous amount of drier in this ink causes it to get lumpy and crack on the surface. It is impossible to run a cut form with duo-tone ink unless slip-sheets are used if offset is to be avoided. The peculiar color value of the duo-tone ink depends on the aniline it contains. All the aniline inks have a decided tendency to dry rapidly. You have doubtless noticed this in using copyable printing-ink, which dries on disk and rollers and fills the form unless reduced with glycerin. When glycerin is lacking, some pressmen use water in a pinch. It is the paper the maker has pasted around the can to keep it air-tight. You should follow his copy when closing a half-full can by sealing it with paper, thus doing all in your power to make the can airtight and preserve the ink from skinning.

The duo-tone ink as it comes from the can is fairly stiff. Reduce it with *glycerin* until it rolls from the spatula like molasses. Then add a little dammar varnish just before beginning to print — after make-ready is completed and gauges are set. We say dammar varnish because it is not a lightning drier — the latter being highly impractical for this ink. A careful make-ready is just as necessary with this ink as with others, and more ink must be used; that is to say, a very full color must be maintained. Slip-sheets must be used



Photo by Geo. A. Furneaux, Chicago.

OLD FRENCH BLOCKHOUSE, BOIS BLANC ISLAND, MOUTH OF DETROIT RIVER.

impossible to get enough drier in duo-tone ink to prevent offset, and the more you do use the more it fills and goes to waste.

The best way to work the duo-tone ink is to order it without drier. If there is any scum it must be carefully removed, to the last speck. The remnant in the can should be liberally smeared with glycerin, and a sheet of paper, same circumference as inside of can, tightly pressed down on the contents. Then fill the can to the top with water and put on the lid. Yes, put on the lid. There is no excuse for cans without lids, or with lids that can not be replaced after being removed. When you open an ink can, do not hammer the lid off with a wrench, etc., but insert the point of a knife blade under the bottom of the lid and work it loose all around, when it may be removed and replaced easily, provided you have cut away and the printed work allowed to dry not less than twelve hours.

The press fountain should be covered to keep dust and other dirt — from overhead, etc. — out. Some presses are furnished with covered fountains. You can make your own cover of sheet tin. Cut it to the length over all of the fountain, and cut two holes for the screws at both ends which hold the two pieces of iron together in which the shaft of the metal fountain roller turns. Lay this tin cover on the top of the upper one of the two fountain pieces as you would a washer and secure the screws.

Once every five hundred impressions is none too often to wash cuts on a platen press when using duo-tone ink. Where this ink is left in fountain over night, a sheet of paper coated with glycerin should snugly cover the ink.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Photolithography.— George Fritz. $1.75.

Grammar of Lithography.— W. D. Richmond. $2.

Lithographic Specimens.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

Handbook of Lithography.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

Lithographic Stone Cement.—"Stone Grinder," Buffalo, New York, writes: "I notice in your March number you state that German stone cement comes in powder. To a man who wants to know how to mix it, I will say that the liquid comes with it, too. It must be used fresh and as thin as possible. Water will not do." It is hoped our readers, many of whom are thorough in the various branches in the lithographic profession, will continue to give assistance with practical information of this character.

The Care of Tools in Lithography.— A Milwaukee correspondent of this department makes some interesting suggestions about the care of the ruling machine; not to use it constantly upon the same spot; also to take out the diamond every time upon completion of the work in hand; to ever bear in mind to clean the "Ben Day" films before the ink dries upon the surface, and not to save on the rags and fresh turpentine; also to keep the air-brush spoon, nozzle and air passages clean; to keep the nap of the rollers in proper trim; to wash out your brushes thoroughly and keep the colors uncontaminated. He has left unmentioned one delicate instrument that is used in lithography which is so often abused — the eyesight. Using the eyes without intermission all day concentrated at one point, or using them in a poor or insufficient light in the manner that they have to be used in lithography, can not result otherwise than disastrously to these delicate organs.

The Air-brush in Processwork on Stone.— J. S., Boston, sends the following: "I enclose you a sample of some art plates produced by a novel process invented by Prof. L. Kuehne. Three or more transfers of a photographic print (original) containing greasy ink are made on stone, all being the same; then friskets cut out of thin paper are made to fit those places which are to be protected from becoming strengthened; then the air-brush is used to darken those portions which are desired to be heavy in color; other portions are scraped away. When all is done, the different colors are printed in their respective tones." There is an improvement on this process. The air-brush is not suitable for edition work on stone, but is quite useful in making plates for printing original proofs or art subjects. But for steam press and transferring the following process gives better results: Use, instead of grained prints, the regular half-tone prints made through a half-tone glass negative and develop the different prints according to the nature of either — yellow, red or blue plate; then rub tints lighter, under water, with india-rubber or use the Ben Day or hand stipple wherever darker tones are required.

Dryers in Printing-ink for Type Press.—"Type Printer," Brooklyn, New York, writes: "I know that lithographic printers are great on doctoring their inks so as to get good colors that will dry quickly, look bright and work well on rollers. Could you give me a recipe for a dryer that will not peel coated paper and that will not dry on the roller nor fill up the form?" *Answer.*—The good lithographic printer does not do as much "doctoring" as is usually assumed; generally it is the poor hand that looks for help anywhere but within himself. In respect to the ever-increasing haste with which good printing is rushed out, it becomes necessary to resort to dryers. The abuse of this agent, however, leads the printer into trouble. If you expect your ink to dry quickly on the paper, it stands to reason that it will do so also, to a certain degree, on the roller, slab or form. Remember that varnish itself is a dryer. Use good varnish, get lithographic varnish and it will, I believe, serve you well on the type press, especially in colorwork. A little siccative is useful at times. A patented preparation, which is recommended by type printers who have used the same, is called Litholine, and another is called Sicoline. In all kinds of printing the printer should always regulate his ink according to the kind of paper he is feeding to the press.

What Is a Photomezzotint?— H. S., Philadelphia, Pennsylvania, writes: "I am in receipt of an offer from a publishing house for a set of photomezzotints purporting to be an entirely new process of reproductive art. I am a novice in this line, and enclose to you a copy of one of these art plates asking you to kindly inform me in the columns of the highly prized and authoritative Inland Printer whether these art plates are made by hand or whether they are merely done by a process. To me they certainly look like genuine art plates." *Answer.*— Photomezzotints are double prints of a half-tone plate, or possibly two half-tone plates, the first impression of which is printed in a light tone of the final color, which is then printed in register over the first, producing a soft, subtle and harmonious effect over the whole picture, at the same time enriching the depths to a remarkable degree, causing brilliancy of color between light and shadow instead of the usual monotony as in the average half-tone. Double-tone impressions are also such as are made with a special ink which has the peculiar property of running or spreading slightly in the places where the half-tone dot is rather heavy, at the same time retaining its clearness in those places where the dot is fine. Of course, the use of this ink saves the extra impression, but does not, in our opinion, equal the depth of color of the two printings. The person making ready these plates in the press must have a thorough appreciation of the value of the two plates when they are printed one over the other.

The Secret of the Hand-cut Lithographic Pen.— Apprentice, New York, writes: "Would you inform a steady reader of the valuable Inland Printer where to get the fine sheet steel from which the German lithographers cut their fine lithographic pens; also, state if there are any special instructions to be observed in cutting this kind of pen." *Answer.*— For the purposes of the modern lithographic stipple artist, the Brandauer lithographic pen serves all purposes and comes cheaper than the hand-cut pen. There is one thing, however, which gives the man possessing the hand-cut article an advantage over the one who uses the manufactured pen, and that is that he can cut his pens to suit different thicknesses of

lines or dots. The trick to be learned in cutting a pen for stonework is to avoid burnishing the middle or back of the metal (where the split or cut is) when the blade is curved into shape. Friction is only to be applied to the sides by laying the flat piece of steel, cut to the shape of a pen, but without having the center slot cut as yet, into a specially provided grooved piece of metal or hardwood, and then applying a dull burnisher to the sides of the metal until the same has the curved shape of a pen (but only touch the two edges, giving the back of the pen a sort of broad shape); then the slit is cut in from the front. But here again great care must be taken to strike the point accurately in the middle, for subsequent trimming and doctoring will not do. Any of the lithographic material dealers sell the different brands of pens, as well as the sheet steel, although it is difficult to obtain the latter of a quality thin enough to be of any real use for this purpose.

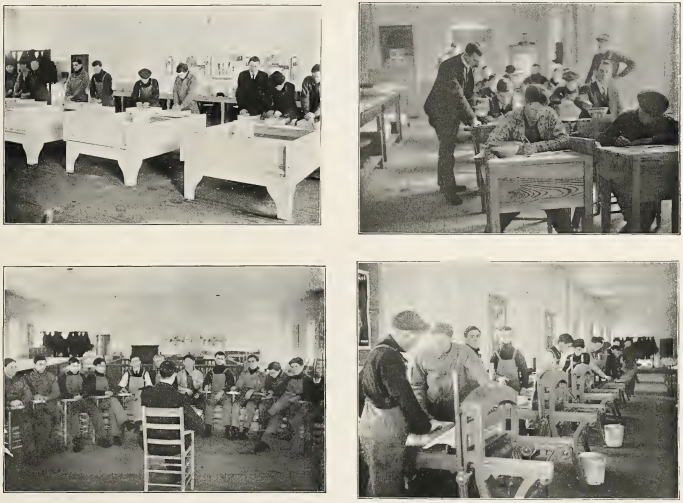
Processes for Reproducing Artwork on Stone.—S. A. K., Milwaukee, writes: "I am a beginner in photo-process lithography and am experimenting on the different methods used for cutting up the different shades and tones of printing plates into dots, lines or grains for the purpose of getting the most perfect mediums for the conveyance of the ink from plate to paper. I found that the etched ruling is a fine medium for obtaining clear and very distinct tone values for color plates. Ben Day films are not so good, but are very rapid. The air-brush I have tried, but found that it was very liable to fill in during printing and the work can not be transferred to another stone. Then, of course, there is the old and well-tried half-tone plate, which can only be used on light browns and grays, but is open to the same objection as the air-brush when it goes to transferring. There may be other systems of carrying the ink from the rollers of which I am not aware, and I would ask you to kindly mention them to me in the very valuable Inland Printer." *Answer.*—Our correspondent says that he finds the etched ruling very useful in cutting up the shades for the printing-press, but I fail to see how the ruling machine and the etching brush can be of real practical service in colorwork and would like to learn more about it, as I assume that our beginner is essaying to produce color-plates for printing purposes. At the same time he deprecates the Ben Day for this purpose, when I believe we have in that instrument one of the most useful means for making color-plates. What he says of the air-brush is not exactly true. Although it may not be a direct medium for making color-plates, it is nevertheless a great factor in toning up the different color-plates on paper so as to reproduce them afterward by photography in half-tone or otherwise. The practical processworker must use various methods at different times, or often several together, in order to obtain good results. Among the most noteworthy printing complexes used in making printing-plates are stipple films, crayon, gelatin rubtint, asphalt or scraping method, tousche washes, rosin dust, ross or stipple papers, sand blast, photolithography and other processes and mediums besides those already enumerated by our correspondent. These can not be taken at haphazard, but must be chosen with a clear purpose in mind to obtain a certain result. Perfection is only arrived at by long practice.

Anastatic Transferring Processes.—G. C. C., Bradford, Pennsylvania, writes: "I read with interest your article in The Inland Printer about the new anastatic transferring process. In one of the copies of The Inland Printer I noticed a correspondent wrote you and told you that he had successful results from the formula you gave him for anastatic printing. I looked over all the numbers I had, but failed to find it. Will you give me the formula?" *Answer.*—The formula in question appeared in the November issue of 1898. I can not say what the inventor of the new method does to obtain such good results as he shows, but any one who will give the time and attention to the subject can ultimately arrive at a point of perfection in this kind of work that will exclude any failure by following this advice: In the first place, it must be remembered that the transferring of an old print can only be accomplished by reviving the dried fat, oil or grease which is still lying dormant in the ink and which has partly penetrated the paper. At the same time, however, the paper surface of the print must be saturated with an acid which will prepare the face of the plate or stone which is receiving the transfer. This double object can only be accomplished in one of the following ways: The print which is to be transferred is laid upon a smooth, clean surface and sponged over, on the back, with a solution of one part of nitric acid and eight parts of water; when it is observed that the liquid has penetrated the paper sufficiently to be evident on the other side, the same is laid upon the ready polished zinc plate and with a few dry sheets of thin paper upon it is pulled quickly through the press with a sharp pressure. The effect of the operation is this: Wherever the nitric acid has touched the zinc or stone, the surface is prepared; in other words, the acid could only touch the plate or stone wherever the ink allowed the acid to penetrate the paper. But the grease contained in the ink would not allow the acid to go through, therefore there would be a negative effect produced upon the stone, reproducing the white of the paper in all places around the type or other lines of the cut or print. Precise as this result is, there is another factor operating toward the making of the printing-plate, and that is the pressure of the more or less greasy nature of the ink coming in contact with the sensitive face of the zinc plate. The final operation upon carefully removing the paper is to pour dilute gum arabic over the plate and hold under the tap in order to remove same again, then roll up with printing-ink while the plate is still damp. The plate or stone must not be in a chilled condition and tepid water should be used. Another method is the following: The oil in the ink is freshened up by saturating the print with rectified spirits of turpentine. When this has evaporated from the paper, the print is laid face upward in a solution of nitric acid until the percolation of the salt from the acid is seen on the face of the print. It can then be laid between blotting-paper for a few minutes. The transferring process is the same as described in the foregoing. Instead of rolling up, the work may be rubbed up with a rag and greasy ink right upon the dried gum; the gum lying upon the places corresponding to the white places of the paper will protect those places from the ink, and the latter will only adhere to the printed matter. In case the print which is to be transferred should be too old or hardened to such an extent that the above-mentioned turpentine will not loosen it, the following should be taken: The print is floated upon a carbonate of strontium solution until the ink is loosened from the paper; this may require one minute to one hour. The superfluous moisture is absorbed between blotting-paper and then the print is laid in the above-mentioned nitric acid solution. This neutralizes the alkali and, to be sure that the work will be a success, the plate, before transferring, can be held over nitrous fumes; otherwise the transferring process is the same. Another method is to roll up with fresh ink the impression proposed to be transferred. In order to do this, the impression should be floated in an alkaloid solution, taken out, absorbed between blotters and then laid in a solution of cream of tartar. It will be noticed that the little crystals of salt will penetrate the paper wherever there is no ink, and this coating of crystals will form a thorough ink resist for the subsequent rolling up of the paper with transfer ink. When the print has been rolled up with ink, it is laid face downward in water and then the ink, repelled by the crystals of tartar, will leave the paper, but on all those places where the printing was the ink will have adhered and will come off very readily when the impression is transferred to a stone or zinc plate.

Technical books for all branches of the printing trade are carried in stock by The Inland Printer Company.

THE WINONA TECHNICAL INSTITUTE SCHOOL OF LITHOGRAPHY.

WINONA Technical Institute, of Indianapolis, Indiana, is a direct response to the present-day demand for the technical training of workingmen. It is a matter of common observation that the modern tendency toward specialization in the industries has so weakened the old apprenticeship system that, even where apprentices are taken, it is now extremely difficult for them to obtain adequate all-round training. Night schools and correspondence schools were the first solutions of the problem offered. Under present conditions, however, a workingman may not safely rely upon the use of his spare moments and leisure hours to make an expert workman of himself. Systematic, thorough preparation is imperative to enable him to meet modern requirements and competition.



STUDENTS OF WINONA TECHNICAL INSTITUTE RECEIVING INSTRUCTION IN LITHOGRAPHY.

These considerations have led to the founding of the Trade Schools of the Winona Technical Institute for the purpose of affording young men an opportunity to learn a trade. Grounds seventy-six acres in extent, with twelve large buildings formerly occupied by the United States Government, were purchased after the close of the Spanish-American War by prominent citizens of Indianapolis for the use of the schools, modern heat, light and water plants installed there, and shops, library and reading-room equipped and furnished for the use of students. Three trade courses are now open: those in lithography, electrical work and house and sign painting. At the opening of the school in the fall, courses in bricklaying, plastering, concrete work, plumbing and foundry work will be offered.

The School of Lithography, now open, is especially noteworthy as the first attempt made in America to supply thorough and complete instruction in lithography through academic channels. The shops can not now supply this complete training. There are very few men engaged in the lithographing trade who have adequate knowledge of and skill in more than one branch of the work; and the restrictions of commercial work tend to perpetuate this condition. When a man employed in a commercial lithographing plant has mastered one detail, has learned to perform one duty creditably, he is thereafter confined to that detail of the work. Moreover, he learns that one detail only empirically — he knows how the work is to be done, not why the operation produces the given result. Thus, while the needs of the trade call for trained men, masters of every detail, thoroughly equipped with technical knowledge of all the processes of lithography, the trade itself is unable to produce them.

An indication, alike of the demand for trained lithographers and of the fact that the trade recognizes in such schools as this its most hopeful source of supply, may be seen in the fact that a number of prominent lithographing houses have interested themselves directly in the success of the Winona school. These lithographers elect from their number three trustees to serve as an advisory board to see that instruction is conducted along practical lines; they furnish materials for shop practice, and they have promised most favorable consideration to Winona graduates in the selection of employees.

Instruction in the new school covers every branch of the trade, from the most elementary drawing upon stone, zinc, aluminum and paper to the chemistry of lithography and the final presswork. Among the divisions of the work in which thorough training and instruction are given in the School of Lithography are: drawing and lettering on paper for repro-

duction by lithographic processes; designing and drawing directly upon stone, zinc and aluminum; various methods of reproducing and enlarging plans; drawing on polished stone, on grained stone and on transfer paper; map, plan and mechanical drawing for lithography; lettering, scrollwork and general designing for bank and commercial lithography; the chemistry of lithography; temperature and its effect on lithographing processes; all methods of making transfers; chemical properties of lithographic inks; color lithography; combinations of lithography with half-tone and other process work; sizes, weights and qualities of paper, and the construction and operation of lithographic presses. While great stress is laid on practical shopwork, from which theoretical training is never separated, the student learns not only the *how* but the *why* of the processes employed. "Shop training can teach only effects; school training teaches causes and effects."

School and shops are in session seven hours each weekday except Saturday, on which there is a three-hour session. Each student has approximately thirty hours' shop practice weekly. Nine months constitute a school year, and the course covers three years.

The institution being liberally endowed, it is able to offer tuition (including all tools and materials required by the student) at the nominal rate of $100 for the school year — a sum which would be almost absorbed by the cost of materials alone, were the student called upon to pay for them. Scholarships, intended to benefit students of exceptional qualifications who may not be able to meet the tuition requirements, have been placed at the disposal of the president.



WHAT WE ALL HAVE SEEN.

— *Printers' Ink.*

DELEGATE McGUIRE, of Oklahoma, tells of a conversation between two Irishmen living in that Territory. The one was lecturing the other upon his frequent exhibitions of ill-temper, which often led him into fistic encounters in which he did not always get the best of it. "Remimber, Mulcahy," said the first Celt, with an oracular air, "that whin you're angry, ye ought niver to say a word. Bear in moind the sayin': 'Silence is golden.'" "'Tis a good rule," replied Mulcahy, "waste no words, smash 'im!"— *Harper's Weekly.*

THE ORIGINAL "CHROMO" PRINTER.

Louis Prang, the great Boston lithographer, who revolutionized art in America, is passing the winter in Los Angeles. Although eighty years old, Mr. Prang has still the vigor and ideals that have made him famous, says the Los Angeles *Herald*. He is president of the Prang Educational Company, his own creation, whose esthetic methods of art are taught to over three million of school children under its direction. He is the only layman who is an honorary member of the Parker Institute, of Boston, being honorary vice-president.

There is one word in the English language which he invented or coined — the word "chromo." The chromo of forty years ago, which Prang issued to a world that was starving for a bit of color decoration in the home, was a revelation at the time, and many of them are treasured to-day in the old homes throughout the country as heirlooms.

These crude chromos, issued after the Civil War, are the first steps toward that perfection of lithographic reproduction in colors which in the course of another quarter of a century became the wonder of the art world and resulted in revolutionizing even the simplest kind of advertisements.

Mr. Prang was born in Breslau, Prussia, in 1824. His father owned a calico printing establishment and there young Prang learned the fundamental principles of dyeing, designing, engraving, color mixing and printing, besides perfecting himself in chemistry, all of which was useful in after life in his career as a lithographer and expert in everything pertaining to colorwork. The turning point in his life came with the revolutionary movement which swept over Germany in 1848. Louis Prang, Carl Schurz, Karl Heinzen — all advocates and sympathizers of the revolution — had to flee for safety to the United States.

Mr. Prang came to America with a capital consisting of a sound body and a clear brain. But the United States had very little use for designers, engravers or color printers in those days, and as a result Louis Prang had rather a hard time of it for a number of years.

Mr. Prang began first the publication of little cards with simple flowers on them. During the Civil War he published war pictures. He published the old chromos in five or six colors — bits of scenery and domestic life, things sentimental — and they struck home. They served to arouse the first glimmerings of color consciousness in public taste.

In all other countries the growth of art has been from above downward — the rich patronized art first, but in America Mr. Prang took the other course. He reached the dormant art instinct of the people through their well-grounded and simple sentiments — Christmas, Easter, St. Valentine's Day, with all the cherished traditions surrounding them, were his weapons.



ONE INSERTION SHOULD PROVE EFFECTIVE.

— *National Advertiser.*

Naturally success came to this man. He became an authority on color, on art, on educational matters, and when a few years ago Mr. Walters, the Baltimore millionaire, decided to reproduce his oriental vases, some of which cost him $20,000, he selected Mr. Prang, and it has been admitted by connoisseurs that no such colorwork was ever done before. Some of the plates represent more than forty different printings — the book "Oriental Ceramics" costing $500 a volume.

THE INLAND PRINTER costs less than a cent a day. Can you afford to be without it?

TYPOTHETÆ

Notes on organization, changes in officers, business and social functions, and all matters connected with Typothetae work are invited for this department.

GOOD FELLOWSHIP IN THE PRINTING BUSINESS.

The Scarff & O'Conner Company, wholesale paper dealers, Dallas, Texas, are circularizing the trade with the following wholesome advice by Mr. Edmund Bourke, manager of the M. P. Exline Company, manufacturing stationers, Dallas, Texas:

"In consequence of the increase in press facilities and labor-saving devices, and our continued growth in population and intelligence, the printing business has become a prominent feature of commercial life. Leaving out of consideration the time and money expended in acquiring practical knowledge, there is probably more actual capital invested in the printing business, in proportion to the volume of trade, than in almost any other manufacturing line. The average business of a printing-office is made up of a multitude of transactions, varying materially in character and conditions. For this reason, it is necessary to have a well-appointed establishment to do even an ordinary line of commercial printing, and it frequently occurs that the annual output is not more than the actual capital invested. It is therefore dangerous to indulge in ruinous or jealous competition. There should always be healthy business rivalry, but the fact that the business is essentially fluctuating should never be lost sight of. How to compete without wronging others is the question now attracting the attention of the printers, publishers and stationers throughout the country, and the most practical scheme so far suggested is the formation in the different cities of printers' social clubs, organized with the object of promoting good fellowship and eliminating that jealousy among competitors which has too frequently been allowed to overcome better judgment and good sense. There is no denying the fact that among the printers there has prevailed, to a great extent, a spirit which has caused them to feel better over beating a competitor out of a job than over making a fair profit for themselves.

"These social organizations are exerting a very beneficial influence on the business in teaching the printer that there can be a competition in which neither builds himself up by injuring the other. They meet, associate, exchange ideas, and become better acquainted, not to tear each other down, but to help build each other up on that broad principle that an injury to one is an injury to all, and that the well-being of one is promoted by the well-being of all. These gatherings are of great benefit to the young man entering the field, and he certainly can make no better investment of his time than to attend the meetings and get the benefit of the experience of others, who will help him to overcome the difficulties which they had so much trouble in surmounting. Their beneficent influence is manifested in making plain the fact that no individual or concern in the printing business in any community can afford to act regardless of his neighbors or competitors; that it pays to know who their competitors are, and demonstrates that mutual knowledge modifies jealousy and makes competition more friendly, restrains unkind expression and brings their interests closer together.

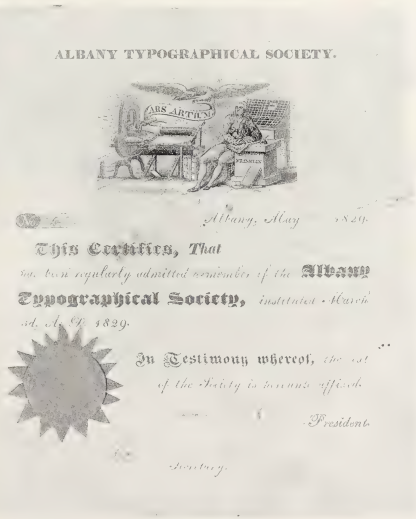
"They are helpful, in a general way, in promoting the general acquaintance and good feeling of their members, and in a special way, by educating, through a free interchange of experience and information, the true value of work. This knowledge has its influence on the prices obtained and is fast bettering conditions. The discussions started by these organizations are resulting in establishing a minimum standard cost, below which conservative printers believe it unsafe to go.

"The members of these clubs find it a pleasure to impart to their less experienced friends the knowledge they possess, feeling satisfied that the information thus given will be honorably used. In this way the element of ignorance, which has done so much to demoralize the craft, is being overcome, and one of the most dangerous factors of competition destroyed, as the knowledge, kindly imparted, makes a business friend of one who would probably otherwise become a business foe."

DECLINED WITH THANKS.

In the days when Mark Twain was an editor out West he was not so well off as of late years. One morning the mail brought a bill from his tailor; not an unusual occurrence. The boy who went through the mail called the future humorist's attention to it. "And," added the boy, "he has written on the back that he wants a settlement at once."

"You should know what to do with such copy without asking," said Mr. Clemens. "Inclose it with the regular printed slip stating that manuscript written on both sides of the paper is unavailable."—*Fourth Estate.*



AN INTERESTING DOCUMENT FROM THE SOUVENIR BOOK OF ALBANY (N. Y.) TYPOGRAPHICAL UNION.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

TEXT-BOOK ON TYPE.—A. E. Angier, Peoria, Illinois: What book treats of the character of advertising display faces? *Answer.*—"Concerning Type," price 50 cents; sent postpaid by The Inland Printer Company on receipt of price.

PHOTOGRAVURE PLATES AND PRINTS.—Mrs. J. E. Smith, Rutherford, New Jersey: Where can I have photogravure plates made, and prints from same? *Answer.*—J. F. McCarthy, 110 South Eighth street, Brooklyn, New York.

IMITATION TYPEWRITING.—Langley & Sons, London, England: What process will produce perfect imitation of typewritten letters? *Answer.*—The Miller-Bryant-Pierce Company, Department No. 10, Aurora, Illinois, manufactures an attachment for the purpose.

MAKE-READY FOR DIE-CUT NOVELTIES.—Louis H. Reunrill, West Haddonfield, New Jersey: Referring to articles by Mr. George Sherman in THE INLAND PRINTER for February and May, 1904, on die-cut printed novelties, please explain method of make-ready, proper tympan to use and the way to overcome



any difficulties which may arise. *Answer.*—As previously stated, the surface of contact should consist of the back of an old discarded galley, a piece of sheet zinc or tin. It is not necessary to use a paper tympan sheet, and, therefore, the trouble anticipated in the inquiry never occurs. The metallic sheet is attached to the platen by means of two narrow strips of tough manila, fastened as illustrated. Quads, attached with dextrin, should be used as feed guides.

METHOD OF ATTACHING COUNTING MACHINE TO PRESS.—E. W. Summers, Sumpter, Oregon: How can I fasten one of the American counting machines on a Chandler & Price job press so that it will work only when the impression is on? I wish it so attached that I can change it from one press to another without trouble. The machine to which I have reference can be fastened on its back or set upright. *Answer.*—A press counter may be attached to the left side of the back shaft on a Chandler & Price Gordon. It should be arranged on a small bracket, with a chain running from the counter lever to some stationary part of the frame. Allow just enough slack to the chain to prevent the lever from operating when the impression is thrown off. By applying the impression with the throw-off, the back shaft makes a quarter revolution, which gives enough tension to the chain to operate the counter. This is one way of attaching a counter, but it is not applicable to all presses. The makers of the various machines can furnish all the information desired on the point.

TIME TICKETS.—Office Supply Company, Louisville, Kentucky: We wish to establish in our printing-office and bindery a system of reports that will enable us to get a line on exactly the amount of work each man turns out during the day, in the composing-room, pressroom, bindery and ruling-room. Our object is to get the maximum amount of work out of each man and each machine. In other words, we want to increase the capacity of our office with its present force, or to be able to do the same amount of work we are now doing with less force, thus reducing the cost of production. *Answer.*—See THE INLAND PRINTER, September, 1902, page 923, "Printers' Accounts and Printers' Profits," A. K. Taylor; March, 1903, page 921, "Methods of Ascertaining Cost"; October, 1903, page 67, "Ascertaining Cost," Charles A. Roper.

"SELF-SPACING TYPE."—L. P., Madisonville, Kentucky: (1) What is meant by "self-spacing type"? (2) How can I get a glossy finish on a job? *Answer.*—(1) The Benton, Waldo & Co. typefoundry, of Milwaukee, Wisconsin, introduced "self-spacing" type in 1883, the plan being to make the width of "set" of each character of whatever font a multiple of an em pica. The difficulties met in making "lean" and "fat" faces on this basis resulted in objectionable distortions. While an aggregation of such type characters would exactly fill a given measure, it was in no wise "self-spacing," if justification of the line is understood to be meant by the term. Words must be divided on syllables, and a readjustment of the spaces between the words, of course, is as necessary with "self-spacing" type as with any other. The "unit-set" system has in large measure supplanted former schemes, this system establishing a unit as one-eighth of a point, and all type being cast on multiples of this unit or its fractions. An em pica is therefore ninety-six units wide, or twelve points. (2) Addition to the ink of dammar varnish will produce a glossy finish, or a second impression with varnish only.

REDUCTION OF DROSS IN STEREOTYPE METAL.—Paper Mills Company, Atlanta, Georgia: Please advise if there is any treatise on the reduction of dross in stereotype metal. *Answer.*—We do not know of any special treatise devoted to the subject. The following quotation explains the general principles of such reduction: "'Dross' is the compound or compounds formed by the action of air upon molten metals. The oxygen contained in the atmosphere attacks most of the metals. The tarnishing of most metals when exposed to the air is well known by all. The compound formed in this way is an oxid of the metal. The formation of this oxid takes place more rapidly and in larger quantity the higher the temperature of the metal. In molten metals high temperature and prolonged contact with the atmosphere lead to the rapid formation of 'dross' or oxid, which collects upon the surface. This oxidation only occurs upon the surface of the molten metal, where the air has access, and not in the center of the mass, at least not to any appreciable extent. It is therefore easy to skim this dross from the metal by means of an iron ladle. The principle of its reduction to the metallic state is this: If such dross is heated in contact with carbonaceous material, such as resin, the carbon and reducing gases formed in the process take away the oxygen contained in the dross, liberating the metal. This simple process is typical of that used on a large scale to obtain metals from their combinations with oxygen."

A PRINTER-STUDENT.

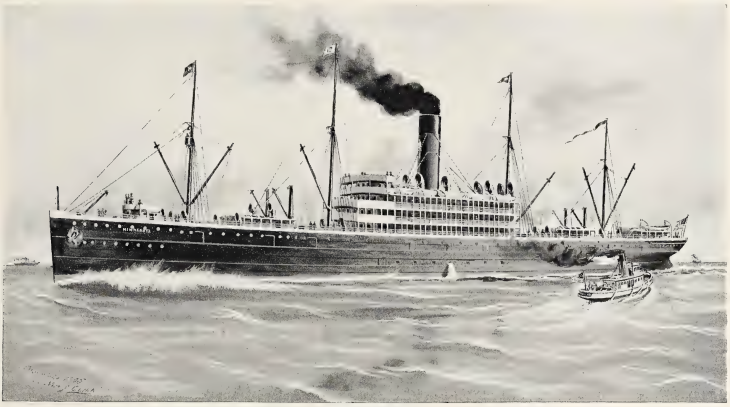
I have been a constant reader of your journal for one year and find more benefit derived from the close study of its pages than from anything I have been able to secure on the subject of printing.—*James A. Doyal, Magnolia, Mississippi.*

THE EXPORT FIELD

BY CHARLES W. PAFFLOW.

Under this head it is aimed to give a monthly summary of the important happenings in the field of the graphic arts in other lands. Exchanges are solicited with leading German, French, Italian, Spanish and Russian trade publications. Communications and specimens of foreign work are respectfully invited.

THE Minnesota, the largest cargo-carrying vessel in the world, with her sister ship, the Dakota, built by the Great Northern Steamship Company, now engaged in the Pacific trade between Tacoma, Seattle, Yokohama, Hongkong and Manila, is also the largest ship ever built in the United States. Her dimensions are: Length, 630 feet; beam, 73½ feet, and speed, sixteen knots. Her displacement at full-load draft is thirty-two thousand tons. This colossal boat was built by the Eastern Shipbuilding Corporation, of New London, Connecticut, and is equipped with triple-expansion engines of ten thousand horse-power, and a remarkable battery of sixteen "Niclausse" water-tube boilers, fitted with the first installation of mechanical stokers on an ocean-going vessel, which, with all the improvements for safety and comfort that unlimited capital can purchase, rates her as the greatest passenger and cargo ship afloat. The ship can carry two thousand people, and has capacity for cargo equal to one hundred railroad trains of twenty-five cars each, or a single train seven miles long. Twelve thousand tons of steel were used in her construction, which amount is one-third greater than the total tonnage of structural metal in such mammoth buildings as the Waldorf-Astoria hotel, of New York. The vessel has in addition to the luxury of a steam laundry, all conveniences found in modern cities, from a children's nursery to a smoking-room and a hospital.



THE MINNESOTA.
The Great Northern Steamship Company's new twin-screw steamer. Drawn from plans by N. J. Quirk, Chicago.

GOVERNMENT PRINTING-OFFICES OF JAPAN AND RUSSIA.

PRINTERS' ink is a sure index of the civilization and prosperity of a country. Perhaps there is no single trade that so well represents the business interests. It is not only an independent branch of industry itself, but stands in a more intimate connection with all other branches than any other one trade. The attention of the world is now directed to Russia and Japan, and a brief account of the scope of the government printing-offices in the two countries will shed an interesting light on their commerce and intellectual conditions. The data here given are based upon information supplied by the Printing Bureau of the Imperial Japanese Government at Tokyo and the State Printing-office at St. Petersburg. No information regarding machinery used or the output could be obtained.

The Japanese institution is divided into six departments, as follows: (1) President's office, (2) account department, (3) official gazette department, (4) printing department, (5) composing department and (6) papermaking department. The directory consists of a president (public printer), at an annual salary of 3,000 yen; 6 "high officials," with an aggregate annual salary of 9,500 yen; 64 "ordinary officials" (clerks), at an aggregate monthly salary of 2,840 yen, and 382 "minor officials" (foremen, etc.), with an aggregate monthly salary of 10,134 yen. There are employed as mechanics and laborers 1,226 men and 1,153 women, at a daily wage ranging from .12 to 1.20 yen, and aggregating 770 yen per day. The total number of employees is 2,942, and the monthly disbursements in salaries and wages amounts to 37,000 yen. Between the months of March and June and during September and October ten hours is a day's work, while between November and February and in July and August nine hours' work is required. Thirty minutes for "tiffin" and fifteen minutes for recreation are included in the above.

The State Printing-office of Russia was founded in 1825, chiefly for the printing of the code of laws, regulations of the committee of ministers and other government institutions; but it does government work and private printing as well. It

is divided into the following departments: Composing division, printing division, foundry and stereotype division, bindery division, paper and type department and distribution department. The total number of employees is about five hundred. Compositors earn from 20 to 125 rubles per month, pressmen from 14 to 125 rubles, bookbinders from 15 to 110 rubles, and other workmen from 18 to 40 rubles. The average hours of work is ten per day, with extra pay for overtime or holidays. They have two hours for dinner, a holiday of a week on Christmas and three days on Easter. The institution is governed by general laws. Leaves of absence depend entirely on the permission of the chiefs of departments, but leaves are generally granted two days a week by turns during the summer. The annual expense of the state printing-office amounts to over 300,000 rubles. It should be stated that the above represents only the Imperial Printing-office at St. Petersburg. There are, in addition, printing-offices in most of the provinces operated by the central government, besides a number of municipal printing-offices in the leading cities.

RUSSIA.

THE typographical school at St. Petersburg does not appear to be enjoying a high degree of success when compared with like schools in Europe. There is a number of notable names in the directorship, but at the late annual examination there were only 173 pupils all told, of which number twenty-three completed the course, three of whom were awarded prizes for excellence.

A QUEER process is before the court in St. Petersburg. A young authoress had a volume of her works published, and the publisher ornamented the cover of the book with the figure of a scantily clad female, which offended the authoress. She ordered the objectionable picture removed, but the publisher insisted that it was his right to determine the character of the decoration and refused to remove it. And now the case is before the court.

HERRMANN KORNFELD recently died in St. Petersburg at an advanced age. He was the editor and publisher of the best-known Russian periodical for art and humor, *Strekosa*. In partnership with H. Hoppe he founded the celebrated firm Hoppe & Kornfeld, in the early sixties, which published the first St. Petersburg city directory. In the graphic arts his services have been great and meritorious. He was the first to introduce zincography and later phototype printing in Russia in 1876. His rubber-stamp factory was the first one in Russia.

JAPAN.

AMERICAN manufacturers of photographic and camera material keep the lead in China with respect to superiority of product, though the Japanese are flooding the market with cheap and inferior goods.

A WONDERFUL man is the Jap, Murai, and he is publishing a wonderful novel in his daily paper, the *Hotschi Schimbun*. The novel is called "Hana" and has been appearing every day for six years. It already counts twelve volumes and twelve hundred chapters. He foresaw the war with Russia and spun out his story to take it in. Another book by the same author, "The Joys of Housekeeping," has had such a run that it exhausted the supply of paper on the market. The circulation of his paper rose from thirty-five hundred to one hundred and eighty thousand copies.

FRANCE.

AS INDICATED by *La Typographie Française*, the coming convention of the French Typographical Union will have to decide two burning questions — the shorter work-day and the introduction of the label. There is a strong agitation in favor of both these propositions among the locals throughout the republic. The points to be decided by the delegates will be as to the expediency of inaugurating a nine or an eight hour day, and whether the label should be local or national in character, on which questions the unions seem to be divided at present.

La Typographie Française for March contains an article interesting for its figures. The Central Committee of the French Typographical Union had fixed the tax at 2 francs per month on all members for the benefit of the unemployed and the sick. Some of the local unions protested that the rate was excessive, and the purpose of the article referred to is to show that the tax is much less than prevails in other countries. There was raised for this purpose 80,000 francs in 1901, 107,000 francs in 1902, 121,000 francs in 1903, and 132,000 in 1904. To meet these expenses, the tax had been gradually raised from 75 centimes to 2 francs. The number of members contributing to this fund had increased from 9,989 in 1901 to 10,771 in 1904. The tax levied for the same purposes, for the week, is, in Switzerland, 1.70 francs; in Hungary, 1.68; in Austria, 1.41; in Norway, 1.40; in Germany, 1.37; in London, 1.35; in Finland, 1 franc, while in France, at 2 francs a month, it is only 46 centimes — the lowest of all. The same article says that there are 31 organizations of bookworkers in Europe containing a membership of 156,200. All of them have a fund for the support of strikes; 28 have an out-of-work fund; 26 have a sick-relief fund; 28 have a fund for the assistance of traveling members; 17 a fund for the superannuated, and 6 a fund in aid of the widows and orphans of members. The proportion of bookworkers in the unions in France to the whole number employed is 40 per cent; in London, 90 per cent; in Austria and Sweden, 88 per cent; in Switzerland, 89 per cent; in Denmark, 83 per cent; in Germany, 72 per cent; in Hungary, 71 per cent, and in Norway, 66 per cent. From this it appears that the French book printers not only pay less tax, but have a less percentage of membership than those of any other country.

APROPOS of the recent speed contest on the Linotype at Paris, the organ of the French Typothetæ for March devotes two pages to the subject, giving the opinion of the jury of awards in regard to the economic value of the machine, and the views of the attending physician concerning its effects on the health of the operators. Both are highly favorable to the machine. The following is a list of the awards:

OPERATORS WITH LESS THAN ONE YEAR'S EXPERIENCE.

Prize.	Operator.	Average per hour.	Award.
1	M. Gaulier	5,400	1,000 francs.
2	Mme. Robert Eck	4,800	500 "
3	Mlle. Kuntsmann	4,402	300 "
4	M. Gamison	4,200	100 "
5	M. Mialon	4,004	100 "
6	Mlle. Ramillion	3,802	40 "
7	Mlle. Delmas	3,606	40 "

OPERATORS WITH MORE THAN ONE YEAR'S EXPERIENCE.

1	M. Guerdat	7,350	1,200 francs.
2	Mme. Meyer	6,773	1,000 "
3	M. Frébourg	6,096	400 "
4	M. Nègre	5,024	200 "
5	Mlle. M. Rajon	5,838	200 "
6	Mme. Doinel	5,315	60 "
7	M. Mauvillain	4,848	60 "

OPERATORS WITH SEVERAL YEARS' EXPERIENCE.

1	M. Hubert	11,346	2,000 francs.
2	M. Denolly	10,624	1,200 "
3	M. Char'an	9,250	500 "
4	Mlle. Pertha Cane	8,980	250 "
5	Mlle. Sicart	8,890	250 "
6	Mlle. Dunkeldein	8,640	100 "
7	Mlle. Juliette Piquet	8,629	100 "
8	Mlle. Lacoste	8,508	60 "
9	Mlle. Petiot	8,153	60 "
10	Mme. Landure	7,756	60 "
11	Mme. Boutroux	7,550	60 "
12	M. Lehérissier	7,286	60 "
13	M. Mauran	7,152	50 "
14	Mme. Michel	6,867	50 "

The recent decree of the President of the French republic on hygiene and the safety of workmen in France is published in full in a recent number of the *Bulletin Officiel des Maîtres Imprimeurs de France*. It consists of twenty-two articles, and is large in scope and very special in detail. There must be frequent washing, cleaning and disinfecting. Unwholesome gases, dust and steam are not to be allowed to accumulate, and in all workshops there must be 247 cubic feet of air per head, which must be kept fresh and pure. Shops must be well lighted and not over or under heated in winter. Safety from danger from machinery and elevators and from fire is provided for. Article 18 provides that "Operatives, both men and women, shall wear close-fitting clothing."

ENGLAND AND THE COLONIES.

A new graphite mine has been successfully worked in Queensland for the last twelve months. The mines in England have been exhausted and the main supply of England and America now comes from Ceylon.

The International Labor Bureau at Basel has offered a series of prizes for the best articles on protection from lead poisoning in all the different industries where lead is handled. The prizes amount to $6,500. The highest prize is about $400. The essays may be written in German, French or English and must be received by the committee at Basel before December 31, 1905.

The Canadian department of customs recently issued a circular advising collectors that the free entry of catalogues and price-lists is to apply when they are imported for wholesale purposes only. Duty at the rate of 15 cents per pound is to be collected on circulars, fly sheets and other advertising matter, when imported by mail, addressed to individuals or otherwise.

While the English admit that the Germans beat them in the multicolored lithographic process of small designs, owing to more favorable meteorological conditions in that country, they claim that picture post cards are the most circulated examples of color printing, and that England exports to Germany more of these than Germany sends to England of all different styles combined.

The value of wood pulp imported from Canada to the United States increased from $147,098 in 1890 to $1,795,768 in 1903. A number of American firms have sent representatives to Canada to investigate this matter. They fear that the indirect tax on pulp wood is intended to break down American competition in the manufacture of paper or force our concerns to establish paper factories on Canadian soil.

A tablet to the memory of the thirteen English newspaper correspondents who died on the battlefields during the South African War was recently unveiled in St. Paul's Cathedral, London. The tablet is of gilded bronze in a frame of red marble. It bears the names of the deceased journalists and the respective papers which they represented. The tablet was dedicated by the British Institute of Journalists.

The late shops and offices act, which was passed in the last days of the recent session of the New Zealand Parliament, makes important changes in the former law. Heretofore only women and young persons could not be employed over fifty-two hours a week. Now this provision is applicable to all employees in or about a shop. Another new provision requires the employers to keep an extra time book which shall be open to the factory inspector, and the pay for overtime shall be one and a half times the usual rate.

GERMANY.

The *Kölnische Zeitung* mentions with pride and pleasure the fact that the brutal process of "standardizing" everything, which works very well in machinery, but which is the death of art, is on the wane in Germany, and that publishers are seeking models of elegance and beauty which commend themselves by their own merits and quite independently of any cut-and-dried conventional usage. One of the best results is the abandonment of the sheeny and glossy paper which is ruinous to the eyes when read by artificial light.

Sixty different publications were convicted in Germany during the last quarter of 1904 of offering insult to majesty, stirring up class hatred, insulting the Church, and like offenses.

In the year 1904 the German book printers' union paid out to unemployed members the sum of 707,795 marks for 525,980 days. For aid to traveling members 193,453 marks was expended.

The *Bernburger Zeitung* called the editor of the *Anhalter Kourier* a Slav and said his name was "Irom." The *Kourier* editor resented this as an insult and produced proofs to show that he was of German blood. The *Zeitung* editor also affirmed that his paper had the largest circulation of any published in Anhalt. The *Kourier* complained and took the matter into court. The court ordered that a sworn examiner be appointed to ascertain the respective circulation of the two papers. The *Kourier* editor put his lists at the service of the examiner. The other editor refused to do so and judgment was rendered against him.

There was an army of German experts in all departments of industry who visited the St. Louis Exposition last summer and took a general survey of American institutions. These gentlemen are now filling the German newspapers with reviews of our institutions. They do not particularize the printing industry, but what they have to say applies to the graphic arts as well. Admitting the superiority of our inventive genius, the energy, industry and skill of our people and the boundless resources of our country, they say that they have nothing to fear from competition with the United States, because we have too little scientific and technical education and training to bring our inventions to the highest state of perfection. There is, they say, a pervading ignorance and indifference about everything outside of the United States, and a complacent satisfaction with everything American. The careless confidence with which agents are sent abroad, with no special preparation and with no knowledge of any language but their own, to do business on the continent, is amazing to these critics. The superficial technical education, the trifling annual contingent of chemists, electricians, engineers, etc., as compared with the army of lawyers, physicians and unspecialized graduates turned out by our colleges, strikes them as shortsighted and improvident. They also note the enormous disparity between American and European wages, and the general heavy cost of handling business in America, and conclude that the Fatherland has nothing to fear from competition with American-manufactured goods.

SOUTH AMERICA.

Bemporat, Coats & Co. recently published the "Guia do Rio Grande do Sul." It is the first directory that has ever been printed in the State. It contains seven hundred pages, in five colors, and is an excellent typographic product.

Herr Adolph Gundlach died in Brazil last December at the age of sixty. He came to Brazil from Germany in 1871 and established a bookbindery. In 1880 he founded the first German paper in Brazil. He was highly esteemed and filled many honorable offices.

From Porto Alegre, Brazil, comes the news of improved business conditions as a result of steps taken in this direction some months ago by the government. The president had invited Prof. Dr. Jannasch, of Berlin, to visit the country and study the unfavorable business situation. The first consequence of Doctor Jannasch's visit was the establishment of the "Central Union for the Promotion of Agriculture" in Rio Grande do Sul, the directory of which consists of Germans and Brazilians. Efforts are made to attract a larger immigra-

tion and foreign capital for the construction of railroads, and the establishment of foreign markets for home products.

Guatemala possesses an abundance of raw material for the manufacture of paper, but there is not a paper factory in that country. Of paper goods it imported in 1903 from Germany to the value of $19,254 and from the United States $10,010. In 1901 America held the first place, while now Germany is first, despite the advantage of freights, the freight from San Francisco to San José being less than that from Europe.

Buenos Aires printers have successfully inaugurated an eight-hour day. At a recent meeting of *La Federación del Arte Gráfica* the following demands were voted upon and presented to the employers. (1) Eight hours to be a day's work, with seven hours at night; (2) piece work to be abolished; (3) an increase of thirty per cent for overtime, and (4) Sunday work to be optional. These demands were readily granted by the majority of employers, who affixed their signatures to the new agreement. The *Federación* also voted to levy a tax of ten per cent on the wages of working members for the benefit of those who had to quit work owing to the refusal of their employers to concede the new terms.

IN OTHER LANDS.

At Belgrade (Servia) fifteen masked men entered a printing-office which published anti-administration papers and destroyed the machinery and printing material.

The printers of Hungary have agreed to tax themselves 2 hellers a week, which in two years will raise a fund of 5,000 crowns, for the erection of a Gutenberg memorial at Budapest.

Librarian Ljunggren, at Lund, Sweden, has discovered a copy of Shakespeare's "Titus Andronicus" printed in 1694 in London. No other copy of the edition has ever been discovered. The discovery will particularly interest the Germans, for this is one of the plays that the English comedians staged in Germany. There is no doubt about the genuineness of the find. There are two independent references to this work.

Bulgaria has had its first printers' strike last February. The demand made on the proprietors was for a minimum pay of 20 francs a week for compositors. Three firms, employing one hundred men, accepted the terms, while the majority refused to consider the demand. In consequence a strike was ordered, which was met by the employers with a general lockout. The number of printers involved is 380. The proprietors hold out the Draconian law, according to which no employee is allowed to belong to a union. Despite these conditions the men have gone into the strike with enthusiasm, and the struggle is not without hope of success.

Mr. Urbain J. Ledoux, American consul at Prague, Bohemia, has undertaken the task of aiding commercial intercourse between this country and the kingdom of Bohemia by means of a bureau of information, provided with card indexes of importers and exporters, and all commercial literature which may facilitate communication between customer and merchant. This service is offered free of charge, and American importers and exporters are requested to send to Mr. Ledoux data as follows: Name of firm; street, city and cable address; codes used; export discounts and terms; languages of correspondence; references or commercial rating; nature of exports and imports; list of foreign agents and branches; together with catalogues, prices-current, discount-sheets, circulars, photographs, small samples or any other aids to immediate sales. Mr. Ledoux's desire is to offer so complete a showing of data and sample wares that a prospective customer, on going to the consulate and being directed to the proper section of files, may be able after examination of same to cable an immediate order, thus saving much time and annoyance. All interested are invited to address Urbain J. Ledoux, American Consulate, Prague, Bohemia, Austria.

FIRST ANNUAL CONVENTION OF THE AMALGAMATED MASCOTS OF AMERICA.

BY FRANK J. FINCH AND BIRD.*



A MASCOT convention, probably the first one ever held, is now in session in St. Joseph, Missouri. By written consent of their creators, the cartoonists of different newspapers and newspaper syndicates of the country, quite a number of Mascots are here, the guests of my bird, the Bull Finch, who is showing them the time of their lives. The keys of the city have been turned over to them by Mayor Spratt. They have visited the stock yards and packing houses, the Benton Club, the Country Club, the river, the parks, the jobbing districts, the ancient donjon-keep that passes for a county jail, and other points of interest of the third Missouri city. The restraining presence of their masters removed, they are cutting loose and whooping 'em up in a way that surprises the millionaires of this ultra-conservative burg.

Among the delegates are these:

The timid and unsophisticated "Bunny," property of Bert Griswold of the Fort Wayne (Ind.) *News*.

The mischievous and resourceful "Monk" which furnishes inspiration for P. A. Plaschke, of the Louisville *Post*.

The "Mouse," whose predatory habits serve as a take-off on the politicians cartooned by W. P. Bradford, of the Philadelphia *North American*.

The affectionate black "Bear" of Cartoonist Berryman, of the Washington *Post*.

The cinnamon cub "Bear" of R. D. Handy, of the Duluth *News-Tribune*.

"Doc," the faithful canine companion of Bushnell, of the Cincinnati *Post*, and incidentally a nightmare of ribs, bones and appetite.



"Tige," the tamed and tethered tiger of L. Reynolds, of the Tacoma *Ledger*.

"Sitting Bull, Jr.," who with his tomahawk and scalping-knife is a familiar figure in the caricatures of P. J. Carter, of the Minneapolis *Times*.

The "Cat," an attenuated apparition made of whalebone, eyes, whiskers and barbed wire, which is the trade-mark of Ryan Walker, of the International Syndicate, Baltimore.

These are the principal figures in the first annual conven-

* The invitation of Mr. F. J. Finch and his bird for the cartoonists' mascots to convene at St. Joe received an enthusiastic response. The entertainment of the delegates in the columns of the *News-Press* was naturally given a decided local flavor that may not be wholly intelligible to all the readers of this warmed-over banquet. The idea is good enough, however, to bear repeating at another convention having an international scope.

tion of the Amalgamated Mascots of America. Notwithstanding the ancient quarrel among certain of the delegates, they are getting along together famously, Bushnell's dog, "Doc," seeing to it that friendly relations are preserved between Ryan Walker's cat and Bradford's mouse.

The Mascots have been too busy to devote any time to business as yet, their motto being: "Pleasure first; business afterward," but before they adjourn they may find time to recommend some special legislation providing for a pension for superannuated Mascots, and to pass a resolution condemning Governor Pennypacker.



My experience and observation has been that a Mascot is a very handy article for a cartoonist to have about him. Mine has helped me out of many a difficulty, proving a mascot, indeed. Time and again I have come down to the office of a morning somewhat dazed—due to causes which it is not necessary to set out here, but which all of my coworkers above named (save Ryan Walker) will understand—and the Bird has come to the rescue. I have drawn a dull cartoon, without a smile in it, and the Bird has injected the necessary spark



of life. He can always be made to do something or say something that will come between me and the decoration of the imperial order of the tin can.

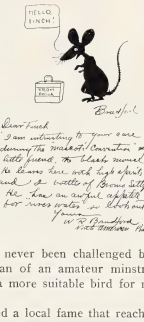
My adoption of the Bird as a Mascot came as the result of a series of accidents. One day, shortly after my name had been added to the pay-rolls of the *News-Press* of St. Joseph, I made a cartoon, one of the figures of which was a bird with a very big head, small body and slender legs and neck. No one noticed it particularly except the office boy, who told me he thought it was funny. Encouraged by this, I made another bird the next day. This time the society editoress came to me and said she thought it was "just awfully funny," and wanted to know why I did not make more of them. The



same day the city hall reporter hailed me with the question: "What is this, a Bull, Finch?"

It was a pun of the deepest dye—a play on my name—but it gave me an idea. Then and there I made up my mind that thereafter the bullfinch should be my Mascot. The





appropriateness of the choice has never been challenged but once, and that was by an end man of an amateur minstrel show recently, who declared that a more suitable bird for me would be the nighthawk.

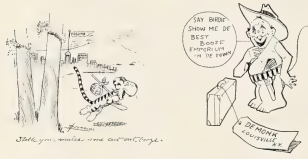
Since then the Bird has acquired a local fame that reaches as far as Messanie street on the south and the river on the west. He has been framed and hung as a wall decoration; he has been pillow-covered, burnt-wooded and buttoned. He has become as familiar as the household oath, and through-





out northwestern Missouri is known wherever the English language is broken.

I believe that my choice of a Mascot was a particularly happy one, because, as everybody knows, birds do not belong to the order of dumb brutes. So far as I know, E. A. Poe, the poet, was the first person to make a bird speak in literature,



but since then it has been done so often that the idea of a bird speaking has become quite familiar to us. So I can, with perfect propriety, make my Bird take a speaking part in a cartoon, an advantage not enjoyed by the majority of the delegates in the present convention.

There is no copyright on the idea of the Mascot convention, and any time any of the fraternity think they can show the Mascots a better time than they are having here, I'll gladly give the Bird a vacation and a round-trip ticket to the convention city.



COMPULSORY EDUCATION AS SEEN BY A BOY.
Cartoon by Finch.

JOHN T. MC CUTCHEON ON EDUCATION.

Education is delightful,
Culture is immense —
Learning makes the ignorant
Look like 30c.

— *Chicago Tribune.*

A GOOD INVESTMENT.

After taking and reading THE INLAND PRINTER for more than fifteen years, I consider a subscription to it one of the best paying investments that I can make.— *W. B. Willcox, Manager Pioneer Publishing Company, Phoenix, British Columbia.*

THE INLAND PRINTER COVER-DESIGN.

The cover-design of this number of THE INLAND PRINTER is the second of a series of national beauty types by Mr. August Petrtyl. The dignity and exalted rank of this, the Russian *krasavitza* (beauty), is, indeed, well conceived by the artist. The embellishments of the design are strictly Russian. The inscription underneath the English heading is the Russian equivalent for "THE INLAND PRINTER." The line below the head means "beauty." The original drawing was made in crayon, drawn on a very large scale and reproduced by zinc etching. It was Mr. Petrtyl's desire to demonstrate that a very fine effect (an effect resembling that of a half-tone) can be obtained from a carefully executed crayon drawing, by careful reproduction and careful printing.



COVER-DESIGN BY PETRTYL.

We have the assurance of Mr. Petrtyl that he will give us his best efforts to select not only interesting subjects, but also to treat them interestingly from the reproduction point of view for this series of covers.



COVER-DESIGN BY PETRTYL.

MONTHLY VISITS APPRECIATED.

A "tourist" is an unknown quantity here, but THE INLAND PRINTER gets here every month and its visits are greatly appreciated.— *T. F. McKane, Editor, Centralia Standard, Centralia, Indian Territory.*

HELPS THE PRINTER.

The occasions on which THE INLAND PRINTER has pushed us around corners and jumped us over obstacles are too numerous to mention, and we would not like to be without it.— *Commercial Printing Company, West Norfolk, Virginia.*

ADVERTISING

BY GEORGE SHERMAN.

"MANY a good advertisement has been spoiled because the writer groped about for a place to stop, and, failing to find it, his argument frayed out and lost its convincing power."—*Jed Scarboro.*

That is the fatal mistake of many men who seek to create public interest in their products—they talk so much and say so little. It is a long way from Chicago to New York by the westward route, and the chances of arriving safely at the latter point are fraught with hazard. Lengthy advertising literature must be of unusual interest to hold the attention of the reader, and the subject of printing is too dull to the ordinary mind to admit of circuitous argument. The advertising man of a large publishing house recently submitted the copy for a booklet to the manager. The argument was a novel one, the subject was aptly illustrated, and the literature was exceptionally good; but the experienced manager had one vital fault to find. His comment was, "The idea is good, but it's too long. I want something a man will read as he rides in a car after a day's business." The most valuable advertising literature consists of short, pert sentences that are readily memorized—sentences that are convincing and bear repetition. It is far better to repeat a good sentence again and again until its every repetition sounds the name of its inventor, than to print volumes of historical, descriptive and technical stuff. The H. S. Crocker Company, of San Francisco, believes in and profits by this kind of advertising. A recent booklet issued by this house is 9¼ by 12½ inches in size, and contains but eight pages of snappy advertising literature. It might well be called a "book of deeds and not of words." "It's a Long Stride" has been chosen as the embossed title of the cover; and the words are printed in white ink, rimmed with crimson. The title is illustrated with a characteristic individual who possesses a stride that reaches from one end to the other of the 12½-inch cover. The introduction opens thus: "It's a long stride from the days of Ben Franklin to the days of Crocker quality. But when we consider the tools and implements with which Franklin wrought, the limited sources of supply from which he drew his type, paper, ink and materials of all kinds, and when we contemplate all he accomplished, we can exclaim with enthusiasm, 'Well done, Benjamin.' But could Ben Franklin to-day wander through the complete plant that produces Crocker quality printing, what a revelation it would be to him!" The title of this booklet contains the phrase "If Crocker prints it, it will be well printed," a trenchant sentence which must long ago have been well etched upon the minds of users of well-printed things in San Francisco. There is a note appended to this phrase which says: "Commit this to memory. It will be of value to you when placing orders for printing." The proper and everlasting use of such effective sentences as these becomes the vital and substantial factor of the advertising of a successful printing-house.

"NEEDLES are not sharp at both ends. In advertising, don't strive to be all sharpness—an eye is as important as a point. Judgment ought to be at one end of your efforts."—*Jed Scarboro.*

That's important. Remember that "a little nonsense now and then is relished by the wisest men," but that too much frivolity is liable to cause bad digestion among your weak-stomached readers. All dessert makes a poor dinner. A little of the "staff of life" is necessary to complete your bill of fare. If you continue to make your advertising matter read like a funny paper, your clientèle may be led to believe that your assertions lack seriousness. It is, therefore, necessary that you arrange your booklet after the manner of a well-balanced bill of fare. Add just enough of the "light and airy" to assist the assimilation of the corn bread and bacon—but by all means refrain from being clownish.

THE knack to "say and do" is set forth in splendid fashion in a well-dressed folder recently sent out by the Campbell Company, Chicago. Every word of the text is justified by the product. The artistic poster-design used as a title, reproduced herewith, is printed in blue, black and gold, and the entire job is pebbled. A concluding paragraph that breathes the same confidence that pervades all of this reading matter says:



"Any person can purchase in the open market all the printing facilities we possess. Therefore, only our skill makes our services of value to you."

"ARE most business men reaching for money with a rake that's too short?" has been applied as the title of a book of works done by the Protzmann-Barr Company, Pittsburg, Pennsylvania. The proper rake to use for this purpose is exemplified by the numerous reproduced specimens of attractive printing contained in this book. Not only are the works of this house shown, but the wonderful things that have been

accomplished through Protzmann-Barr ideas are also set forth in convincing literary style.

We like best to take up the advertising of small concerns and propose and institute plans which will make them large ones. We have made our reputation by beginning with small appropriations for small concerns, and gradually increasing the appropriations as results accumulated. For example, look at Joyce's dry goods store. When we commenced planning and writing and printing for Joyce's it was a one-room store. It had been a one-room store for twenty years. In three years our advertising and printing caused the firm to enlarge the store by adding the upper floors. Four years later further expansion of business compelled it to erect the present building, which is twenty times larger than the original one. During the eight years of our connection with this house our plans of advertising worked almost a miracle.

THE war in the Far East is an absorbing topic just now, and it has been ingeniously used as a means of encouraging a share of attention to the things so well printed in the shop of the Pirsch Press, Dayton, Ohio. "Which Wins?" has been applied as the title of a cover for a booklet in such a manner that one would not at first glance suspect it to pertain to anything of an advertising nature. It is a good method, for some people are so thoroughly prejudiced against reading advertisements that they must be handled with "kid gloves," and thus led on, unconsciously, to the real object of the text. This has been done in such a short and concise way that the reader has finished at the place where one would most naturally begin in almost any other advertising booklet. Here is the entire text of the four pages contained therein:



It isn't a safe bet to place your money on either of the nations represented in our illustrations — it's still a game of chance, and you might lose.

If you are looking for a "cinch," play Pirsch Press for place every time. Then you win — and we win.

Modern ideas employed in up-to-date printing will win business — money-making business — the sort you're longing for.

Give us an inkling of what you want, and we will propagate it into an idea.

It is our business not only to create ideas, but to artistically reproduce them *with* inks *on* paper in business-fetching attractiveness.

It's then up to you — *who wins;* and it's easy money.

HERE is a good argument for better printing, as set forth in a plain folder by the Courier Printing-office, Gibson City, Illinois:

Who is a printer and what is a printing-office?

The boy who gets a toy printing-press in his stocking, buys 5 cents' worth of ink, starts up a printing-office and becomes a printer.

The man who rubber-stamps his own stationery and placards is a printer without a print-shop.

The man who can raise the money (or credit) to buy a 7 by 11 printing-press and a few fonts of type, rents a 2 by 4 room and starts up in the business, and he is a printer.

All of them are printers — disciples of an art that is centuries old and is the preserver of all arts.

But there are other kinds of printers and printing-offices. There are the men who spend a lifetime at the business, beginning with the very rudiments.

They learn printing as an art rather than as a trade. When they get into business for themselves they start to equip their plants along carefully thought-out lines, etc.

HAVE you ever given the subject of "dissolution" serious consideration? "Dissolution" of your present methods, of course. Why does the nation dissolve Congress? Why does it make a change of men and methods? 'Tis very necessary. It's the only real antidote for staleness, "ruttiness" and decay. It's the same in business. Yesterday's methods won't do to-day's work properly. New ways, fresh ideas, etc.— must be watched for and studied when found. The Paret Advertising Service, of Philadelphia, which is but the evolution of a printing business, has just recently awakened to the necessity of "dissolution." In a booklet, just now issuing, they say:

We have stepped out of the ranks of the printers who are content to make good printing and let it go at that. Paret printing is to be a business-getting force. This explains the addition of a department to our business: the Paret Advertising Service — primed with helpfulness in the profitable use of printer's ink. This department is thoroughly prepared to plan, write, design, illustrate, print, address and mail business literature.

"BRADY, THE PRINTER," at Statesville, North Carolina, has a keen conception of the correct way to soften the harsh features of pure shop talk. In his monthly publication, "Brady's Shop Talk," all the rough edges of the stern facts surrounding his talk on printed things have been nicely rounded with well-chosen paragraphs of philosophy, wisdom, wit and humor. In concluding an editorial, Mr. Brady says: "I shall publish, from time to time, articles on how best to advertise, especially suitable for the retail man. Therefore, I want every person or firm to carefully look over the contents of each issue of Brady's Shop Talk. It won't hurt you, I'm sure." He says further on another page of this booklet:

Only very close friends will come to dine with you without invitation; and only very loyal customers will come to your place of business unless you ask them to do so. A little booklet or folder serves a good purpose in this respect. Try it, and let the people know who and where you are. Brady, The Printer, knows how.

DON'T be too gruff, too eager or too impetuous in your efforts to increase your business through advertising. This spirit may lead you to exaggerate — to falsify — your capacity or your facilities "to do." This is a dangerous mistake often attributed to the fact that a man is beginning to feel the effects of the aggressive and enterprising methods of a competitor. Usually a whine lurks somewhere within such advertising. A shrewd advertising man once said: "The fisherman who exhibits too much eagerness to land a fish is sure to lose it. In advertising, it's about the same way. You must have patience. Don't seem in too big a hurry, or somebody will smell a medium-sized rodent and turn his toes in the direction of your cool and cautious competitor." This is the factor of good advertising known as diplomacy. But the great proof of your ability as a printer — the fact bears repeating — is mainly in your works. The ability to demonstrate that you are "printing in a different way." In a cleverly worded advertisement W. D. Vanden Houten, New York city, say this much:

Advertising has reached a point where there is no end of printed matter. The great purchasing public are unable to get away even for a moment from specimens of the printer's art. Does it not seem, therefore, that there is very little opportunity for ordinary work to make an impression? A very strong argument on the desirability of purchasing your goods might never be read simply because it is presented in an unattractive manner. Don't run this risk. What the eye looks upon favorably the mind is most apt to accept, and our printing is an eye attractor.

THE man who tries to convince the public that he gives $1.50 in printed matter for $1, or that he is furnishing goods at actual cost, is in a poor business. He may be likened unto the baking powder concern that pretends to furnish a $5 tea set with every 50-cent can of baking powder. Don't you know that the buying public is beginning to realize the insincerity of these statements? A recent blotter from a country printer is full of this kind of fallacy. It asserts:

We are now printing one thousand letter-heads for $1. If cost "cuts any ice with you," we are bound to secure your future printing. Get our estimate on your next job of printing, and then compare it with the price asked by the city printer. I do all my work and have no

help to pay. That's one reason why I can afford to do it. Remember that with every order for $1.50 worth of printing you get a year's subscription to *The Semi-weekly Times*, a two-dollar-a-year paper.

The quality of the printing exhibited in the blotter is ample evidence that most of the printing used in that town is ordered from the city printer—even though the cost and inconvenience to the user may be doubled. This subject has been most ably treated in a booklet issuing from the press of the *Gazette*, Schenectady, New York:

> The successes that have been won on a foundation of cheapness are as scarce as torrid days in Iceland and as unsatisfactory as soap-bubbles. Real success only follows worth, and worth commands its price. You know collars and shirts and hats and gloves and cravats and other things whose brand or maker's name suffices to sell them. No need to tell folks such and such an article is good. Just name the name of the man who made it, and all you've got to do is wrap up the parcel and tie the string.

CALENDARS.

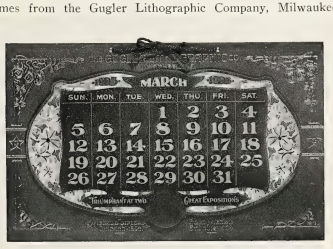
Vivid coloration and bronze work have been lavishly bestowed upon a calendar of the Jaenecke Printing Ink Company, Chicago. It is a splendid reminder for the products of this house.

A half-tone, 18 by 22 inches, from a clay modeling, "In the Gallery of Sculpture," forms the background of a calendar from the Carson-Harper Engraving Company, Denver, Colorado. It has the touch of excellence.

The variety of calendar envelope enclosures issuing from the Smith & Porter Press, Boston, never loses interest. These calendars create impressions, and their visits have been so regular that now they are expected.

We know of Liggett & Gagnier, Detroit, Michigan, because we know even more of their excellent works. But others, even though but few, may not be so well informed. It is for the benefit of these that the address should not have been omitted from the splendid calendar-design with the poppy and Gibson girl.

One of the most elaborate calendars received this month comes from the Gugler Lithographic Company, Milwaukee,



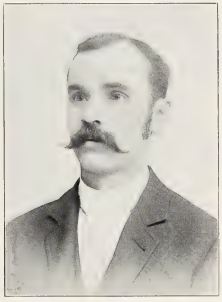
Wisconsin. The leaves of the pad are die-cut and printed in royal purple, gold, green and yellow. The calendar back is embossed and bronzed.

The spirit of American excellence has made a vast change in methods and things in our insular possessions. There are now two or three American printing-offices in Manila, all of which are equipped with modern machinery, types and appliances. The Bureau of Public Printing, in its commodious quarters, is now one of the largest and most modern printing works in the Far East. A sumptuous calendar for 1905 has been received from the Public Printer, which is evidence of the pride and careful attention to mechanical details that have been infused into all of the work that comes from this far-away governmental department. A half-tone illustration of the building, printed clean and sharp, occupies the upper panel of the calendar back.



WILLIAM HIPP.

On March 6, 1905, at Albuquerque, New Mexico, occurred the death of William Hipp, secretary of Slade, Hipp & Meloy, incorporated, Chicago, in the forty-fourth year of his age. Mr. Hipp went to Albuquerque for his health and was taken



WILLIAM HIPP.

with tuberculosis meningitis while on the way, and died in St. Joseph sanitarium after an illness of only eight days.

He came to Chicago in 1885, when Snider & Hoole moved from Cincinnati, and continued with them until they were succeeded by C. L. Howes; they, in turn, by the American Strawboard Company, and remained there until the firm of Slade, Hipp & Meloy was formed in 1892, locating at 300 Wabash avenue. When the corporation was formed in 1901 he became secretary, which position he held at the time of his death.

Mr. Hipp was the son of an officer killed in the Civil War. He was happily married and always thought most of his home. A widow and two sons, Bird F. and Charles, survive him.

Mr. Hipp was buried in Cincinnati, his birthplace, on March 10, in Spring Grove Cemetery. The pallbearers were Dana Slade, Jr., Samuel Slade, John Y. Meloy, Gerrie Wilstach, George M. Hill and Walter H. Cox, all of Chicago.

He was a member of the Knights of Pythias and National Union. Handsome floral designs were sent by the employees, Knights of Pythias, National Union and many friends.

AT THE FOUNT OF LEARNING.

I have learned so much from The Inland Printer and so much knowledge flows in at its monthly arrival, that I shall soon be forced to give an hour a day to forgetting something.—*Frank Colebrook, London, England.*

WHEN IGNORANCE WAS BLISS.

As long as I didn't know that there was such a journal as The Inland Printer, I managed to get along without it very well, but since I have been reading it so long, with all the back numbers preserved, I do not feel that I can do without it.—*B. Ray Franklin, Fulton, Missouri.*

BOOK REVIEW

"INKS: THEIR COMPOSITION AND MANUFACTURE," including methods of examination and a full list of English patents, by C. Ainsworth Mitchell, B.A. (Oxon), F.I.C., and T. C. Hepworth. London: Charles Griffin & Co., Limited. Philadelphia: J. B. Lippincott Company, 1904. This latest and most comprehensive work on inkmaking is freely illustrated with half-tone and line drawings, of the various animal, mineral and vegetable substances from which the raw material for inkmaking is made. The book is acceptably printed on coated paper, and is a valuable addition to the literature of the subject of inkmaking for all purposes. Price $2.65 postpaid. For sale by The Inland Printer Company.

A TIMELY brochure, "Registration of Trade-marks Under the New Trade-mark Act," by Arthur P. Greeley, has been issued by John Byrne & Co., law book publishers, Washington, D. C. The new law went into effect on April 1, 1905. It is the result of the work of a special commission appointed by the President several years ago, including Judge Grosscup and other distinguished men. It had the endorsement of the American Manufacturers' Association, the International Advertising Association, the American Bar Associations and the bar associations of New York and Washington, and was supported by powerful business interests. The purpose of the act is to simplify the registration of trade-marks so as to obviate the necessity of registering them in each and every State, and to secure a basis for registration in foreign countries. It is designed to better protect property in trade-marks, which have been subject to such widespread imitation as to greatly impair their value. The author of the pamphlet is an authority on patent and trade-mark law. He is a member of the Patent Law Association of Washington, member of the commission to Revise the Patent and Trade-mark Laws, member of American Bar Association, and former Assistant Commissioner of Patents. The price is 50 cents. For sale by The Inland Printer Company.

A FINE example of modern trade journalism, *The American Carpenter and Builder*, makes its initial entry with the month of April. It is of the same size page as THE INLAND PRINTER, and contains sixty-eight pages, with a lithographed cover in colors by the Goes Lithographing Company, of Chicago. A carefully selected staff of experts, each one of recognized ability, has been engaged to guide the destinies of the new venture. The portraits and biographical sketches of these, nineteen in all, are printed with the publishers' announcement, and it can be truthfully said that no publication that has come to our notice has been introduced under more favorable auspices. The satisfactory scope of the magazine, interesting to the practical man as well as to the home-builder, is indicated in the contents, which is composed of such articles as "Changes of a Quarter of a Century," "The Steel Square and its Possibilities," "Building a Home," "Framing a House," "Cement Building Construction," "Low and Medium Priced Houses," "Model One-room Country Schools," "Barns and Farm Buildings," "Foundations and Bricklaying," "Drawing Brickwork Details," "Practical Carpentry," "Trestles," "Laying Out an Ordinary Stair," "Manual Training," "Interior Decoration and Furnishing," "The Influence of the New Art on Decoration," "Painting the New House," "Ancient Architecture," "Special Business Announcements," etc. Fine half-tone illustrations of model buildings, with plans and details drawn to scale, are a valuable feature. Mr. William A. Radford is editor, and Mr. O. F. Byxbee, editor of the Newspaper Department in THE INLAND PRINTER, is business manager. The editorial and business offices are at 196 Fifth avenue, Chicago.

IT is not ordinarily known that nearly one-half of the entire number of patents issued to inventors the world over have been granted by the United States Patent Office, and that of the aggregate number of the patents, two-thirds have been granted by the United States, Great Britain, Germany and France; and that, if the British possessions are added to Great Britain, Belgium to France and Austria-Hungary to Germany, the total would include nine-tenths of the patents of the world. These facts, together with many more of general interest and much of special interest to inventors and manufacturers who are seeking to gain or maintain a foothold in foreign markets, are clearly set forth in the volume "Foreign Patent and Trade-mark Laws," a comparative study with tabular statements of essential features of such laws, together with the text of conventions and treaties relating to patents and trade-marks with foreign countries, which has been compiled by Arthur P. Greeley, Assistant Commissioner of Patents, and published by John Byrne & Co., Washington, D. C., at $5. The author points out the wide difference between the system of granting patents in the various countries and gives a digest of the laws of each. It is not too much to say that no legal document needs to be drawn with greater skill than the claims of a patent, says the author, and in many instances the exclusive right to valuable inventions has been lost to the inventor through failure properly to claim the invention set forth in the specification. He further shows that what would be the proper form of application for letters patent in the United States would need to be modified to suit the requirements of other countries, and gives much valuable advice in the matter. The second part of the volume deals with trade-mark laws of all countries. Hitherto there has been no general compilation of trade-mark laws published in the English language, and the value of this feature is correspondingly great. The volume is the result of work prosecuted by the commission appointed under act of Congress, June 4, 1898, to revise the patent and trade-mark laws of the United States, of which commission the author was a member. Orders can be filled by the Inland Printer Company.



ADIPOSE COMP.—"Boy, run across and tell the butcher I think his advertisement will look much better in lower-case than in capital letters, as he marked it." —*Sydney Bulletin.*

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Neodesha Bank Note Company, Neodesha, Kansas.—The harsh yellow, red and purple inks used give a gaudy appearance to the business stationery, the nature of which demands something more genteel.

Press Printing Company, Pleasantville, New Jersey.—The title-page of the Epworth League topic booklet is the only commendable specimen among the large variety of indifferent specimens received.

F. Weinmann, Frankfort Station, Illinois.—The recent bill-head is a decided improvement over previous specimens sent in. A closer observance of harmonious contrasts in the selection of colors has done much to improve the work.

A dainty announcement, set in narrow measure and printed in the center of a sheet 8½ by 11 inches, with a gold border, comes from A. W. Beveridge, Maryland. It reveals the value of ample white margins in this class of work.

Ludwig Petrak, Detroit, Michigan.—The card is an interesting example of neat typography. The border and underscoring rules, printed as a tint in delicate blue ink, are in harmony with the type selection. A very desirable air of refinement has been attained.

S. D. Childs & Co., Chicago, Illinois.—The folder is attractive, and the catch-title, "Looking for Trouble," is well supported with an appropriate character carrying the "big stick," a selection from the American Type Foundry's interesting "Mission Toys." And the printing—that's good, too.

Continued interest is manifested in the regular monthly lectures delivered to apprentices and printer-students under the auspices of Chicago Typographical Union, No. 16. There is no doubt that these efforts have done much to elevate the younger members of the craft. The literature advertising these events is printed in a manner that is in entire keeping with the advanced ideas of typography that are being furthered by this work. A specimen of a monthly circular is shown.



The package of rare specimens from the Thomson Printing Company, Philadelphia, is among the best received this month. The collection comprises more than thirty pieces of office stationery and booklets, and uniform attention to mechanical detail and the correct principles of design have been applied throughout.

Otto F. Berner, Antigo, Wisconsin.—The character of the letter-head does not admit of such an eccentric disposition of the main line. The heading would assume a more businesslike appearance if the panel and ornaments were omitted and the title set in a single centered line. The color scheme chosen is entirely too gaudy for a purely business heading.

Among the clever creations issued by candidates in the race for delegate to the convention of the International Typographical Union at Toronto, Canada, is a card from John J. Whitley, Houston, Texas. It consists of a composing stick in hand, containing the candidate's name and the words, "I wants to go to To-ron-to." The presswork is exceptionally poor, however.

Not less distinguished among the original menu booklets issued by the Employing Bookbinders' Association of New York city, within recent years, is the souvenir of the eighth annual dinner, held at the Hotel Savoy, February 4, 1905. The cover is especially attractive. The binding is in brown burlap, with an ornate title tipped on. The typography of the contents is of a style that conforms fittingly.

A booklet, valuable to the printer and pressman, has been recently published by the University Press, Cambridge, Massachusetts, for S. D. Warren & Co., paperdealers, Boston. It illustrates the adaptability of certain papers to the printing of various hand and process engravings in monotone, duo-tone and tri-color work. The booklet possesses the qualities of excellent workmanship—inherent characteristics of the products of the University Press.

Charles G. Pollard, Yarmouth, Nova Scotia. The uniform quality of all the fifty examples of commercial work submitted is due, principally, to a rigid observance of restraint in display. A subtle beauty lurks within unadorned straight lines of appropriate type-faces when they are correctly arranged within a symmetrical white space; and to accomplish this correct arrangement requires a talent that is far above the ability to decorate with ornamental accessories.

How could we fail to notice when she's so charming? She has undoubtedly enticed others to examine farther into the contents of this booklet in the hope of finding more of her kind, equally well engraved and printed. And the search is not a disappointment. Thus does the



firm of Gutmann & Gutmann, New York city, draw attention to what is said of the splendid qualities of their illustrations and business-getting printing. The cover of this booklet is reproduced.

A daily menu from the department store of McCreery & Co., Pittsburg, Pennsylvania, shows the high quality of the engraved and printed products of the Pittsburg Photo Engraving Company. The cover is printed in black and olive, with gold illuminations on a background tint, designed in exact imitation of grained cedar veneer. While the stock employed is a pasted cardboard, it is extremely difficult to distinguish it from a genuine wooden cover. The contents are printed on coated pebbled paper.

Arthur A. Whitbeck, Springfield, Massachusetts—The wonderful possibilities within Caslon Old Style and Caslon Italic, and companion black-letters, used to secure harmonious contrast, are exemplified in the package of specimens sent in. The inherent dignity of these fundamental type-faces gives an air of distinction to printed matter that would hardly be enhanced in value by the addition of the gewgaws and curlicues of gingerbread typography. Simplicity is the master characteristic of these splendid specimens.

A three-hundred-and-fifty-page edition of the "Transactions and Proceedings of the Royal Society of South Australia" has been received from its publishers, Hussey & Gillingham, Adelaide, South Australia. The book is replete with historical, geological and anthropological research. The domestic life of the primitive inhabitants of the interior of this island-continent is illustrated by numerous half-tones, and a number of colored plates show the various geological strata of the Mount Lofty Ranges. The work is the result of arduous scientific research.

Pleasant anticipations always accompany the package of goodly things in printing that comes monthly from out of the Northwest, bearing the

label "Greenberg & Stutes, Spokane, Washington." "Did you ever smoke a cigar clothed in a 'mother hubbard wrapper'? A large majority of the printing produced in this city is of the 'mother hubbard wrapper' quality." Thus begins the salutation of a blotter that is really good—typographically and otherwise. The display is in black ink, enclosed with a very heavy border, printed in a delicate shade of pink on a still lighter pink stock.

THERE is no doubt about the quality of printing that comes from Verne Berggren, with the June Press, Syracuse, New York. It is characterful and quite uncommon. Here is a sample letter-head:

WILLIAM L. BROWN, President. GILES W. MITCHELL, 1st Vice President. GEORGE S. LANGABEER, 2nd Vice President. JOSHUA HOLLINSHEAD, Sec. and Treas.

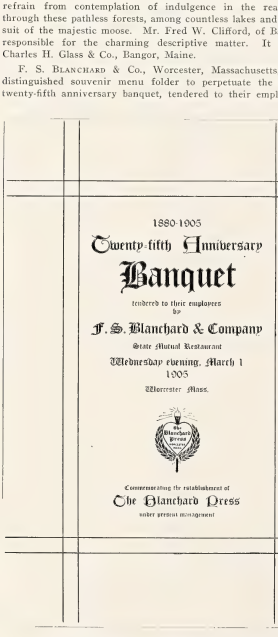
The Automobile Club of Syracuse

MEMBERS OF
American Automobile Association
New York State Automobile Association

Syracuse, N. Y.

A VOLUME of two hundred pages, "In the Maine Woods," has just been issued by the Bangor & Aroostook Railroad. It is a journey, by prose and picture, through a veritable hunter's paradise. A review of this book is a pleasant imaginative recreation within itself. One can not refrain from contemplation of indulgence in the reality of a chase through these pathless forests, among countless lakes and streams, in pursuit of the majestic moose. Mr. Fred W. Clifford, of Bangor, Maine, is responsible for the charming descriptive matter. It is published by Charles H. Glass & Co., Bangor, Maine.

F. S. BLANCHARD & Co., Worcester, Massachusetts, have issued a distinguished souvenir menu folder to perpetuate the memory of the twenty-fifth anniversary banquet, tendered to their employees, March 1,



1905. Typographically, it is a work of art, and the presswork is equally good. The title-page has been reproduced. The rules, the Missal initials and the imprint are printed in Persian orange, and the remainder in black, on a white enameled paper.

THE CROKE PRINTING COMPANY, Boston, Massachusetts.—Pleasant anticipations are created by the sumptuously printed, bronzed and embossed band enclosing the package of programs and commercial work. This expectation is amply gratified by the high-class specimens within. There is an enclosure which should stimulate the specialty of color printing for this house. It reads: "Just another color adds fifty per cent to the value of any printed matter. Our presses are equipped with the Rafter patent two-color rollers, enabling us to produce double color-work at the price that others charge for a single color."

JAMES T. HOWARD, Wilmington, North Carolina.—There is something unique and strikingly different in the displayed arrangement of the advertising booklet issued in behalf of the printing department of the *Evening Dispatch*. An artistic band, made up of tint borders and rules, printed in purple and light brown, runs from edge of the paper through the middle of every one of the twenty pages contained therein. A facsimile of the *Evening Dispatch* heading is printed over this band, and the upper and lower divisions of the pages thus created are occupied by most interesting advertising literature, well arranged typographically.

TECHNICAL knowledge of the arts and crafts is absolutely necessary to the attainment of especial success as a mechanic or artisan in any branch of the trades. This fact is recognized on both sides of the Atlantic, and it is daily becoming more apparent that technical schools are necessary as permanent institutions in all advanced communities. The progressive strides made by American institutions of this kind are scarcely less marked than the advancement of European schools. A large collection of elaborate specimens of steel engraving, lithography, letter-press printing, tri-color half-tone printing and display composition has been received from the Municipal Technical School, of Paris, France. In these, the evidence is ample that the development of special talents in the French printer-student has not been neglected.

CHARLES B. CONATY, foreman of the Enterprise Job Printing Office, Port Chester, New York, has produced some very good effects in pebbling with sand-paper tint-blocks. This scheme has been successfully used in lieu of a pebbling machine. The process consists of mounting a piece of coarse sand-paper on a type-high block. The printing is done without rollers when pebbling only is desired. But some very unique effects may be secured by applying a meager quantity of a delicately tinted ink. The specimen sent in was produced by the latter method, the sand-paper tint being applied as a border for a business card. The long grain of machine pebbling can be almost exactly imitated with a block made by applying a coating of dextrin to a sheet of cardboard and sprinkling this surface with fine metallic shavings, such as are usually found under a machinist's lathe. This sheet must be placed in a press or under a weight to preserve a uniform surface after the glue has set. The cardboard is mounted on a block and used in the same manner as the sand-paper tint-block.

H. C. SESSIONS & SONS, Sioux Falls, South Dakota.—That it is possible to supply individuality and character, even in plain styles of typography, is shown in the dignified specimen reproduced. In the



original, the firm name and leaf ornament are printed in green ink and the remainder in art brown. Other specimens are of equal merit.

TYPEFOUNDERS' SPECIMENS.

THE artistic possibilities within the handsome Cosmopolitan series are further shown in a stylish booklet recently sent out by the Inland Type Foundry, St. Louis, Missouri. The specimens contained therein form a valuable compendium of suggestions for the printer and his customers.

THE Ben Franklin Condensed is an invaluable companion to the extremely popular Ben Franklin, both made by the Keystone Type Foundry, Philadelphia. A practical showing of this new letter, as applied to commercial printing, has been issued. The requirement of a stylish letter for the display of narrow-measure magazine advertisements has long been felt, and this new face will meet the demand admirably.

THE adaptability of Cheltenham as a general utility letter is well illustrated in "The Cheltenham," a magazine printed entirely with this fashionable series and issued by the American Type Founders Company. That Cheltenham is particularly available as a body-letter for editions de luxe is shown by its continued use as such by leading publishers. A new and enlarged edition of the popular "Chap Book" cuts, showing their adaptability to commercial uses, has been received. It is a veritable treasure-house of quaint and ornate designs in display composition, and affords an ample field of suggestions for the up-to-date typographer.



Frank N. Blanchard, formerly managing editor of the *Editor and Publisher*, and later connected with the New York *Daily News*, is now the editor of *Newspaperdom*.

C. F. Anderson & Co., manufacturers of the Anderson Bundling Press, remove to their new factory at 394-398 South Clark street, Chicago, on May 1, 1905.

The Peerless Printing Company, of Allegheny, Pennsylvania, has removed from the corner of Avery and Nelson streets to more commodious quarters at 603 Chestnut street.

The T. W. & C. B. Sheridan Company announces its removal on May 1, 1905, to its new store, 149 Franklin street, north of Monroe, Chicago, where the company will continue to handle its line of binding machinery.

The Ault & Wiborg Company, of London, makers of printing-inks, announce that, owing to increase in their business, they have been obliged to remove to more extensive premises, at 51 St. John's Square, London, E. C., England.

The National Electric Company, of Milwaukee, manufacturers of the Christensen air brake and electrical machinery, are now occupying additional offices in the Old Colony building, Chicago, and have moved the general sales office of the electrical department from Milwaukee to Chicago.

F. Wesel Manufacturing Company, of 70-80 Cranberry street, Brooklyn, New York city, is publishing for distribution among its patrons a handsome wall map, 18 by 25 inches in size, of the business district of New York, Brooklyn and Jersey City, showing lines of railroads, elevated, underground and surface, also aqueducts and express stations.

The Paper Mills Company, of Chicago, on April 10 moved from its old premises, 215 Wabash avenue, to the new building, 319-327 Fifth avenue. The new building, specially designed and built to meet every requirement of a paper sales and ware house, is nine stories and basement, steel construction, cement floors, and exemplifies the most modern type in point of equipment in this line of trade.

The Watkins Printing Company, of Watkins, Schuyler county, New York, will begin the publication of a four-page, six-column daily newspaper of independent politics in that locality about May 1, 1905. Mr. J. H. Thompson will be the manager of the new paper, which starts out with a guaranteed circulation of one thousand, and will be delivered by carrier. The Watkins *Democrat* will be continued.

The Barnhart Type Foundry Company, 63 Elm street, New York city, is a new house which will sell superior copper-mixed type. The firm has a large stock in one of the most central points in New York, accessible to the main thoroughfares. The Liberty Machine Company will have charge of the export business of the new house. Mr. H. C. Lewis is general manager and Mr. E. F. Colson has charge of the sales department.

The Western Engraving Company, recently incorporated in Dayton, Ohio, has elected as directors the following-named: R. R. Dickey, Jr., R. W. Stoddard, E. M. Thatcher, D. I. Prugh and Joseph A. Bigger. The officers are: R. R. Dickey, Jr., president and treasurer; R. W. Stoddard, vice-president and manager; D. I. Prugh, secretary. The company will at once equip a plant for the production of the finest class of work.

Mr. Frank R. Atwood, a well-known salesman in the printing trade, is now connected with the Chicago branch of the Mergenthaler Linotype Company. Mr. Atwood was for seven years with Barnhart Brothers & Spindler, traveling in Illinois and Wisconsin, and for the four years last past with the Inland Type Foundry as sales manager. His long experience and wide acquaintance give him unusual qualifications for his new position.

The centennial anniversary of the founding of the *K. K. Hofund Staatsdruckerei* (Imperial and Royal Court and Government Printing-office) of Vienna, is about to be celebrated by the issue of a magnificent memorial volume, containing a history of the institution, accounts of its work, both in the field of letterpress and of pictorial art, and many illustrations, the preparation of the volume to be supervised by prominent artists and professors.

In response to a communication addressed to him by the Printers' Boards of Trade of Philadelphia and Washington, D. C., President Roosevelt has indicated that it is his intention to observe the precedent set by his predecessors with regard to Thanksgiving day, by appointing for that holiday the last Thursday in November (which during 1905 and 1906 is the fifth Thursday). Calendar manufacturers are, consequently, safe in designating the last Thursday in November as a holiday.

Mr. T. W. Morrell, for sixteen years with E. M. Blatchford & Co., dealers in Linotype and stereotype metals, 70 North Clinton street, Chicago, has been appointed manager of the New York office of the company, at 71 Broadway. Mr. Morrell's many Western friends, among whom he is recognized as an authority on metal problems, will rejoice in his deserved promotion, although regretting the loss of a valued friend and adviser. He is succeeded in the Western field by Mr. H. B. Troup, who will attend to the field formerly covered by Mr. Morrell.

For the convenience of their customers and to meet the demands of their rapidly increasing Western trade, the Bates Machine Company, whose main office is at 346 Broadway, New York, have just established a branch office in Chicago, in the Manhattan building, 315 Dearborn street. This office will be in charge of Mr. C. K. Eberts, formerly with Barnhart Brothers & Spindler. It is designed to carry a stock of the standard models of hand and typographic numbering and dating machines, so that orders for such goods may be filled with great promptness.

The Union Printers' Home at Colorado Springs, Colorado, has recently received its first woman inmate, Mrs. Nellie V. Wilson, of Washington, D. C. Mrs. Wilson, who has been for fifteen years a member of Columbia Typographical Union of Washington, has been employed on the daily newspapers there, while her husband, Harry C. Wilson, who is also a printer, is employed in the proofroom of the Government Printing-office. Pulmonary trouble, which, her friends hope, will be relieved by Colorado air and the medical treatment at the Home, is the occasion for Mrs. Wilson's sojourn there.

A consolidation of some of the largest show-printing houses in the country has been effected, the combination taking the name of the Consolidated Lithograph Company. The Courier Printing Company, of Buffalo, New York, was the leader in the movement, which embraces the Metropolitan Printing Company, of New York; Erie and Walker Lithograph Companies, of Erie, Pennsylvania; United States Lithograph Company, of Cincinnati; Donaldson Lithograph Company, of Newport, and Russell, Morgan Company, of New York. The new concern is capitalized as follows: $4,000,000 of bonds, $4,000,000 of preferred stock and $7,000,000 of common stock.

Barnhart Bros. & Spindler announce that with the month of April they will begin to sell their lining system cast faces, scripts and borders by exact weight instead of by the font plan. They purpose as rapidly as possible to put all their series on this system. If a customer orders several fonts of

the same classification, the whole number of fonts ordered will be placed in the scales and weighed at one time, and the weight will be charged at the proper scale price per pound, according to a classification which will be furnished by the house on request. Thus the customer will pay for nothing except what he gets. The new system, it is said, will be more fair and equitable, will simplify checking and eliminate errors. The fonts will be schemed, put up and carried in stock in the same sized packages as heretofore. Red, white and blue labels will be used to identify the classifications.

An enjoyable concert and dance was given on April 3, at Corinthian Hall, Boston, in honor of Mr. A. R. Jones, who for over ten years was employed in the printing and sales departments of the Golding Manufacturing Company, and who is now retiring, on account of ill health, for a much-needed rest. This testimonial, which brought together a large number of his present and former employees and business associates, expressed their good wishes toward Mr. Jones.

Mr. Jacob J. Rupertus is now manager of the Automatic Type Machine Department of the United Printing Machinery Company. The position of superintendent of specimen printing, which he resigned in order to take up his new duties, Mr. Rupertus had held for twenty-eight years, fourteen years with MacKellar, Smiths & Jordan Type Foundry and fourteen years with its successor, the American Type Founders Company. During his long connection with the American Type Founders Company and its predecessor, Mr. Rupertus acquired a thorough knowledge of typemaking. A long line of fine type-specimen books, produced during the last twenty-eight years, attest his skill and taste. In his new position, his services as an expert in type machines are most valuable. Until the completion of the new premises to be occupied by the United Printing Machinery Company, Mr. Rupertus is to be addressed at 132 Nassau street, New York city.

Occasionally it is important to know how the grain of cover-paper runs, especially in the heavier lines, in order that provision may be made in estimating for the scoring of such as will have to be folded across the grain. For the guidance of their customers, James White & Co., paperdealers, 210 Monroe street, Chicago, have gone through their stock, and in the April issue of their catalogue and price-list have adopted a simple mark by which patrons can see at a glance just how much of the firm's cover-paper is made with regard to this feature. This mark consists of a strong underline beneath the figures giving the width or length of the paper, the underline indicating that the grain runs the way of the dimension marked by it. The items not so marked vary on this point, and the grain may run across the sheet or lengthwise. It has been the custom of the house in all special mill orders to have the grain conform to the requirements of the case, and this additional information relative to their stock will undoubtedly be welcomed by the numerous patrons of the company.

Mr. Loring Coes, inventor of the Coes wrench and senior partner in the Coes Wrench Company, celebrated his ninety-third birthday on April 22, 1905. He appears at his office daily at eight in the morning, enjoys the same rugged health as heretofore, and continues to refute by his undiminished activity a current theory that a man's best work is done before he is forty and his useful career finished at sixty. The original Coes wrench (the first screw wrench which could be adjusted by the hand which held it), the key to all its inventor's fortunes, was patented fifty-four years ago, when Mr. Coes was close upon the "dead line" of forty. It was two years later, the fatal limit passed, when, in partnership with his brother, A. G. Coes, he began the manufacture of wrenches under this patent, employing three workmen in a small shop. Ten years later, the brothers having meanwhile devised, individually or jointly, various improvements in the wrenches and in the special machinery of their manufacture, they began to market their own goods; and the business has grown until to-day there is no country on the globe where Coes wrenches are not sold. In 1869 the brothers dissolved their partnership and divided the business. Since then there have been various metamorphoses in the firm handling the business retained by Loring Coes leading up to the Coes Wrench Company of to-day. Mr. Coes continued to make and patent, year by year, improvements in his wrench, as well as to conduct his business actively and aggressively. The "knife-handle" wrench — a scaled and riveted handle replacing the old round handle made of a single block — was patented in 1885, when Mr. Coes was seventy-three years old. Fifteen patents since that time bear witness to the fact that the years have not chilled his inventive faculties. Within the last four years he has invented and placed upon the market two new styles of wrenches, and he now has a third nearly ready to market. At the present moment, Mr. Coes is superintending the erection of a new engine in the knife department of his establishment, which will — for the third time in six years — double the capacity of the plant in that department. That Mr. Coes still finds life enjoyable, as well as strenuous, would appear from the fact that he allows nothing to interfere with his annual fishing excursion to the Rangeley Lakes. He will make his forty-seventh visit there this summer.

SPECIAL REPRESENTATIVE OF "THE INLAND PRINTER"—EUGENE ST. JOHN.

The Inland Printer has pleasure in announcing the appointment of Mr. Eugene St. John as its special traveling representative. The contributions of Mr. St. John to the technical press are familiar to our readers, and his practical



EUGENE ST. JOHN.

knowledge of the printing trade in all departments gives him unusual qualifications in representing the editorial and advertising departments of The Inland Printer. He is a native of Baltimore and, although a young man, he has built upon a liberal education a thoroughly practical experience in the printing trade.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

The features of a type are not all shown in its face, which is on the top of its body and looks directly upward for its impressions. There is a beard at the bottom and sides of the face, and this is also its neck and slopes easily to the shoulder upon which it rests. The face has a counter, which is the depression between the lines; and its body-mark or stem is the heavy upright line or lines. The serifs are the short lines projecting at right angles to the stem as a sort of finish, and are of various forms. They have much to do with the appearance of the face, and change with its style. The hair-line connects or prolongs the stems. The kern, most frequent in italics and scripts, is that portion of the face which projects beyond its body. The pin-mark is the small indentation made by the pin which assists in dislodging the type from the mold, and usually bears the cipher or name of the founder. The body of a type is that part between the shoulder and the feet; and the feet are made by planing out remains of the broken jet, which was formed in the orifice in the mold through which the molten metal was forced. The nicks are the grooves in the lower part of the body, on its front in American, English and German type, and on its back in French. The handsome Mission face just put out by Barnhart Bros. & Spindler will show you most of these things in an admirable way. This face has the long ascenders; is a pleasing and distinctive character suitable for choice work.

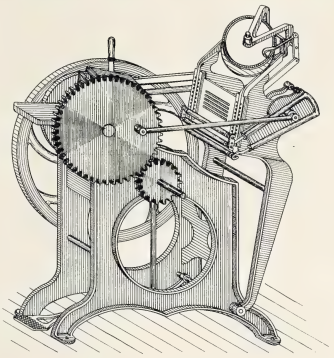
CASH PRIZES OFFERED FOR ESSAYS.

The most serious troubles experienced in pressrooms are caused by static electricity. These troubles exist at all seasons, but are most annoying in cold weather. Unless the troubles are acute, the average pressmen is apt to disbelieve that his enemy, static electricity, is at fault. Static electricity causes difficulties in register, in delivery, in jogging and in offset. In rapid rotary presses it causes frequent breaks in the web, deflects the reel of paper and blocks the delivery at the folders and in the receiving boxes. These troubles are less apparent at slower speeds, and pressmen frequently lessen the output to overcome them. Most of the slipsheeting done is made necessary by static electricity drawing the sheets together tightly. Slipsheeting is often avoided by carrying less ink than would be necessary if static electricity did not affect the paper, deteriorating the quality of the work.

The United Printing Machinery Company, contracting agent for the Chapman Electric Neutralizer, offers a prize of $50 for the best essay on the "Losses Entailed on the Printer Through Static Electricity," $25 each for the second and third best, $10 each for the five next best, and $5 for each essay that is published. The successful essays must recite specific instances of losses, stating the nature of the troubles and the conditions, makes of presses and style of work, with a careful estimate of the monetary equivalents of losses — in other terms, what is wanted is the most careful, detailed analysis of the direct and indirect losses sustained. The winners of the prizes will be announced in the July trade papers. All essays must be received before June 1, 1905, and must be addressed to W. H. Chapman, care of United Printing Machinery Company, 132 Nassau street, New York city.

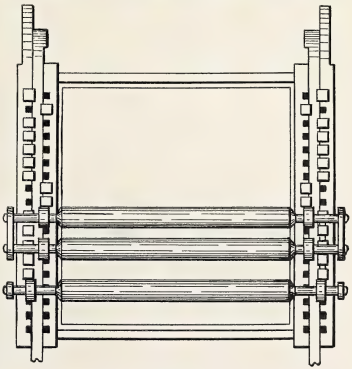
THE POST TWO-COLOR ATTACHMENT FOR PLATEN PRESSES.

The exhibition of the Post two-color attachment for platen presses, at 192 Dearborn street, Chicago, has awakened much interest among printers locally. The inventor, C. L. Post, is a Chicago man, and a company to manufacture the attachment has been formed with a capital of $500,000 by E. B. Harang, of Columbus, Ohio, who submits the following description of the mechanism with the attached illustrations:



THE POST TWO-COLOR ATTACHMENT, IN POSITION.

"On an ordinary Gordon press, for example, the extra-color inking disk is suspended inverted above the regular inking disk, and the extra-color roller reaches it by traveling over a slightly higher track than that traversed by the first-color rollers. The sides of the chase are studded with pro-



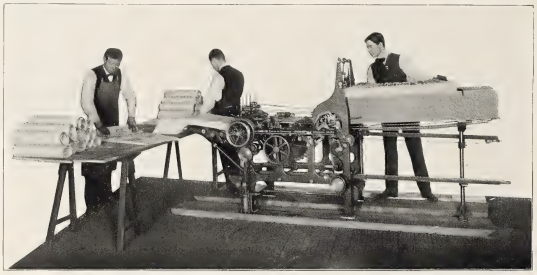
DETAILS SHOWING SLOTS, PINS AND SYSTEM OF ROLLER SELECTION BY POST TWO-COLOR ATTACHMENT.

truding pins set in a slotted attachment fastened on either side of the roller track, and these pins are so arranged that in coming down over the form, the black rollers, for example, traveling on one edge of the track, are raised from the matter to be printed in red, and the red rollers, traveling on the other edge of the track, are raised from the matter to be printed in black. While a very ingenious arrangement it is extremely simple, and has been endorsed by every printer who has seen it. By its use any two colors desired can be printed at one impression, thus cutting the cost of two-color work right in half."

The machine has been very favorably commented on by experts who have examined it, and it shows every evidence of becoming an adjunct of the offices of progressive printers.

THE COX MULTI-MAILER MACHINE.

After years of hope on the part of the newspapers of the country, a practical fast automatic power addressing machine has at last been perfected and the Cox Multi-Mailer Company will shortly place it on the market. Since THE INLAND PRINTER a year ago described the machine, several important improvements have been made, all designed to reduce the labor of the operator and increase the speed of operation. These include an automatic delivery of the papers on to the wrapping table, a curved galley for returning the used type slugs to the point of starting, an ingenious automatic device for separating the papers into clubs, and an automatic stop for instantly stopping the machine should a torn or rumpled paper appear.

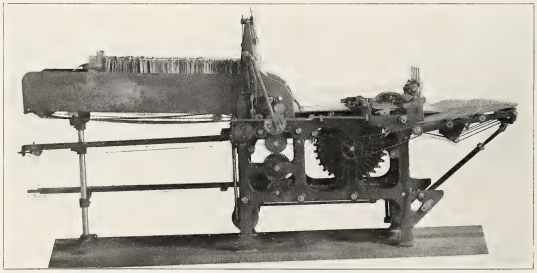


COX MULTI-MAILER IN ACTION.

The machine is now thoroughly automatic, requiring no labor except to load the papers and insert and remove the galleys of slugs. It is simply and durably built and performs its work accurately and with ease. For six months it has been actually engaged in addressing a weekly newspaper and has thus demonstrated both accurate work and staying qualities. The machine does the work of five men, one operator and two wrappers addressing and wrapping as many newspapers in an hour as are now handled by seven hand mailers. It uses the type slugs of the present mailing list, but stamps the addresses directly upon the margin of the paper, thus doing away with paste, slips and blank slugs and eliminating the smearing of paste, clipping of labels, insecure labels and blotching of papers by affixing labels on the printed portion.

The machine is an ingenious piece of mechanism which has required more than four years in its development. It will handle any size or length of slug and any size, thickness or quality of paper.

The editor of THE INLAND PRINTER had the privilege of examining this machine doing practical work rapidly and thoroughly.



SIDE VIEW COX MULTI-MAILER.

BE YOUR OWN TYPEFOUNDER.

Particular interest attaches to the insert between pages 280 and 281, printed by the Williams & Wilkins Company, York Road, Baltimore, Maryland, with type and borders all made on an Automatic Type Machine. This concern has four cylinder and three job presses. It was burned out in the great Baltimore fire. It reëstablished itself in new quarters, bought two Monotypes and an Automatic Type Machine, and has over five thousand pounds of type in cases, of which only $73 worth was purchased from the typefounders, the balance being cast on an Automatic Type Machine operated by a $6-a-week lad. Every user of an Automatic Type Machine has over three hundred faces and sizes of type-faces to select from, and a set of matrices is added every day. Matrices may be rented or purchased.

The insert is the first advertisement ever printed in a trade journal from type made by a printer, and has, therefore, a historical interest. There is nothing new, however, under the sun, and if the printer of the future is destined to be his own typefounder, he is simply reverting to the practice of the printers of the first century of printing, most of whom established their reputations on the type they made.

THE Inland Printer Technical School offers post-graduate courses in job composition, imposition, machine composition, presswork and proofreading. Write for booklets and "Letters from Graduates."

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A STONEMAN WHO DESIRES to excel in his line should learn imposition so well that he can not be perplexed; Hoag's "Imposition of Forms" gives a simple formula by means of which a system of developing and laying all kinds of forms is evolved; price, 50 cents, postpaid. E. HOAG, 44 Broad st., New York, N. Y., care of *Wall Street Journal*.

COST OF PRINTING, by F. W. Baltes, presents a system of account ing which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ x 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2.00 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

EVERY PRINTER, PROOFREADER AND WRITER should have the Chicago Proofreaders' Stylebook; price, 50 cents, postpaid. THE BEN FRANKLIN CO., 232 Irving ave., Chicago.

FOR SALE — Volumes 9 to 11, 14 to 22, 24 to 29, inclusive, INLAND PRINTER; A-1 condition; what offered? B 336.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 x 6 inches, full leather, flexible, gold side stamp, $1.00. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2.00. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

PROCESS YEAR BOOK.— We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, $2.00. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7⅜ by 9¾; art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THE STONEMAN, the best $1 book on Imposition; 100 diagrams, with full explanations hand and machine folds. Sold by THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, proofreading, proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CYLINDER AND JOB PRESS, new material, doing $2,500 yearly; cash, or cash and payments. J. T. WILHITE, Marion, Ind.

FOR SALE — A well-equipped electrotype foundry, now operated in connection with a printing company in a growing city in the Middle West, a population of 60,000, surrounded by good, thriving towns to draw trade from; a good opportunity for the right man with assets, in organizing a company; for full particulars address Box 2012, Fort Wayne, Ind.

FOR SALE — An A No. 1 job and blank-book bindery. For full particulars address BURKEL & HOLT, 128 W. High st., Jefferson City, Mo.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. B 32.

FOR SALE — Well-established printing business, Duluth, Minn.; excellent opportunity in a live city; for particulars address B 339.

IF YOU ARE A GOOD PRINTER and know where an office will pay, write me; can furnish capital to start you; state full particulars and enclose 10 cents for postage and plan. L. M. DEAN, 516 Panama bldg., St. Louis.

WANTED — An electrotype finisher or a commercial artist to purchase an interest in an up-to-date photoengraving plant with an electrotype foundry in connection, in a live Western town; parties desiring to go back East; will pay to investigate. B 294.

WANTED — Partner in the newspaper and printing business; a first-class proposition. W. S. KELLER, 1853 Lawrence st., Denver, Colo.

Publishing.

AN OLD NEWSPAPER, with fine plant and job office, town 7,000 in rich section of North Texas, can be purchased at reasonable price; no incumbrances, paying property. B 328.

FOR SALE — A first-class country newspaper and job office, central Illinois; good patronage. B 99.

FOR SALE — An old established and flourishing printing and publishing business in Melbourne, Australia; thoroughly equipped with modern facilities, Cottrell presses, Colt's and Arab platens, Monolines, folder, etc.; large assortment modern type and facilities, horse and delivery wagons; commodious three-story brick factory, well lighted, nearly new, with all necessary conveniences, pleasantly situated in suburb, on direct tram line from heart of city; excellent business connection, with reputation for first-class work; closest investigation invited; complete audited records of business for past 15 years; company reorganizing for proprietary business elsewhere; a splendid opportunity for progressive business firm; manager will be in United States from March till June this year, and will meet any interested investor. Address correspondence to COMMONWEALTH, care American Type Founders Co., Sansome st., San Francisco, Cal. (up to March 30), and subsequently to care of American Type Founders Co., corner Rose and Duane sts., New York, N. Y.

REPUBLICAN WEEKLY in one of the best county seat towns of 7,000 in Ohio; county and city strongly Republican; legal patronage; gross business in 1904 over $6,000; splendid field; circulation over 2,000, the largest of any paper in the county; excellent opportunity; don't write unless you have $2,000 cash to invest. B 307.



Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

2-8

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

BUSINESS OPPORTUNITIES.

Publishing.

WOULD YOU BUY a successful publishing business? Magazines, trade, technical, miscellaneous publications. Write EMERSON P. HARRIS, 253 Broadway, New York.

$2,000 buys northern Illinois county-seat weekly and up-to-date job office; must be sold by June 1. B 281.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDING MACHINERY, secondhand: Power sawing-out machine, Tennis sewing machine, Rosback perforator, paging and numbering machine, 5-hole steam glue heater, Hickok table shears, Hickok feint-line ruling machine, 2-rod embosser, Universal stitcher; for further particulars apply to GANE BROS. & CO., St. Louis, Mo.

FOR SALE — Addressograph and cabinet in perfect condition; $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE — 36 by 52 two-color Huber, now running. B 89, care of New York Office INLAND PRINTER.

FOR SALE, CHEAP — Two practically new No. 8 Cottrell stop-cylinder presses, size 38 by 55. B 226.

FOR SALE — Following cylinder presses: 23 by 30 2-revolution pony Campbell, 2 rollers; 37 by 52 2-revolution Campbell, 4 rollers; 38 by 55 2-revolution Cottrell, 4 rollers, front delivery; 43 by 56 2 revolution Cottrell, 4 rollers; 43 by 60 2-revolution Campbell, 4 rollers, front delivery; 48 by 64 2-revolution Campbell, 4 rollers, front delivery; 29 by 42 Cranston drum, 5-column quarto; 33 by 48 Cranston drum, 6-column quarto; 32 by 46 Cottrell drum, 6-column quarto; 31 by 43 Cottrell stop cylinder, 5 rollers, front delivery; 6-column quarto Vaughn Ideal, with inking apparatus; also many other rebuilt machines on my floor; best bargains on earth. BRONSON, 54 N. Clinton st.

FOR SALE — Large Seybold embossing machine, size 26 by 36, feeder attachment; used only for a short time; bargain. HENDERSON LITHOGRAPHING CO., 418 Sycamore st., Cincinnati, Ohio.

FOR SALE — One Potter web perfecting press, 16 pages, in good condition; newspaper type, galleys, etc. A. J. ROSS, Erie County Bank building, Buffalo, N. Y.

FOR SALE — Simplex typesetting machine, in use but short time, good condition; price, with 500 lbs. 8-point type, brasses and leads, $500. B 322.

FOR SALE — Very cheap; used but 2 years; Linotype machines, matrices, 16-page Potter perfecting press, gas engine, motors, dynamos, type, etc. B 319.

FOR SALE — White 38-inch cutting machine; can be changed instantly to hand or automatic clamp; first-class condition. B 303.

FOR SALE — 100 lbs. 6-point, 200 lbs. 8-point, O. S.; quantity of job type; all in good condition; ask for proofs. JAMES VICKS' SONS, Rochester, N. Y.

GOOD ROTARY PRESS AT A BARGAIN — All size 37 by 54 perfecting rotary press in first-class condition; will deliver 2,000 perfected sheets per hour; owner is putting in a larger press. B 300.

LINOTYPE MOTORS, four, 110 volt, easily rewound, good as new, cost $96; $50 each. GEHRING, 133 W. 24th st., New York.

SECONDHAND CYLINDER PRESSES AT YOUR OWN PRICE:
One 23 by 29 Potter drum cylinder press, rack and cam distribution, steam fixtures, complete.
One 17 by 22 Scott drum cylinder press, rack and cam distribution, steam fixtures.
One 43 by 56 Cottrell 2-revolution, 4-roller, table distribution, square frame, four tracks, tapeless delivery, steam fixtures, complete.
One 43 by 56 Campbell, 2-revolution, printed-side-up delivery, table distribution, four rollers, good order, complete.
One 44 by 60 Potter 2-revolution, 4 rollers, square frame, 4 tracks, table distribution, complete — one of Potter Co.'s latest build.
One 38 by 54 Cottrell stop-cylinder, 6 form rollers, front chain delivery, table distribution, very latest machine, in use but 1 year.
One 38 by 55 Cottrell 2-revolution, 4-roller, in use but 1 year.
One 38 by 54 Cottrell stop-cylinder, 6 rollers, rear tapeless delivery, in use but one year.
For particulars address VOLNEY C. CHASE, 1417 Commonwealth bldg., Philadelphia, Pa.

WEB ATTACHMENT for Gordons; change from hand to roll in two minutes, and vice versa. B 343, care of New York Office INLAND PRINTER.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 6; Linotype operators, 5; operator-machinist, 1; superintendents and foremen, 13; all-round man, 1; bookbinders, 9; make-up, 1; stoneman, 1; ad.-men, 2; compositors, 5; artist, 1; photoengravers, 4; pressmen, 12; proofreader, 1; reporter, 1; editor, 1; stereotyper, 1. Vacancies on file not yet filled: Job printer, 1; foreman, 1; machine operator, 1; Linotype operator, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

WANTED — A good mechanical artist; one who can retouch photos. B 216.

Compositors.

ACCURATE AND FAST COMPOSITOR wanted to learn the Linotype; steady position in town of 2,500; must sign binding contract in return for being taught the machine; good health, character and habits required; would accept woman if qualifications were strong; party from small town preferred. CRIST, SCOTT & PARSHALL, Cooperstown, N. Y.

WANTED — First-class job and book printer; one who is familiar with high-class, artistic work; only those having considerable experience in the above and capable of composing and making ready need apply. B 318.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting-up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address B 179, sending samples of work, and state where employed, married or single, and wages expected.

Managers.

WANTED — By a commercial stationery house in a large Pacific Coast city, an energetic young man as manager of printing department; must be of good appearance and know how to figure on all kinds of commercial work, including presswork; address, giving experience and salary expected to start with, B 311.

Operators and Machinists.

LINOTYPE OPERATORS — Double your speed in one month. Be a "swift" and command your own price; the country is full of 4,000 to 5,000 an hour men who are never able to draw more than the scale; you can be expert — simplest thing in the world; 50 cents prepaid; no stamps, please. J. C. HILTON, Box 1218, Bloomington, Ill.

Pressmen.

WANTED — First-class platen pressman, who has had experience on imitation typewritten letter work; state age, experience and salary wanted. B 299.

Salesmen.

WANTED — Salesman for Ohio and surrounding States for high-class color lithography and fine half-tone catalogue printing, etc.; fine opportunity for the right man. THE WINTERS CO., Springfield, Ohio.

Superintendents and Foremen.

WANTED — By a large manufacturing company, operating its own printing plant, a competent foreman printer; must be experienced in composition and all lines of presswork, well up in modern shop practice, and possessed of executive ability; an excellent opportunity for a good, steady man who will appreciate a permanent position with fair compensation. Address G. G. G., P. O. Box 165, New York city.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 31; all-round men, 5; make-ups, 6; stonemen, 2; ad.-men, 14; proofreaders, 4; pressmen, 22; job printers, 23; bookbinders, 31; electrotypers and stereotypers, 3; photoengravers, 3; artists and cartoonists, 4; editors and reporters, 7; advertising and business managers, 8; Linotype machinists, 9; machinist-operators, 21; Linotype operators, 18. Address THE INLAND PRINTER COMPANY, Chicago.

All-round Men.

A GOOD ALL-ROUND PRINTER desires position in weekly newspaper and job office; capable of taking complete charge. B 341.

WANTED — Position by good all-round printer, good make-up, ad.-man and duplex pressman. B 332.

Artists.

ARTIST, 25, WANTS POSITION WHERE THERE IS CHANCE FOR ADVANCEMENT; SAMPLES AND REFERENCES. B 315.

POSITION WANTED — Color and half-tone reëtcher; 12 years' experience in all branches of the trade. B 335.

Bookbinders.

WANTED — Position by a first-class paper ruler; sober, industrious, married man; wants steady employment. B 312.

Compositors.

AD.-MAN — Present foreman of ad.-room city daily, would like change; only offices where merit and ability count. B 308.

COMPOSITOR AND STONEHAND desires permanent situation; experience, 12 years; union. B 331.

SITUATIONS WANTED.

Compositors.

STONEMAN, married; all my experience on job and catalogue work, all classes, both hand and machine fold; competent on job composition; desire change to larger place, incidentally larger pay; no better references than present employers; city of 30,000. B 334.

WANTED — Steady position by first-class job compositor; 12 years' experience handling the better class work; steady, sober, reliable. B 66.

JOB PRINTER — German, 12 years' experience in all branches of the trade, desires position in San Francisco, Portland, Seattle, etc.; union. B 280.

Electrotypers and Stereotypers.

NEWSPAPER AND JOB STEREOTYPER desires change of position; thoroughly reliable and competent, familiar with half-tone and color work; references. B 321.

SITUATION WANTED — Stereotyper desires position; 10 years' experience; strictly sober. B 344, care of New York Office INLAND PRINTER.

Miscellaneous.

AD-WRITER, master of display, plenty of good ideas, versatile, graduate of johnson and ad. school, wants work. B 302.

COLLOTYPE — Plate-maker, machine-minder, both absolutely reliable and competent for largest concern, 15 years' experience, seek situations; German, speak English and French also. A. LEUCHTENBERGER, 40 avenue des Ponts, Lyon, France.

Operators and Machinists.

EXPERT MACHINIST, first-class operator, printer; all of highest standard; competent newspaper-managing qualities; temperate, reliable, wide experience. B 138.

EXPERT MACHINIST-OPERATOR, 30, married; 7 years' experience; total abstainer; 1, 2 or 3 machines; best of references. B 81.

LINOTYPE OPERATOR (female) wants work; average speed, clean proof; first-class compositor (jobber). B 337.

MACHINIST — Factory graduate, 10 years' experience on book, job and news, single and double-deck machines; also operate. B 310.

MACHINIST-OPERATOR desires change; swift and clean; economical ideas; erect new, overhaul old, plant; 11 years' experience, part factory; 32, union, abstainer; produce editorials from keyboard, edit telegraphic, etc.; excellent references, testimonials; anywhere west of Rockies. McVEAGH, Box 239, Prescott, Arizona.

MACHINIST-OPERATOR, familiar with double-magazine Linotype, fast and clean operator, practical, now employed, wants change. B 330.

MONOTYPE KEYBOARD OPERATOR wants position; is also experienced proofreader; young woman. B 324.

NON-UNION LINOTYPE MACHINIST-OPERATOR desires change; 8 years' experience; best of references; capable of acting as foreman. B 329.

OPERATOR-MACHINIST, at present employed, wants change between May 1 and July 1; 8 years' experience, union, married, don't drink; references; California or Northwest preferred. B 279.

Pressmen.

FIRST-CLASS PRESSMAN wishes first-class position; capable of taking charge; non-union. B 320.

HARRIS PRESSMAN, understands 15 by 18 sheet feed, single or two-color, also E-1; reference if required. B 316.

POSITION WANTED by first-class all-round pressman and compositor; can handle all classes of work, estimate, etc.; capable of taking entire charge of office; can fill bill anywhere and increase output; go anywhere; progressive ideas. B 151.

SITUATION WANTED by No. 1 cylinder pressman; recommendation. B 56.

SOBER PRESSMAN, with several years' experience, wishes position as pressman, assistant foreman or foreman; prefer Central States; references furnished. B 338.

WEB PRESSMAN, up to date, strictly sober, desires change. B 101, care of New York Office INLAND PRINTER.

Superintendents and Foremen.

A FIRST-CLASS, UP-TO-DATE, practical man, as well as gentleman, will consider a proposition from some good first-class and up-to-date printing or publishing house; for the past 18 years I have filled the position as estimator and business manager; practical in both the printing and publishing business; can give the best of reference; married man of 42 years of age, strictly sober and in all a *hustler*. P. O. BOX 122, Buchanan, Botetourt co., Va.

ADVERTISING MANAGER with special knowledge of engraving-house work wants position; I can do your illustrations justice as well as the write-up; are you looking for a practical man of that sort? I'll be on the market for 30 days. B 292.

FOREMAN for 14 years of most successful job printing house in Chicago would like to make a change, either in or out of city. B 340.

NEWSPAPER FOREMAN — At liberty; practical, competent in all departments, past connections with large Western newspapers; best of letters. B 304.

FOREMAN of medium-sized New York composing-room (20 men), who thoroughly understands the publication and job branch of the business, the handling of men and material to advantage, himself first-class jobber and stonehand, is desirous, for personal reasons, of making a change in New York; 33 years of age, married, strictly sober and steady; references — present employer. B 345.

SUPERINTENDENT who is a system manager, thorough practical printer, 25 years' experience, understands highest-grade magazine and commercial printing, thorough estimator and economic buyer and of executive ability, controls $60,000 of New York banker's business and new work constantly coming in, desires change account of present corporation facilities too small; A-1 references; location — New York or vicinity; salary and commission. B 297.

WANTED — Position as foreman or make-up on evening daily; 20 years' experience; references. B 262.

WANTED TO PURCHASE.

WANTED — Kidder press, old style rotary; also Harris press, small size; must be in good condition. Address, with price, PRINTER, care of P. O. B. 656, Louisville, Ky.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

GET OUT OF THE RUT — Learn at home to operate; big demand for operators; good money, short hours; be expert on the keyboard, the rest is easy; Thaler keyboard helps you do it; facsimile of Mergenthaler; made of metal; instructions in fingering; indorsed by Mergenthaler Company; $3.50, express prepaid; also for operators needing practice. THALER KEYBOARD CO., 453 "O" st., N. W., Washington, D. C.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince *you*, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be *entirely satisfied* with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an $850 plant, I worked up a mail-order printing business amounting to $50 to $75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I *know* that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for $2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss — success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the $2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title bldg., Philadelphia.

LIVE STOCK AND POULTRY CUTS — Catalogues free if you write upon your business stationery. CHAS. L. STILES, Columbus, Ohio.

MY TRADE-GETTING PLAN for printers fully explained for $1; has been worth thousands of dollars to me; no personal soliciting, no bank deposit-slip scheme, no humbug; circular free. F. H. COOK, 930 W. 36th st., Los Angeles, Cal.

STEREOTYPE PAPER, ready-to-use, best and strongest quality, manufactured by FRIEDRICH SCHREINER, Plainfield, N. J. Samples for stamps.

SOCIETY FINE CUTS EMBLEMS
Illustrated Catalogue of Fraternal and other Society Emblems sent Free to Interesting Purchasers. Write on your Business Stationery.
YATES BUREAU of DESIGN · 263-9 DEARBORN ST. CHICAGO

"Roughing" for the Trade
We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.
THE HENRY O. SHEPARD COMPANY
120-130 SHERMAN STREET, CHICAGO

HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.
NEW YORK — CHICAGO — LONDON
Main Office, 271 Ninth St. | BROOKLYN, N.Y.
Factory, 240-244 Eighth St. | U. S. A.

Some padding glues stick to the sheets like a bull pup to a tramp's trousers—something has to give way before you can separate them. Our Padding Glue has plenty of stick to it, but not too much. It lets go when you pull the sheet off—but not until then—and it's flexible.
ROB'T R BURRAGE,
35-37 Frankfort Street, New York.

GOOD PRINTERS should write THE ADVERTISING **WORLD**, COLUMBUS, OHIO, for specimens of striking designs for business-bringing **BLOTTERS**

Printers and Stationers A PROFITABLE SIDE LINE
Make **RUBBER STAMPS** Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 15 CLAY STREET, BALTIMORE, MD.

"From Clime to Clime" BY Samuel Murray

144-page book, giving interesting account of 21,630-mile trip through United States, Mexico and Canada. **Only book of travels written by a printer.** Itinerary and full-page map, showing territory through which I traveled. Ask your newsdealer to get it for you. Address mail orders to Samuel Murray, 119 E. 10th St., New York. Price, 25c. "Deserves an extraordinary sale."—New York "American."

Type for Ribbon Printing

If you print fac-simile typewritten letters by any modern ribbon process, you know how difficult it is to get type suitable for the work. We cast six different faces from matrices cut especially for ribbon printing, and they thoroughly cover all popular typewriters in the field. We use a wonderfully tough, light and durable alloy. Let us send you specimen sheets.

Send Us Your Old Type Metal

We will recast it into new and desirable faces of 18, 24 and 36 point job type, in fonts of 40 lbs. or over, for 25 cents per lb. Samples of type and specimen sheet of faces on request.

The Fac-simile Typewriter Supply Co.
73 Warren Street, New York

Is this what you've been looking for?

Some one to advise you what to do with your invention or improvement in the printing art? How many inventors profit from their inventions? Very few. Why? Because they have not had the advantage of expert advice in protecting their interests. We are specialists in inventions in the printing and allied trades, and can advise you whether your invention is mechanically correct, anticipated or dominated by other patents, or a valuable improvement. We put your invention in its most perfect form, make patent-office or working drawings, solicit patents and advise you how and where to build machines and sell them. We refer by permission to The Inland Printer Company or The Henry O. Shepard Company, Chicago. Address,

JOHN S. THOMPSON & CO., 130 Sherman St., CHICAGO
Patent Experts and Attorneys, Mechanical, Electrical and Consulting Engineers.

New York Engravers' Supply
H. D. Farquhar, Propr.
168 Church St., Cor. Reade St., New York.
EVERYTHING FOR THE ENGRAVER
READ FOR "THE PROCESS TICKLER" MAILED FREE
HDF ARC LAMP

FOR SALE ONE NEW BRONZING MACHINE

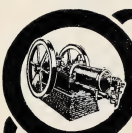
Built by Robert Mayer & Co.

JOHN WALDRON COMPANY
Manufacturers of Embossing Machines New Brunswick, N. J.

BRAKES FOR ALL PLATEN PRESSES



SOLD BY ALL BRANCHES
AMERICAN TYPE FOUNDERS CO.



Olds Gas and Gasoline Engines

The maximum of power is obtained from a minimum of fuel, the cost averaging ¾ of a cent an hour for each horse-power.
Stationary Engines, - - - 2 to 100 H. P.
Portable Engines, - - - - 8 to 30 H. P.
OLDS GASOLINE ENGINE WORKS, Lansing, Mich.

A B C D E

STANDARD INDEX CARD CO.
707-709 ARCH STREET, PHILA., PA.
MANUFACTURERS OF
RECORD, TAB & GUIDE CARDS.
Plain Printed, Ruled & Accurately Die Cut. For all makes of Cabinets. Quality, Execution & Promptness Guaranteed. Odd Size Guides and Nos. of Projections or Alphabetical Subdivisions. MAIL US SAMPLE GUIDE OR CARD FOR PRICES

1 2 4 5 7 8 9

ALL CARDS CUT AND RULED SINGLY.
LIBERAL DISCOUNT TO THE PRINTING TRADE.

OUR NEW 640 PAGE CATALOGUE No. 31 SHOWING
15000 STOCK CUTS
Is now ready. It contains cuts suitable for every business and trade—cuts for letter heads, envelopes and business cards, comic illustrations, etc. etc., also an immense line for the printers' especial use. Sent prepaid to printers and publishers for 25c., which may be deducted from first $2.00 order.
THE HAWTIN ENGRAVING COMPANY
ENGRAVERS & ELECTROTYPERS
147-153 FIFTH AVE. CHICAGO.

"The Highest Achievement in the Art of Numbering Machine Construction"—THE INLAND PRINTER.

HIGH Praise—but WELL Merited

BATES MODEL No. 27

Is unequaled in every essential detail of design, construction and finish



№ 12345

FACSIMILE IMPRESSION

DON'T EXPERIMENT.

Plunger *geared* direct to pawl-swing and instantly removable—no connecting pins or levers—*no screws.*

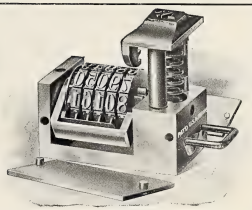
Side Plates *without screws.* Quick cleansing.

Non-Breaking Wire unit pawl-spring.

"No." and blank steel slides with each machine.

20,000 Sold

All Dealers Stock Them. Immediate Deliveries.



View showing machine ready for cleaning—time one minute. NO SCREWS.

Only the Best is Economical.

We are the largest producers of Numbering Machines in the World. Fifty Models :: :: $5 to $500 Always ask our prices.

The Bates Machine Co.

NEW YORK
346 Broadway

CHICAGO 315 Dearborn St. | LONDON 64 Chancery Lane | MANCHESTER 2 Cooper Street

Specially designed numbering mechanism for all cylinder and rotary printing machines.

No proposition too complicated.

FOR SALE

Absolute register and perfect distribution can be assured upon a HOE STOP CYLINDER PRESS. There are some jobs that require double rolling upon a four-roller two-revolution that can be satisfactorily run upon a six-roller HOE STOP.

In a battery of four or more modern presses doing fine printing, a HOE STOP will more than hold its own as a profit-bearing proposition. High-grade work can not be fed to register beyond the capacity of a HOE STOP.

This press has six form rollers with vibrators and riders, table and cylinder distribution, roller trip, tapeless delivery, four tracks, is thoroughly rebuilt from base to feed-boards. Will be erected upon your floor at our expense upon sixty days trial, for $1,500 (cost new $4,500), with the understanding that it is to fulfil our guarantee in every particular.

CONNER, FENDLER & CO., New York City

To make Channels, Space-bands and Matrices smooth and "slick," use

Dixon's Special Graphite No. 635

Booklet and Sample Free on Request.

Joseph Dixon Crucible Co., Jersey City, N. J.

Did you specify that a Durant Counter must be attached to the press you ordered?



IT'S A GOOD SIGN

When a DURANT COUNTER comes with a press, for then you know the press-builder has used the best material.

SUMMER ROLLERS

The VAN BIBBER ROLLER CO

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.

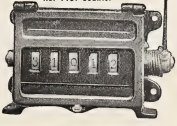
NEIDICH PROCESS CO., Philadelphia, Pa.

An Old Friend with a New Name

Formerly known as the "Hawkins" or "Campbell" Counter.

In use twenty-five years.
Counts 0 to 99,999.
Size, 5¾ x 4¾ x 2½ inches.
Can be set back at any number.
No key required for this purpose.
Can be attached vertically or horizontally.
Actuating Lever can be set in four directions, 90 degrees apart.
Price Moderate.

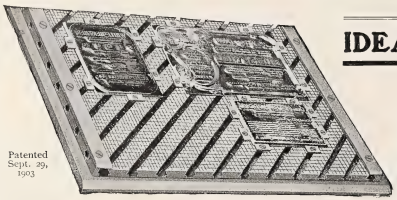
No. 4401 Counter



DURBROW & HEARNE MFG. CO., 12 Wooster St., NEW YORK CITY

The Andrews & Pittman Mfg. Co.

NEW YORK
286 Greenwich Street



Patented Sept. 29, 1903

MANUFACTURERS OF THE

IDEAL Iron Grooved Block



For Cylinder and Platen Presses

With our time-saving Tip-in Hooks.

Hook is always assembled.

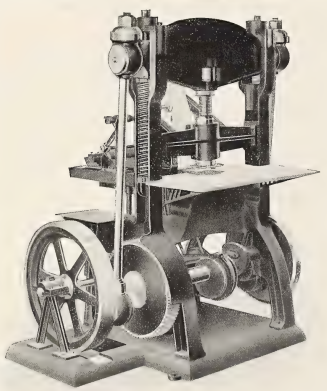
We are introducing also some *new* specialties, made of a high-class superior patented metal, one of which is our light weight Patent Block for cylinder presses, and a Make-up or Combination Sectional Block — fitting any chase.

ARE you losing money every day by using the old-fashioned mahogany blocks or wood backing for your book plates, electros and half-tones? You can save the cost of a set of the "Ideal Iron Grooved Blocks" in one year by the time saved on make-up and make-ready; the results will be far superior on register and impression than you ever obtained by any other method. Order now and fit up your presses with the best. Endorsed unqualifiedly by all users as the only block to consider. List of users furnished on application.

Agents { GOLDING & CO., 540 Pearl Street, New York, and 134 North Tenth Street, Philadelphia

WRITE FOR OUR REDUCED PRICES

Roth Embossing Printing Press



Medal Awarded Press

AND A

Diploma

FOR ITS PRODUCING THE BEST WORK

ST. LOUIS WORLD'S FAIR

OUTCLASSES all other make of presses on all points and in every way.

SOLD ON TRIAL AND GUARANTEED in every respect, also that it can be operated successfully by any person of ordinary intelligence. Require no payment until after trial term, and everything represented by us has been demonstrated.

ALL possible *jar* entirely eliminated by the use of Air Cushions, permitting our Press to be installed on any floor of a high building.

Pamphlet and all information on application, also samples taken from the regular commercial run of work, run by a sixteen-year-old operator.

OFFICE AND FACTORY
2122-28 Chouteau Avenue
2122-28 La Salle Street

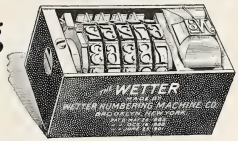
B. Roth Tool Co.

Est. 1857 ST. LOUIS, MO.

The "New Model"

WETTER

Type-High Numbering Machine



Sold by all Dealers in all the Principal Cities in the World.

WETTER NUMBERING MACHINE CO., 331-341 Classon Ave., BROOKLYN, NEW YORK, U. S. A.

CABLE ADDRESS—"WETTER-BROOKLYN." Western Union and A B C Codes.

Are You About to Start a Newspaper or Buy One Already Started?

IF SO, YOU SHOULD HAVE

Establishing a Newspaper

By O. F. BYXBEE

THE latest work on this subject published. It is a handbook not only for the prospective publisher, but includes suggestions for the financial advancement of existing daily and weekly journals. It is 5½ x 8 inches in size, contains 114 pages, is bound in cloth, and neatly printed. Sent postpaid to any address on receipt of price, $1.00. Send at once before edition is exhausted. Circular telling all about it sent free.

The INLAND PRINTER CO., Publishers, 120-130 Sherman Street, CHICAGO
116 Nassau Street, NEW YORK



Roth MOTORS

THIS cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by ROTH MOTORS.

Roth Bros. & Co., Inc.
CHICAGO, ILLINOIS

This is not an Experiment



OUR 8 x 8 STEEL SECTIONS
Lightest, absolutely rigid, Sections made

The Challenge Sectional Blocks and Register Hooks are not an experiment, but are used by some of the largest and most progressive printers in this country in their everyday work. No more paying for wood bases; half the time of make-ready saved. No other part of your equipment will pay for itself so quickly.

WRITE TO US FOR PARTICULARS

SOLD BY DEALERS EVERYWHERE

Manufactured by The CHALLENGE— MACHINERY CO., Grand Haven, Mich., U.S.A.

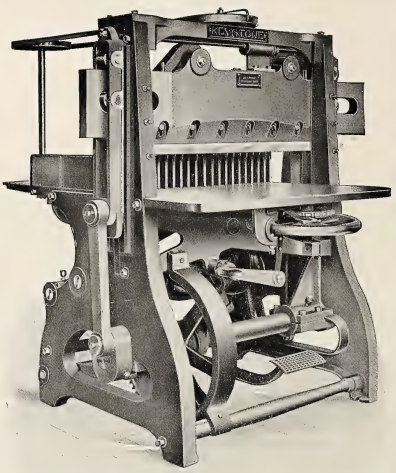
SALESROOM AND WAREHOUSE: 127-129 Market St., CHICAGO

What Moffatt says of the Keystone Automatic Clamp Paper Cutter—

"We have used the 38-inch Automatic Clamp Keystone Cutter which you sold us, for three months, and as the machine is giving us *thorough satisfaction*, we thought perhaps you would like to know it.

"You have lived up to your agreements in every way, and it is a great pleasure for us to have dealings with such people.

NEW HAVEN, CONN., April 8, 1905. W. J. MOFFATT."



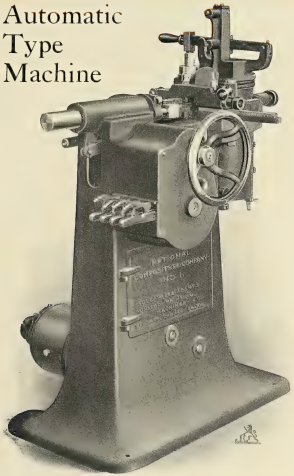
This is the first Keystone Automatic Clamp Paper Cutter ever built, and is a strong endorsement of the perfect construction of this machine. Every Keystone Automatic in use is giving equal satisfaction. Our prices are interesting.

Built in sizes 38, 44, 50, 55, 60, 65, 70 and 75 inches.
Send for Descriptive Price-list.

The Standard Machinery Co.
CHAS. E. WHEELER, Gen. Mgr. and Treas.
Builders of Improved Sanborn Machinery for Bookbinders, Printers, Lithographers and Boxmakers.
Main Office and Works, MYSTIC, CONN.
NEW YORK OFFICE . . . . 88-90 Center Street
Address all correspondence to Main Office.

United Printing Machinery Co.

Automatic Type Machine



THE time is not far distant when this machine will be universally accepted as a utility equal in value in the composing room with the Linotype and the Monotype, completing the emancipation of the printer from the typefounder. The printer who buys body type in large quantities is a rarity. The printer who will buy job type, unless he operates on a small scale, will also be a rarity.

AS A CONVENIENCE.—¶To command without delay unlimited supplies of type at a nominal cost. ¶To reduce cost of job and body type to the same level, and be in a position to cater to the demand of the customer for an unusual type face without expending all the profit in buying type. ¶To **never** be short of "sorts." ¶To make "picking" a lost art. ¶To make every pound of type in a case do its work. (The effectiveness of every font of type you buy from a type founder is 25 per cent. less than its weight). ¶To be able to turn every pound of disused, obsolete, or worn out type in your office into live usable faces. ¶To be able to cast figures, other characters, and spaces and quads to irregular widths to save justification in tabular work. ¶To pay for just what you use, and not for a lot of characters every font contains that are rarely used. ¶To save distribution on many special jobs on which unusual quantities of type have been used, which may not be required again within a reasonable time. (Distribution costs easily 20 per cent. of the cost of composition.) ¶To be able to use type on long runs, saving the cost of electrotyping. ¶To be able to afford to keep jobs standing without "picking" from them or creating a shortage in your cases, again saving electrotyping and resetting.

These advantages make this machine a profitable investment, even if every pound of type it casts costs the user as much as he now pays the type founder.

AS A **DIRECT ECONOMY.**—Type of all bodies, from 6 to 36 point inclusive, cast on this machine averages the same cost per pound, **and that cost is from 15 cents to 20 cents per pound,** according to conditions, the major part being for metal, a constant asset. In large fonts the type founders' price for 6 point job type is 85 cents per pound, and for 36 point is 44 cents per pound. This is particularly interesting to the publisher who is about to buy a new dress, or a printer starting a new business, as well as to the printer who buys only $400 worth of type in a year. **Here is a great direct economy, but always the indirect economies are greater.**

THE **MACHINE.**—The machine makes a complete type at one movement, of sizes from 6 to 36 point inclusive, equal in quality and accuracy in height, body, set, and line to the best product of the type foundries. Any unskilled intelligent person can make perfect type on it after a few days' instruction. For each change of character only one simple adjustment is required. The space occupied is 30 x 45 inches; the weight, 800 pounds; the power, ½ horse. The product is from 50 to 60 pounds per nine-hour day, including 80 matrix changes.

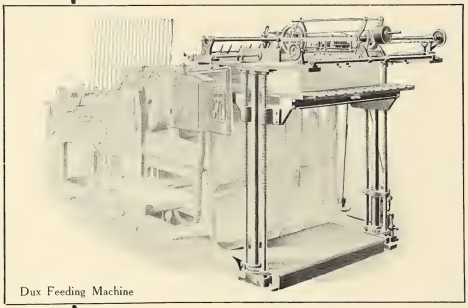
MATRICES.—Matrices for 300 sizes and styles of popular and standard type faces are ready, and are added to daily. These are rented by the day, or sold at a price less than one-tenth of the cost of a set of matrices to the type founder. Matrices are kept in stock in New York, and will be kept in stock in Chicago. Special type faces will be cut for users of the machine who furnish the designs, for their exclusive use.

A **PERFECTED MACHINE.**—These machines have been in use for three years. Not an advertisement was printed until every difficulty had been overcome. We refer to the users of thirty machines sold during this test period. They are satisfied. The display type used by the *Herald, Journal, World, Eagle, Evening Post, Morning Telegraph, Iron Age, Dry Goods Economist, American Machinist, Greenwich Press, I. H. Blanchard Co., D. H. Ahrend Co., Philip Hano & Co.*, all of New York; *Williams & Wilkins Company, W. J. C. Dulany Co., Herald, American, Baltimore Automatic Addressing Co.*, all of Baltimore; *Times-Dispatch*, Richmond, Va.; *Mirror*, Altoona, Pa.; *Inquirer*, and *Geo. F. Lasher*, Philadelphia; *Chicago American*, Chicago; *Examiner*, San Francisco; *Examiner*, Los Angeles; *American*, Boston, is almost entirely the product of these machines.

PRICES. Two prices have been fixed for this machine: One for use without restriction; the other—a moderate price—for use of the machine and its product in the user's establishment only. In the first instance, the price is based on continuous use—a typefounding proposition. In the second, the price enables the printer to secure the economies and conveniences of the machine by operating it as occasion demands.

ALL TYPE AND BORDERS USED IN THIS INSERT WERE MADE ON AN *AUTOMATIC TYPE MACHINE* IN THE PRINTING OFFICE OF WILLIAMS & WILKINS COMPANY, BALTIMORE, MARYLAND.

United Printing Machinery Co.



Dux Feeding Machine

DUX FEEDING MACHINE

THE main difficulty to solve in a feeding machine is the separation of the sheet to be fed from the pile. On the Dux this is done infallibly by a simple device that cannot be put out of order, except willfully. Compressed air or suction devices, calipers and fingers, all requiring delicate adjustments, are discarded in this invention.

THE LEADING EUROPEAN MACHINE—For three years this has been the leading paper feeding machine in Europe. It is manufactured in Germany, by Koenig & Bauer, the leading builders of printing presses in Europe. Several hundred are in successful operation in Europe. We have purchased the sole right to manufacture and sell in the United States and Canada, and are now building the machines in our Plainfield factory.

THE PILE—The top sheet may vary several inches up or down without affecting separation. The paper need not be jogged with more than ordinary care, such as jogging device of a press affords. *The pile can be replenished without stopping the machine.* The base of the pile feed, which holds paper 5 feet high, can be easily lifted to line with the feedboard, to allow the pressman to get at rear of press. The pile feed is equally effective with a load of 200 sheets as with the maximum load.

SPACE—On a press 68 inches wide, this feeder takes up only 18 inches additional floor room.

SEPARATION—To get separation, no fine adjustments are necessary. The adjustments are made solely to suit varying sizes. The separating mechanism acts on the feeding edge of sheets, and smaller sizes can be fed than by any other means. Dux Feeders are also made to feed two separate sheets at one time. It separates all kinds of paper.

AUTOMATIC STOP—If a sheet reaches the grippers out of register or torn, this stop prevents the impression from being made.

COMPLICATIONS—The word "complicated" has come to be associated with feeders. The Dux is perfectly simple; has few working parts; is operated by a connection to the press (no separate drive required); lifts up to enable operator to get at cylinder or bed; is economical on short runs; *costs less to build and costs less to buy.*

INQUIRIES—Inquirers should give name, style and bed measurements of the presses for which feeders are required.

AMERICAN ROLLER WASHING MACHINE

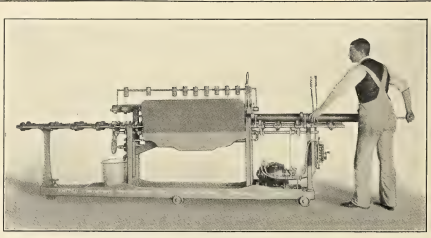
(Crump Patent)

IN any printing office using five or more cylinder presses this machine is an economy. It is also a great aid to cleanliness in the press room. One size only is made, washing rollers from 2 inches to 4¼ inches diameter, of any length. It is mounted on casters, and can be driven by a one-quarter h. p. electric motor or by belt.

ECONOMY—It cuts out all the cost of rags, waste and benzine. Two gallons of coal oil will wash rollers for eight or ten presses for one week or more. A 60 inch roller, 3½ inches diameter, can be washed thoroughly in 26 seconds on this machine. In a large pressroom it will easily save its cost in a year.

METHOD—Two gallons of oil is placed in a pail, and lifted as wanted by a rotary pump through a pipe underneath the roller, and sprayed against the roller, which is carried automatically through the machine. The ink thus loosened by the spraying is removed by balanced rotary scrapers, after which the roller passes over two leather discs, which dry it completely. It is as effective with colored inks as with black inks.

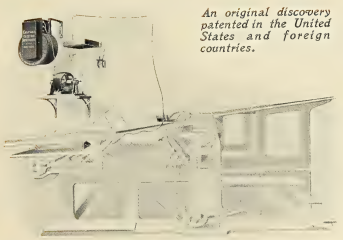
EFFECTIVENESS—It washes the rollers thoroughly—this is seldom the case with hand washing. It washes the roller over its entire length equally, which is seldom done with hand washing. Experience shows that the washer usually neglects the ends of a roller. The use of oil instead of benzine is an advantage to the roller, as well as an economy to the user, and *safer.* The rotary motion is beneficial to the roller, and the whole action of the machine tends to keep a soft roller round and true.



American Roller Washing Machine

ALL THE TYPE USED IN THIS INSERT WAS MADE ON AN AUTOMATIC TYPE MACHINE

United Printing Machinery Co.



An original discovery patented in the United States and foreign countries.

Chapman Electric Neutralizer attached to flat-bed printing press

Chapman Electric Neutralizer

HAVE you accurately estimated what Static Electricity costs you in delays, loss of paper, cost of slip-sheeting, loss by offsetting, diminution of speed of presses, difficulty and delay in jogging?

CONSTANT LOSS. This evil exists in all pressrooms at all times. In many pressrooms minor troubles rising from electricity are so constant that they are accepted as irremovable, and not even complained of. We guarantee to absolutey eliminate all troubles caused by electricity in paper and pressrooms, paper mills, bag factories, woolen, cloth, silk, cotton and bleach mills.

THE DEMAND. During the last four months more than 600 printing presses have been equipped. Not one outfit has been rejected. It is in use by the best known printing concerns in the United States.

Livingston Middleditch Co., Butterick Publishing Co., Trow Printing Co., Harper & Brothers, Charles Scribner's Sons, Isaac H. Blanchard Co., William Green, N. Y. World, Williams Printing Co., Collier's, J. J. Little & Co., Christian Herald, American Litho. Co., Robert Gair, Doubleday & Page Co., Methodist Book Concern, all of New York; Berwick & Smith and Plimpton Press, Norwood, Mass.; Forbes Litho. Co., Youth's Companion, Boston; John C. Winston Co., Ladies' Home Journal, Philadelphia, and many others, to whom we refer.

We contract to remove all trouble caused by Static Electricity in pressrooms, and will quote terms on receipt of the following information: (1) Number, sizes of beds and makes of presses, and (if not in one room) how many in each room, with distance and location of each room from the others. (2) Is building of Iron construction? (3) Nature of construction of ceilings and walls. (4) Exact extent of the trouble experienced, and under what conditions trouble is most intense. (5) Is current alternating or direct, stating voltage? *In pressrooms where electric current is not available, we can supply a special electric generator or dynamo at moderate charge. LONG TIME PAYMENTS, IF DESIRED.*

Victor Steel Die Embossing Press

(Fullard's Patent)

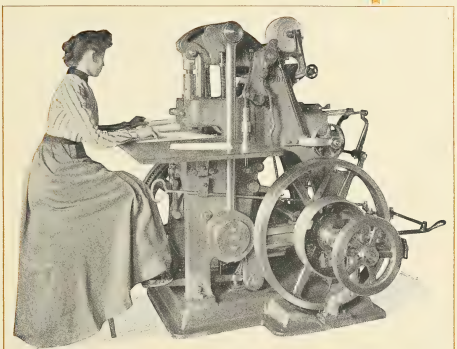
UNDOUBTEDLY the best machine of its class made. The users, of whom a list will be sent on application, include most of the leading steel die printers although it has been on the market only four years.

Why it is superior. It is the only steel die embossing press that trips impression at any point while running. A foot trip is used. The absence of this trip on competing machines is disadvantageous, for the reason that if a machine is stopped for a few moments, to examine the work or arrange stock, the ink dries almost instantly, necessitating washing the die with benzine, and wasting the first few sheets printed after starting again. On this press you can miss as many impressions as are necessary, and the first impression taken after stoppage will be perfectly printed.

(*a*) It is the *only* press that absolutely locks the die chuck, when impression is taken, guaranteeing absolute register. Competing machines, which are minus this improvement, wear out the counter, while the counter does not wear on the Victor.

(*b*) It is the *only* embossing press with double roller device. The ink is applied to the die by two rollers, neither rolling the die a second time at an impression, so that less volume of ink is used, and this ink is more evenly distributed than is possible with single rolling. With single rolling the roller, on returning, always takes out some of the ink put in the die on the first movement. The ink is constantly grinding.

(*c*) The wiping device is the most delicate and effective, and more easily adjusted than on any other embossing press. It is a positive flat wiper, with only one adjustment. It is practically "hand wiping" done by mechanism. In hand wiping the die is placed squarely on the paper and drawn across the paper; on this machine the same thing is done, except that the paper is drawn over instead of under the die.



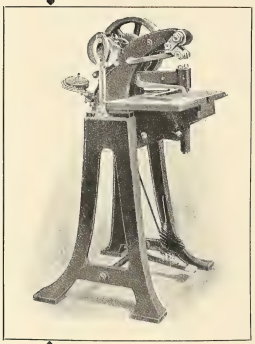
No. 1, prints 3 x 5 inches

No. 2, prints 3½ x 8½ inches

ALL THE TYPE USED IN THIS INSERT WAS MADE ON AN AUTOMATIC TYPE MACHINE.

United Printing Machinery Co.

Steen Automatic Combined Punch *and* Eyelet Machine

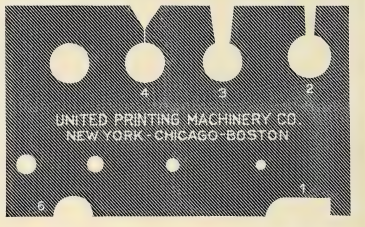


The only machine that automatically punches and eyelets at one operation, in one revolution of the machine, as quickly as the operator can feed in the work---about 80 punches per minute. It can also be operated by a lever. It automatically adjusts itself to varying thicknesses of work. It can be used as a punching machine only, by disconnecting the eyelet magazine.

This machine is in use by Library Bureau, Boston; The National Blank Book Co., Holyoke; Clarke & Baker, and Shoemaker & Comiskey, both of New York; Fred. Macey Co., Grand Rapids, and others.

Sparks Round Hole Machine

To supersede punching machines. It cuts holes from $\frac{3}{32}$ in. to size of a half dollar in one sheet of tissue or in as many sheets as can be put in a thickness of $1\frac{1}{2}$ inches. It cuts index openings as at 6, in diagram. It occupies 9 square feet space, and can be run with $\frac{1}{2}$ h. p. It does not drag or twist the paper. It makes holes in 250 sheets of cardboard. It is usually operated by a girl or lad. Holes can be put in after the work has been padded or bound If a hole has been cut too small, it can be enlarged, discharging the off cut in the form of washers. Holes can be made in burlap, cloth, leather, etc. The celerity of operator in putting the work to the gauges is the only limit of production. The work does not need to be clamped. It does not twist or draw the flimsiest paper while cutting in the slightest degree. A firm using five six-gang punching machines can get the same output from one Sparks Round Hole Machine, produce better work, and save $1100.00 per year.



TYMPALYN

Three years on the market, and now a profit-making article both to ourselves and the users. It saves one-third the cost of make-ready and lengthens the life of type and of plates. Many of the best printers of the North, South, East and West are using it, and re-ordering. One writes: "To put on a form of 32 half-tones, without overlays, and to start up with five hours for make-ready, is an achievement apt to encounter disbelief, yet I have done this several times."

ALL THE TYPE USED IN THIS INSERT WAS MADE ON AN AUTOMATIC TYPE MACHINE

Sparks Slot Hole Machine

This machine slots paper and cardboard as shown at 1, 2, 3 and 4, in above diagram, 500 sheets of commercial paper at one operation or a corresponding thickness of cardboard. It reduces cost of production of slots to the absolute minimum, and is a greater economizer in its field than the Round Hole Machine.

OTHER MANUFACTURES

FOR ELECTROTYPING. Every machine used, including the best Hydraulic Moulding Press and Dynamo, Air Black Leading Machine, and Type-High Machine; also all supplies.

FOR STEREOTYPING. Complete plants, including Gas Heated Steam Tables, Matrix Rolling Machine, etc.

FOR PROCESS ENGRAVING. Every machine and appliance used, and all the supplies. Also Agents for Royle's Celebrated Process Engraving Machinery, Levy's Patent Cameras and Camera Stand.

FOR PRINTERS. The Maley Patent Iron Block, All Iron Equipments for Composing Rooms, Iron Imposing Surfaces, and Wood and Iron Equipments. Plants designed and office layouts furnished.

UNITED PRINTING MACHINERY CO.

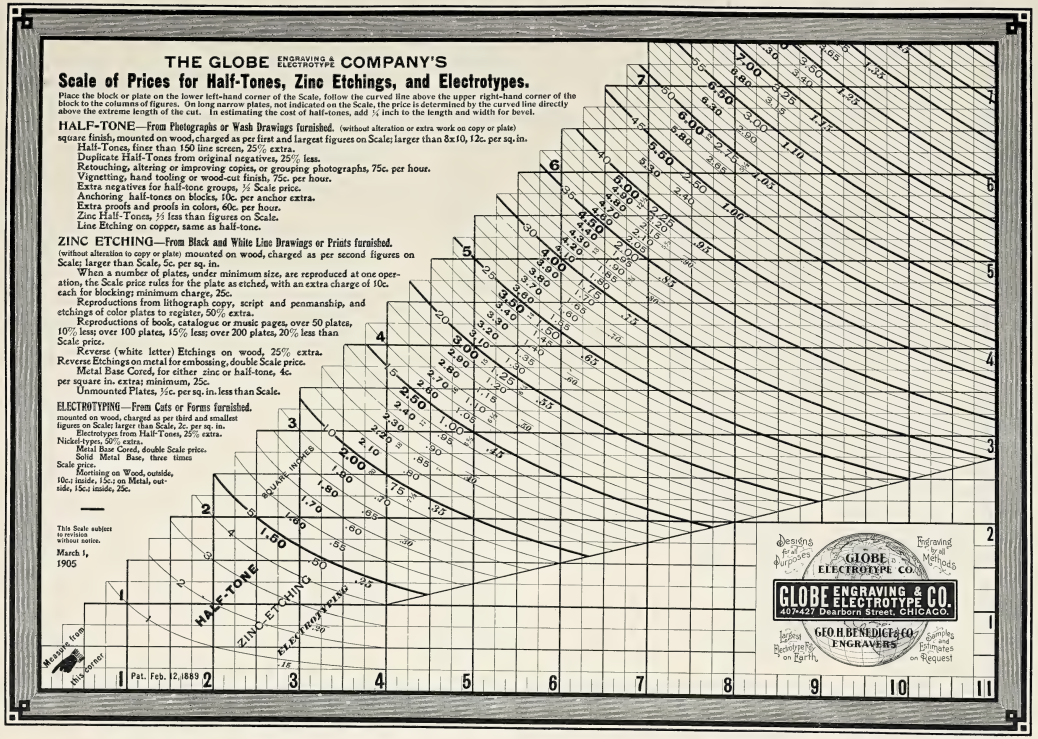
G. Franklin Willett, President — Henry L. Bullen, General Manager

NEW YORK, 132 Nassau Street (Temporary), Charles S. Mills, Manager.

CHICAGO, 337-339 Dearborn Street, B. O. Henning, Manager.

BOSTON, 246 Summer Street, Arthur S. Allen, Manager.

FACTORIES IN CHICAGO, BOSTON AND PLAINFIELD, N. J.


THE GLOBE ENGRAVING & ELECTROTYPE COMPANY'S
Scale of Prices for Half-Tones, Zinc Etchings, and Electrotypes.
Place the block or plate on the lower left-hand corner of the Scale, follow the curved line above the upper right-hand corner of the block to the columns of figures. On long narrow plates, not indicated on the Scale, the price is determined by the curved line directly above the extreme length of the cut. In estimating the cost of half-tones, add ½ inch to the length and width for bevel.
HALF-TONE—From Photographs or Wash Drawings furnished. (without alteration or extra work on copy or plate)
square finish, mounted on wood, charged as per first and largest figures on Scale; larger than 8x10, 12c. per sq. in.
Half-Tones, finer than 150 line screen, 25% extra.
Duplicate Half-Tones from original negatives, 25% less.
Retouching, altering or improving copies, or grouping photographs, 75c. per hour.
Vignetting, hand tooling or wood-cut finish, 75c. per hour.
Extra negatives for half-tone groups, ½ Scale price.
Anchoring half-tones on blocks, 10c. per anchor extra.
Extra proofs and proofs in colors, 60c. per hour.
Zinc Half-Tones, ⅓ less than figures on Scale.
Line Etching on copper, same as half-tone.
ZINC ETCHING—From Black and White Line Drawings or Prints furnished.
(without alteration to copy or plate) mounted on wood, charged as per second figures on Scale; larger than Scale, 5c. per sq. in.
When a number of plates, under minimum size, are reproduced at one operation, the Scale price rules for the plate as etched, with an extra charge of 10c. each for blocking: minimum charge, 25c.
Reproductions from lithograph copy, script and penmanship, and etchings of color plates to register, 50% extra.
Reproductions of book, catalogue or music pages, over 50 plates, 10% less; over 100 plates, 15% less; over 200 plates, 20% less than Scale price.
Reverse (white letter) Etchings on wood, 25% extra.
Reverse Etchings on metal for embossing, double Scale price.
Metal Base Cored, for either zinc or half-tone, 4c. per square in. extra; minimum, 25c.
Unmounted Plates, ½c. per sq. in. less than Scale.
ELECTROTYPING—From Cuts or Forms furnished.
mounted on wood, charged as per third and smallest figures on Scale; larger than Scale, 2c. per sq. in.
Electrotypes from Half-Tones, 25% extra.
Nickel-types, 50% extra.
Metal Base Cored, double Scale price.
Solid Metal Base, three times Scale price.
Mortising on Wood, outside, 10c.; inside, 15c.; on Metal, outside, 15c.; inside, 25c.
This Scale subject to revision without notice.
March 1, 1905
HALF-TONE
ZINC-ETCHING
ELECTROTYPES
SQUARE INCHES
Measure from this corner
Pat. Feb. 12, 1889
Designs for all Purposes
GLOBE ELECTROTYPE CO.
Engraving by all Methods
GLOBE ENGRAVING & ELECTROTYPE CO.
407-427 Dearborn Street, CHICAGO.
GEO. H. BENEDICT & CO. ENGRAVERS
Largest Electrotype on Earth.
Samples and Estimates on Request

IMPROVED PATENTED

BRONZING MACHINES

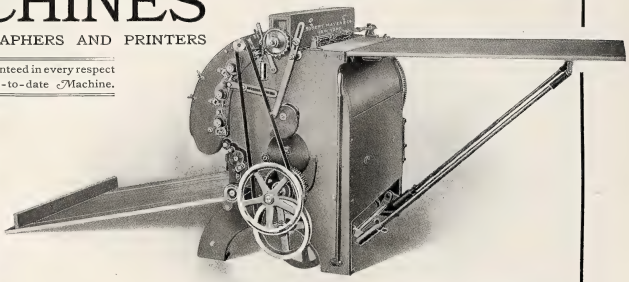
FOR LITHOGRAPHERS AND PRINTERS

Guaranteed in every respect an up-to-date Machine.

MANUFACTURED IN THE FOLLOWING SIZES

Number 1	14 by 25	Number 5	30 by 44
" 2	16 by 30	" 6	36 by 54
" 3	20 by 34	" 7	44 by 64
" 4	25 by 36	" 8	64 by 64

KINDLY APPLY FOR PRICES



We do Repairing

OTHER GOODS manufactured and imported by us:

Reducing Machines, Stone Grinding Machines, Ruling Machines, Parks' Renowned Litho. Hand Presses, Steel Rules and Straightedges, Lithographic Inks, Lithographic Stones and Supplies. Sole agents for the United States and Canada for the genuine Columbia Transfer Paper; none genuine without the watermark on every sheet.

MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Chicago—Factory, Hoboken, N.J.—San Francisco

WHEN YOU see a beautiful, small stitch from fine wire, perfectly fed, perfectly even and perfectly flat (clinched), you may be sure it was done on a "Boston." No other Wire Stitcher produces this work. The "Boston" is alone in its class. Five hundred users—better become a user. Send orders to

American Type Founders Co.
General Selling Agent

Set in American Type Founders Company's Monotype, Cast American Line, and Cloister Borders

THE NEXT TIME

you notice that a Company is to be incorporated in your city or vicinity, go to them with our sample book of

Stock Certificate Blanks

and you will secure an order at a *good profit.* Don't wait for the other fellow to get ahead of you.

Go yourself now.

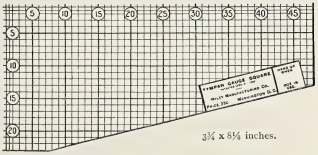
That's the way to develop Dollars.

Send for sample book.

Monasch Litho. Co.
500-510 Fifth St. South
Minneapolis, Minn.

TYMPAN GAUGE SQUARE

For quickly and accurately placing the gauge pins on a platen press



3¾ x 8⅝ inches.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

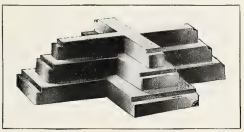
Iron Extension Blocks



Are light, strong and durable. Pages can be made up in a jiffy. Select the proper cross and place the four corner sections in position—that's all. Hooks and catches are properly distributed. Reduces time of make-ready and lengthens the life of the plate. Are cheaper in the end than wooden stereotype blocks and

A BOON TO BOOK PRINTERS

Buy a set of Extension Blocks now and add the crosses as you need them. Write for prices, etc.



We Make Bases, too!

We make the best and most complete line of Register Hooks and Bases in America. Goods and prices both right.

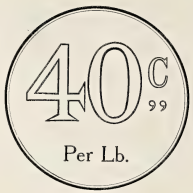
Ask for Booklet "Modern Methods."

H. B. ROUSE & CO.
61-63 Ward Street, CHICAGO, ILL.

JOHN HADDON & CO., London, - Sole Agents for Great Britain.



Our "Peerless" Half-tone





IS an intense jet black ink of the highest grade. It works clean and free without offset—dries quick and hard, insuring the rapid handling of the work, and gives a superior and brilliant finish. Possessing extra body of color and yet free from tack, it covers the solids perfectly without filling up the high lights and delicate details of the work, a feature so objectionable in most half-tone inks. It is suitable for both coated and calendered papers, and is without doubt the best value and the most satisfactory working ink for the purpose sold anywhere. A trial will convince you that the above claims are well founded.

THE increasing demand for our **"One-Dollar"** Brilliant Job Inks shows that they meet a long-felt want of the trade. The series comprises twelve popular shades of ink, including Purple, Violet, Carmine and other costly colors. Send for specimen booklet of these inks; it will both interest and save you money.



J. J. SMITH, President

Manufacturers of

Fine Dry Colors

Printing Inks

Varnishes, Dryers

ETC.

203, 205, 207 THOMAS STREET

NEWARK, N. J.



A. G. SMITH, Secretary



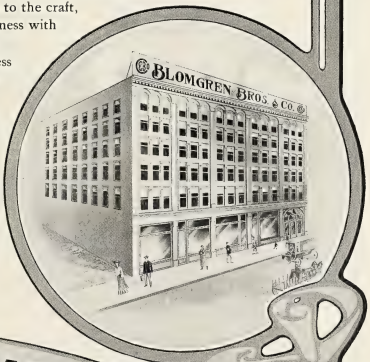
ON May first we moved to more commodious quarters located at 76 to 82 Sherman Street. Our business has been increasing so fast lately that on account of lack of space we have been unable to increase our facilities to correspond, and consequently we have at times been unable to keep our promise of prompt delivery.

In the new quarters our facilities for the speedy and efficient production of all kinds of plates used in a printing press will be vastly improved. With a larger force of help and increased and conveniently arranged floor space, and the latest and most improved mechanical devices known to the craft, we hope to handle our regular volume of business with greater ease and promptness than in the past.

We have been in the electrotyping business thirty years and in the engraving business for twenty years, and by conscientious attention to our customers' desires we have secured a clientage who are not only customers but close friends.

While we do not claim to be the largest house in our line on earth, we can take care of the largest order satisfactorily to our customers. "Promptness, efficiency and courtesy" is our motto.

Write us. No trouble to answer questions and send samples.



BLOMGREN BROS. & CO.

DESIGNERS

76-82 SHERMAN ST. CHICAGO

ELECTROTYPERS ENGRAVERS

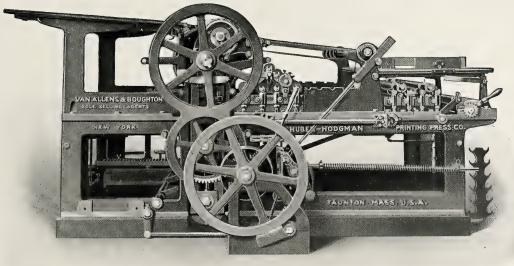
"THE PRETTY GIRL HABIT"
WHY NOT?
IT MAKES YOUR
ADVERTISING ATTRACTIVE



"OUR CUT TALK"

THE WILLIAMSON-HAFFNER CO.
THE U.S. COLORTYPE CO.
ENGRAVERS PRINTERS
DENVER-COLORADO.

THE HUBER-HODGMAN PRINTING PRESS



SUCCESS is the criterion of merit, and the New Huber-Hodgman Press is meeting with unstinted praise from every purchaser. "Runs like a sewing machine," writes one user; "Finest built printing machine we ever saw," writes another large printer; "Fills all requirements," writes another.

The Huber-Hodgman Company have a new factory built specially for press manufacture. Every tool is new and of the latest invention for automatic labor-saving. Every device for building fine printing machinery is owned by them.

The new movement is as powerful as the crank. Is very simple, light-running and durable; has both deliveries.

Do not allow others to form opinions for you; go and examine this new press and let our agents tell you about it afterwards. The new press is the finest on the market to-day.

VAN ALLENS & BOUGHTON

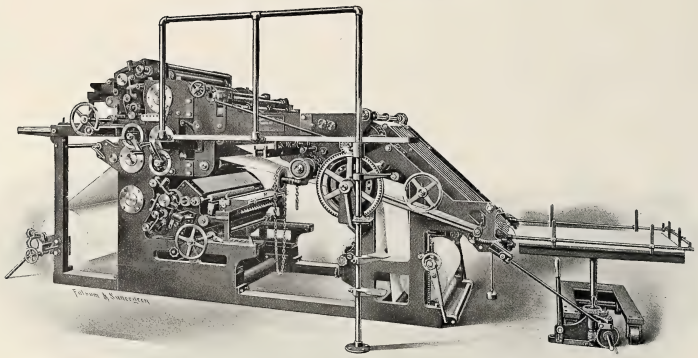
19 to 23 Rose St., 59 Ann St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY. 215 Spear Street, San Francisco, Cal.

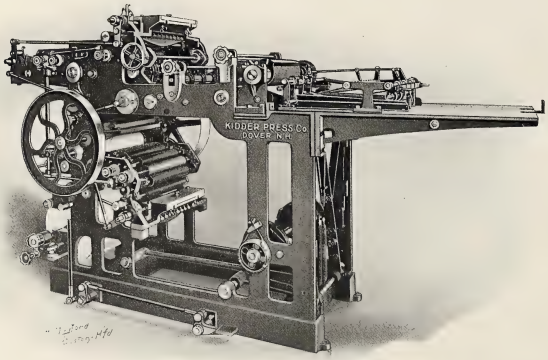
AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, 801 Harrison. CHICAGO



Straight Rotary, with Offset Web

Four of these presses, 42 x 60, may be seen in the office of the Lewis Publishing Company, St. Louis, Missouri.

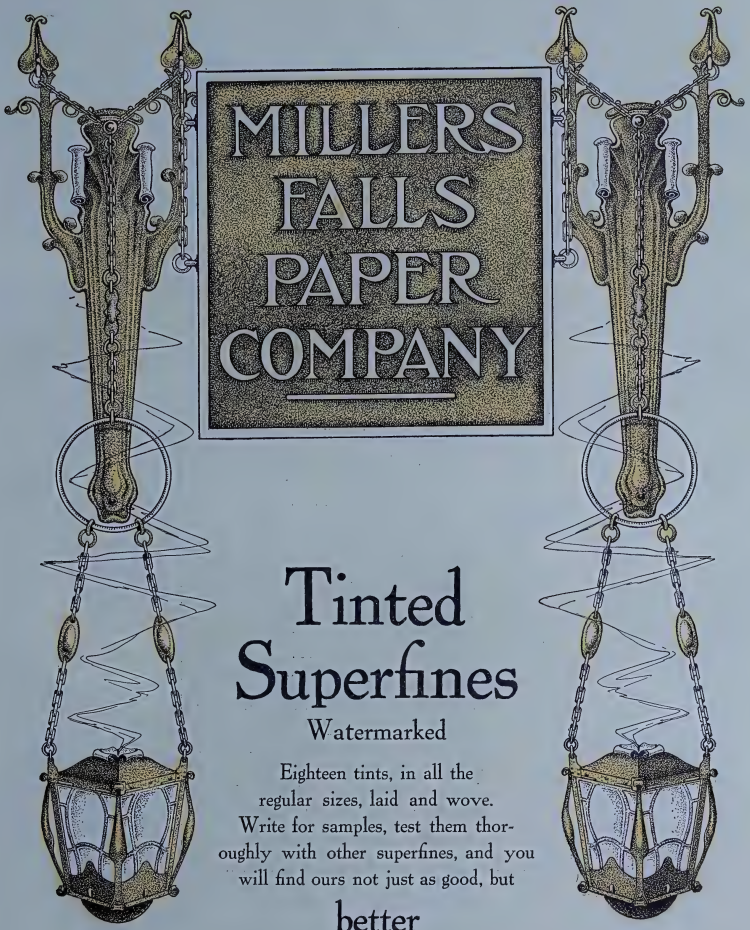


Special Rotary, for Transfer Tickets

Two built — for the Philadelphia Rapid Transit Company and The Rochester Printing Company.

KIDDER PRESS COMPANY
FACTORY
DOVER, NEW HAMPSHIRE

GIBBS-BROWER COMPANY
SELLING AGENTS
150 Nassau Street, NEW YORK



MILLERS FALLS PAPER COMPANY

Tinted Superfines

Watermarked

Eighteen tints, in all the regular sizes, laid and wove. Write for samples, test them thoroughly with other superfines, and you will find ours not just as good, but

better

Manufactured by Millers Falls Paper Company, Millers Falls, Mass.

See list of agents on back of sheet

For Sale by

CONROW BROS.
NEW YORK

A. STORRS & BEMENT CO.
BOSTON, MASS.

A. G. ELLIOT & CO.
PHILADELPHIA, PA.

THE PAPER MILLS' CO.
CHICAGO, ILL.

KANSAS CITY PAPER HOUSE
KANSAS CITY, MO.

WESTERN PAPER CO.
OMAHA, NEB.

LOUISVILLE PAPER CO.
LOUISVILLE, KY.

THE FACTORY OF QUALITY



Photographic view of our New Factory with 200-foot addition. Completed April 15, 1905. Most complete plant of its kind in the world.

¶ On April 15 our handsome new addition was completed and is now being filled with duplicate machinery. The demand made upon us for Tubbs goods made it necessary for us to build an addition, 200 x 50 feet. Our new Catalogue, showing a complete line of Printers' Furniture, will be ready May 5. If you are interested in the Tubbs Quality, ask for a copy. This edition contains $11,000 worth of illustrations. The printing is fine, our goods are the same quality.

TUBBS QUALITY IS DIFFERENT



New plant of the A. H. Pugh Ptg. Co., Cincinnati, just equipped with Tubbs Goods.

¶ With permission we show the new printing plant of A. H. Pugh Printing Company, of Cincinnati, which is equipped from top to bottom with Tubbs goods. This concern was established in 1832. Mr. Pugh was able to appreciate the superior quality of the Tubbs manufacture, and after inspecting our line placed an order for new, modern furniture throughout the mammoth establishment. The old-style cabinets, cases, imposing-stone frames, wood type, furniture, etc., was discarded, and Tubbs dividend-paying kind substituted. Mr. Pugh knows quality when he sees it. He says: "No more common kind for me."

TUBBS GOODS ARE MADE RIGHT

¶ March 25, The Detroit Free Press Printing Company write: "We want to congratulate you upon the superior quality of your goods; the finest we have ever seen. You may depend upon our future business."

THE TUBBS MFG. CO.

LUDINGTON, MICHIGAN, U. S. A.



ACME
WIRE STAPLE
BINDERS

Acme
Binder
No. 6
Patented in Europe
and the
United States.

"The Best Automatic Wire-Stapling
Devices on the market"

Operated by hand or foot power.
Equipped with Automatic Clinching and Anti-clogging
Devices.
Full information promptly furnished on application.

ACME STAPLE CO. Ltd.
500 N. 12th St., PHILADELPHIA



TRADE MARK "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground."

MICRO-GROUND

ESTABLISHED IN 1830

Some of the Trust salesmen are trying to trouble us by accusing us of "Spread Eagle" publicity in our "ads."



LORING COES

We certainly do use "SPREAD EAGLE" advertising.

Here is the Eagle.

Same as ever, only *more* so. Knives with this brand, like this



are better than anything made or offered as a substitute. Ask us why. Ask us now and we'll tell you how to prove it.

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES Is Always Best!

TRADE "Micro-Ground." MARK

Loring Coes & Co. Inc.

Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street

TRADE MARK "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground."

Don't mix things.

One thing Well! is the Secret of Success.

We make nothing but **Colortype Plates**

For Two, Three or Four Color Printing

And guarantee perfect printing qualities together with artistic interpretation of the subject.

This is the reason of OUR success, and of our present large and increasing business. Your success depends on good plates -- we furnish them. A word to the wise: Try Our Plates -- enough said.

THE ZEESE-WILKINSON COMPANY
213 - 217 EAST TWENTY-FOURTH STREET, NEW YORK

F. A. Barnard & Son
Printing Inks

STAR PRINTING INK WORKS

NEWS, BOOK, FINE JOB AND COLORED INKS

HAVE MOVED

AFTER MAY 1, 1905, AT

349 Dearborn St., Chicago

The
J. L. Morrison Company

MANUFACTURERS OF
"PERFECTION"
WIRE STITCHING MACHINES

HAVE
REMOVED
THEIR OFFICE TO LARGER PREMISES

143 Worth Street
NEW YORK

WE are the only Independent Manufacturing Supply House in the West. We can serve you with all your requirements in our line at prices as low *and* in many cases lower than the trust. All materials guaranteed. Write us when in the market for Brass Rule, Leads *and* Slugs, Metal Furniture, All-Brass Galleys, Stereotype Blocks, Spaces *and* Quads, Leaders, "Tubbs" Wood Type *and* Wood Goods, Register Hooks, etc.

Charges prepaid on all orders *of* $10 or over.

WESTERN PRINTERS' SUPPLY CO.
114 SHERMAN STREET, CHICAGO

Flat-Bed Presses for Sale

We offer for sale, at low prices, the presses described below, all of our own make, thoroughly overhauled and guaranteed equal to new so far as working and durability are concerned:

STOP-CYLINDER PRESSES

For the finest quality of letterpress, cut and plate printing, in one or more colors.

One with bed - - - - - - - - - 31 x 49 inches
One with bed - - - - - - - - - 36 x 51 inches

These presses are both of the improved square frame pattern, and modern in every respect. For high-grade work there is nothing that will take the place of our Stop-Cylinder.

INTERMEDIATE STOP-CYLINDER PRESS

Suitable for all kinds of job and newspaper work and will do excellent book printing.

Bed - - - - - - - - - - - - 35 x 51 inches

FLAT-BED BOOK AND JOB PERFECTING PRESSES

One to print sheet - - - - - - - - 40 x 59 inches
One to print sheet - - - - - - - - 40 x 57 inches

TWO-ROLLER DRUM CYLINDER PRESSES

One with bed - - - - - - - - - 17 x 21 inches
One with bed - - - - - - - - - 21 x 23½ inches
One with bed - - - - - - - - - 26 x 34 inches

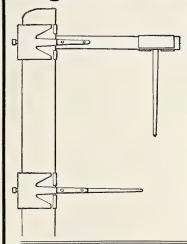
DOUBLE CYLINDER NEWSPAPER PRESSES

One with bed - - - - - - - - - 32 x 47 inches
One with bed - - - - - - - - - 34 x 54 inches
One with bed - - - - - - - - - 37 x 51 inches

These presses must all be sold promptly, as we require the floor space they occupy. If in need of increased facilities, now is the time to get a great bargain, with the manufacturer's guarantee. We can give better value for the money than it is possible to obtain elsewhere. Prices and further particulars will be given on application to

504-520 Grand St. **R. HOE & CO.** New York City

Megill's New Patent Steel Fingers

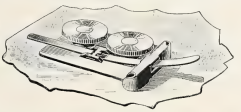


Instantly attachable immovably anywhere on any job press gripper.
Greatest resistance to sheet pulling yet attained, with close lay to the type on all margins and between lines.
Stands full strain of screw and reinforces finger where strength is most needed.

⅜-inch Side Finger, 60c.
⅛-inch " " 60c.
⅛-inch Down " 25c.
Extra screw each.

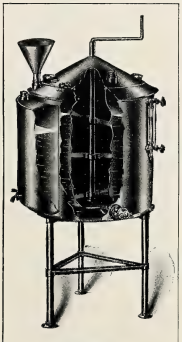
Megill's New Double-Grip Gauge

Is displacing the glue pot and preserving platen paper.



SOLD BY TYPEFOUNDERS.

E. L. MEGILL, Mfr., 60 Duane St., NEW YORK



CLOSED TOP.

GLUE IS DRAWN OFF THROUGH A VALVE.

SEPARATE PURE WATER CHAMBER FOR THINNING GLUE.

ALL COPPER, INCLUDING AGITATOR.

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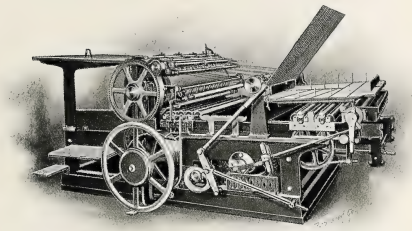
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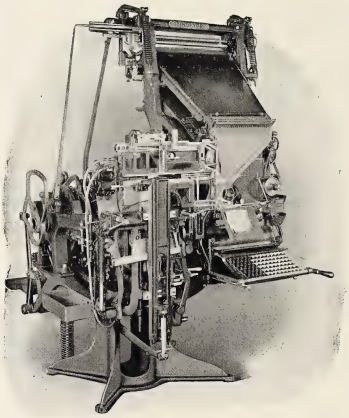
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The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. CO., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

OLIVER BAKER MFG. CO., Minneapolis, Minn., makers of art calendars, etc., half-tone, double-tone, photo-finish and 3-color process. Send for price-list.

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BONNERWITH BROS., 78 Duane st., New York; 963-967 De Kalb ave., Brooklyn, N. Y.

ADVERTISING PADS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

APPARATUS FOR MAKING RUBBER STAMPS.

THE R. H. SMITH MFG. CO., Springfield, Mass. Specialty of half-hard stereotypes for printers' use.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.,

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' CASEMAKING, EMBOSSING, STAMPING, EDGE GILDING.

WALCUTT BROS. CO., 139, 141 and 143 Centre st., New York.

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & CO., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1906. The best and cheapest in the market. Write for sample book and prices.

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CABOT, GODFREY L., Boston, Mass.

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CHAMPION COATED PAPER CO., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

COUNTERS.

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DESIGNERS AND ENGRAVERS.

BRAGDON, JOHN C., 711 Penn av., Pittsburg, Pa. Wood and photo engraving.

PITTSBURG PHOTO-ENGRAVING CO., 347 5th av., Pittsburg, Pa.

PUBLICITY ENGRAVING CO., 525 3d av., Pittsburg, Pa.

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BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 214-216 Pine st., St. Louis, Mo. Work in all branches.

EMPIRE CITY ELECTROTYPE CO., 251 William st., New York. J. G. Hurmuze, electrotyping.

FLOWER, EDWIN, 216-218 William st., New York city. "Good work quickly done."

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

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LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING & REFINING CO. 173-199 W. Kinzie street, Chicago.

ELECTROTYPERS, STEREOTYPERS AND PHOTO-ENGRAVERS' MACHINERY.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st, Philadelphia. Most complete line of labor-saving machines and appliances, all our own make. Complete plants a specialty. Send for catalogue.

EMBOSSED FOLDERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

HENRY BREWOOD, Washington, D. C. Engraving, die-sinking, embossing.

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STRUPFMANN, C., & CO., 78 5th av., New York.

EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SON CO., Boston, Mass. Embossing dies, embossing compound, stock cuts.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Champion Coated Paper Co., Hamilton, Ohio.

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Freund, Wm., & Sons, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

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P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
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American Steel and Copperplate Co., 750 Nassau st., New York; 358 Dearborn st., Chicago.

FOIL.

Crooke, John J., Co., 149 Fulton st., Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

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Ault & Wiborg Co., The, Cincinnati, New York, Chicago, St. Louis, Toronto, London, Eng.

Barnard, F. A., & Son, Star Printing Ink Works, 349 Dearborn st., Chicago.

Kienle, E., & Co., Walton av. and 144th st., New York. Manufacturers of lithographic and printing inks.

Roosen, H. D., Co., 263 Water st., Brooklyn, N. Y. Headquarters for high-grade black inks.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.

Ullmann & Philpott Mfg. Co., The, office and works, 89-95 Merwin st., Cleveland, O.

LAMPS—INCANDESCENT.

Sawyer-Mann Electric Co., 510 W. Twenty-third street, New York city.

LINOTYPE COMPOSITION.

Languages Printing Company, Languages building, 15 W. 18th st., New York.

Roosen & Otten Prg. Co., 114-120 W. 30th st., New York. Publishers' works a specialty.

LINOTYPE METAL.

Blatchford, E. W., Co., 54 Clinton street, Chicago.

Gardiner Metal Co., 442 W. Lake st., Chicago. High-grade metals.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead & Metal Works, Fourteenth and Wyandotte sts., Kansas City, Mo.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHIC SUPPLIES.

Mayer, Robert, & Co., New York and Chicago. Manufacturers of finest Lithographic Printing Inks, Park Lithographic Hand Presses. Importers of Lithographic stones and supplies.

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Hollingsworth, Samuel, Plainfield, N. J., Expert on printing machinery.

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The Typo Mercantile Agency, general offices 116 Nassau street, New York. The Special Agency of the Paper, Book, Stationery, Printing and Publishing trade.

MONOTYPE METAL.

Blatchford, E. W., Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

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Jenney Electric Mfg. Co., Indianapolis, Ind. Motor specialists for printers and engravers.

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Isaacs, Henry C., 10 and 12 Bleecker street, New York.

Morgans & Wilcox Mfg. Co., Middletown, New York.

Oswego Machine Works, Oswego, New York, makers of the best in cutting machines.

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Elliott, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER MANUFACTURERS.

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PAPETERIES.

United States Envelope Company, Springfield, Mass. A full line of papeteries made at
Morgan Envelope Co., Springfield, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

PATENT STEREOTYPE BLOCKS.

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Acme Photo-Engraving Co., The, 205 N. Calvert st., Baltimore, Md.

Alpha Photo-Engraving Co., 104 S. Eutaw st., Baltimore, Md. P. T. Blogg.

Baltimore-Maryland Engraving Co., The, 401 North st., Baltimore, Md.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Butt, Chas., 112 Fulton st., New York city.

Kelley, S. J., Eng. Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., 73 Fort st., W. Detroit, Mich.

Peters, C. J., & Son Co., Boston, Mass. Half-tone, line and wax engravers.

Romanski Photoengraving Co., cor. Camp and Natchez sts., New Orleans. Up to date in every respect. Independent day and night forces, organized on progressive lines and using original inventions and processes. Best in quality, promptness and low prices. Twice as rapid in filling orders as the prevailing standard of demand. Customers once acquired are never lost. The only large engraving plant not hampered with trade regulations or labor restrictions.

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Standard Engraving Co. (Inc.), F. H. Clarke, prest., 7th and Chestnut sts., Philadelphia.

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Schniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' SCREENS.

Levy, Max, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

PHOTOENGRAVING MACHINERY AND MATERIAL.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Complete plants a specialty. Send for catalogue.

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Schniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

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New York Engravers' Supply, H. D. Farquhar, proprietor, 168 Church st., New York. Specialists in photoengravers' supplies.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTOGRAVURE PLATES AND PLATE PRINTING.

McCarthy, J. F., 110 S. 8th st., Brooklyn, N. Y.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son. C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

Bronson's Printers' Machinery, H. Bronson, proprietor, 54 N. Clinton st., Chicago. Telephone Main 224.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

PRESSES—HAND AND FOOT POWER.

Kelsey Press Co., Meriden, Conn.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under "Type Founders."

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under "Type Founders."

Eardley & Winterbottom, 125-127 Worth st., New York.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under "Type Founders."

Campbell, Neil, Co., 72 Beekman street, New York city. Machinery, type, etc.

Goodrich, Jas. E., Co., Geneva, Ohio. Manufacturers printers' cases, cabinets, stands, etc.

Hammond Printers' Supply Co., 45 Eddy st. (opposite City Hall), Providence, R. I.

Hartnett, R. W., Co., 42-54 N. Sixth st., Philadelphia, Pa.

Keystone Type Foundry, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

Morgans & Wilcox Mfg. Co., Middletown, New York. Patent steel furniture and other specialties.

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Shniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bendernagel & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

Bingham Brothers Company, 406 Pearl st., New York; also 413 Commerce st., Phila.

Chicago Roller Co.; also tablet composition. 114-116 Sherman st., Chicago.

Dietz, Bernhard, Co., 201 W. Conway st., Baltimore, Md. Up-to-date roller plant.

Maigne, O. J., 358-360 Pearl st., New York city. Also pressroom paste.

Wild & Stevens, 148 Congress st., Boston, Mass. Established 1859.

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Bronson's Printers' Machinery, H. Bronson, proprietor, 54 N. Clinton st., Chicago. Telephone Main 224.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Send for catalogue. Manufacturers of the largest line of Printers' Specialties in the world.

PRINTING PRESSES—SECONDHAND.

American Type Founders Co. See list of branches under "Type Founders."

SILK CORDS AND TASSELS.

Cathcart, John, & Co., 115 Franklin st., New York. Manufacturers Pyramid Brand Cords.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

STEEL CUTTING RULE.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Also brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., Co., 54 Clinton street, Chicago.

Gardiner Metal Co., 442 W. Lake st., Chicago. High-grade metals.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, 14th and Wyandotte sts., Kansas City, Mo.

STEREOTYPERS' MACHINERY AND SUPPLIES.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Complete plants a specialty. Send for catalogue.

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Crooke, John J., Co., 149 Fulton st., Chicago.

TIN-FOIL PAPER.

McLaurin Bros., 217 Mercer st., New York.

TOILET PAPERS.

United States Envelope Company, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

TRANSLATION.

Languages Printing Company, Languages building, 15 W. 18th st., N. Y. Price-lists; commercial catalogues.

TYPE FOUNDERS.

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Farmer, A. D., & Sons Type Founding Co., 63-65 Beekman st., New York city.

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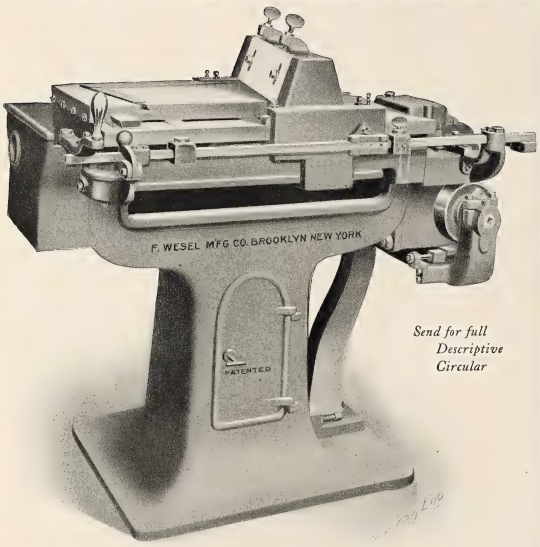
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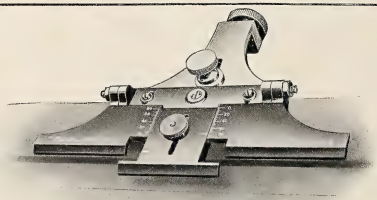
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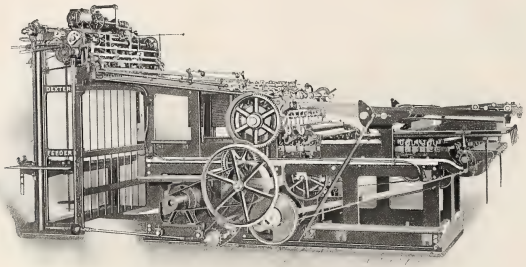
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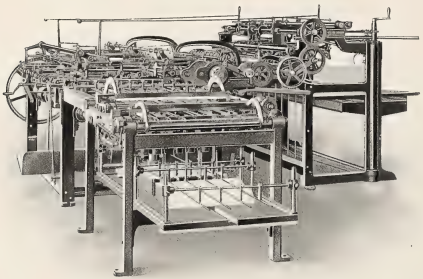
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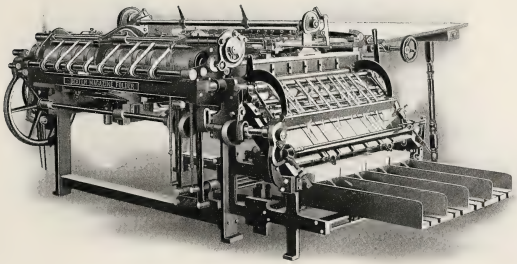


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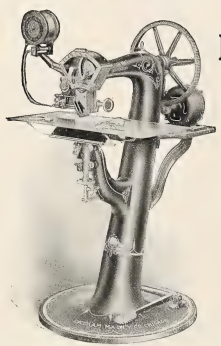
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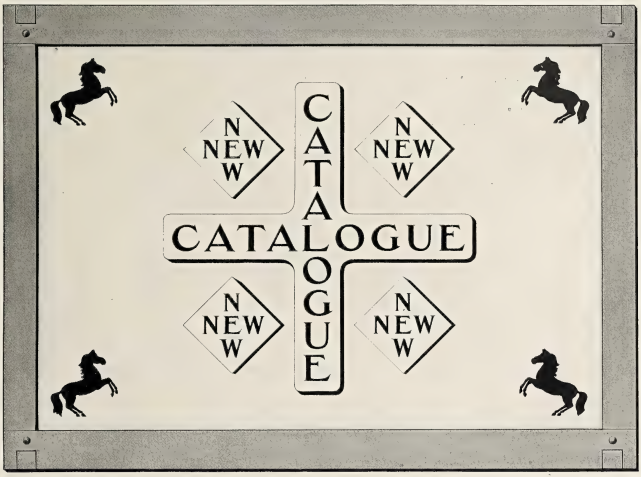
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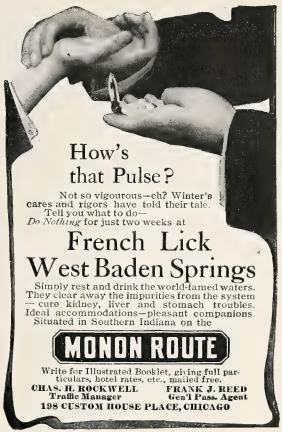
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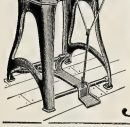
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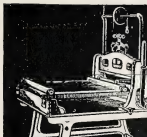
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69, 71–73 Duane Street
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THE INLAND PRINTER—MAY, 1905.

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Printing Inks

59 Beekman Street, New York

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New York Office, 38 Park Row. **Philadelphia Office, Commonwealth Bldg.** **179 Rue de Paris, Charenton, Paris.**

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THE INLAND PRINTER



JUNE 1905

VOLUME 35

PRICE 30¢

NUMBER 3

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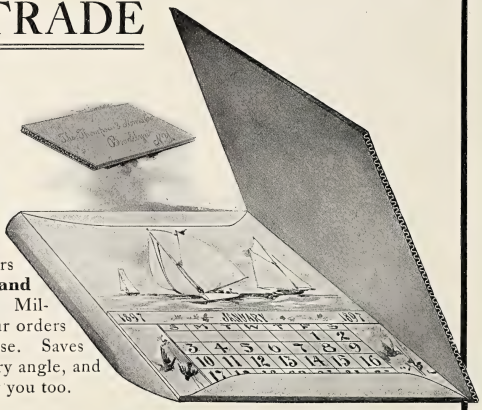
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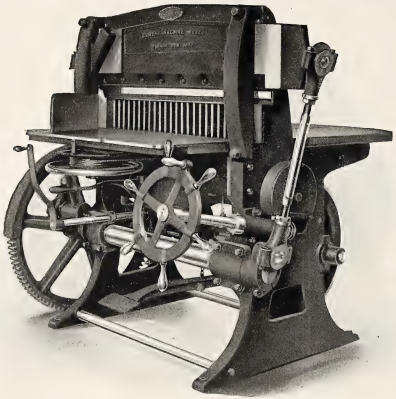


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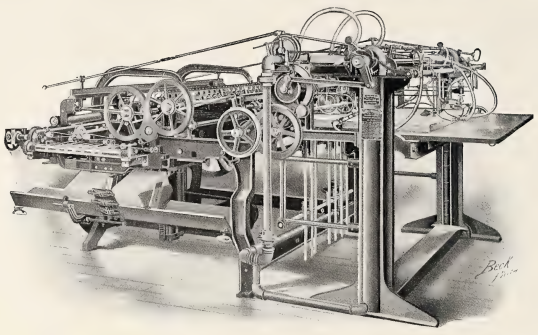
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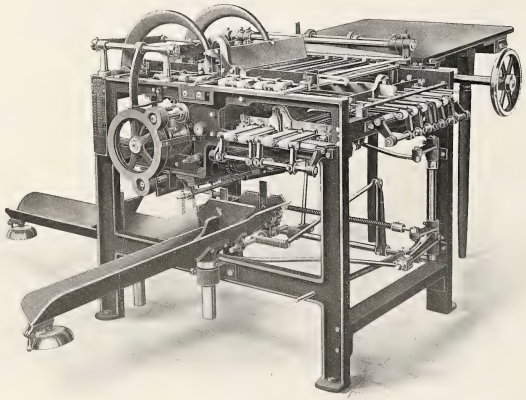
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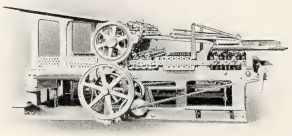
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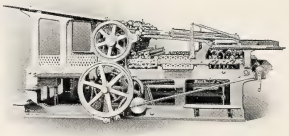
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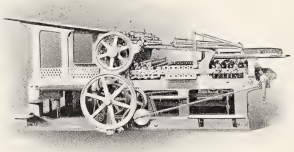
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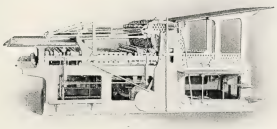
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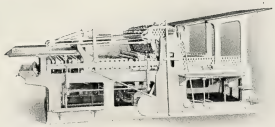
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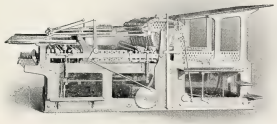
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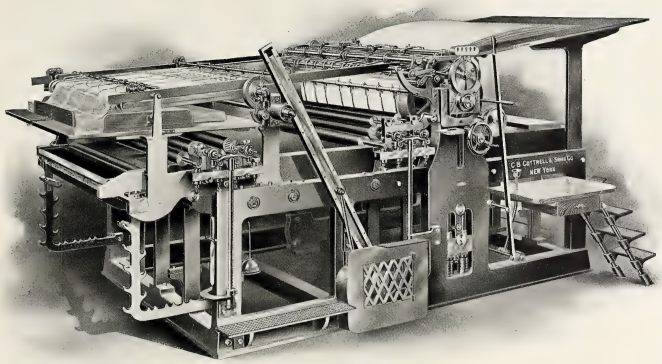
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AND WHERE BEST RESULTS ARE DESIRED

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Hamilton, Ohio



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High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

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HOURCADE CREWS Y CA.
Muralla 39, Havana

A Letter to Master Printer—

NILES, OHIO, May 15, 1905.

MASTER PRINTER, New York City:

Dear Sir,—One of our salesmen writes us that you are looking for a press "absolutely simple in construction, one which will do all kinds of printing, and does not require plates."

There is such a press, and, although we do not make it, we take pleasure in directing your attention to it. It may be obtained of any supply house. It is commonly known as the Washington Hand Press. It seems to us to fill your requirements to a nicety. Your requirements are not difficult to supply.

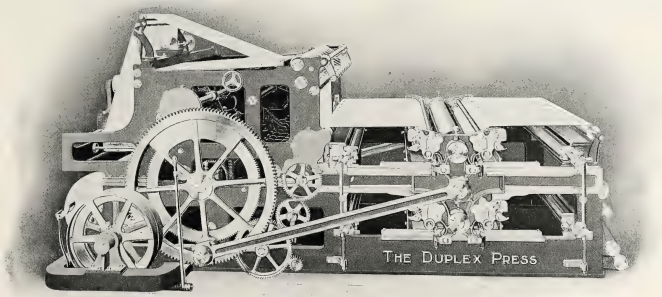
Every advance in output beyond the Washington Hand Press has involved some loss of simplicity and some limitations in the kind of work that may be done on one machine. Just in proportion as printers are willing to put up with these objections, they have attained speed, economy and evenness of work, until we are now able to offer them machines which give a guaranteed output of 5,000 sheets per hour in one or two colors, finely done. But, happy must be the man who, like you, cares not for these things, and who must, therefore, be financially independent of his business, and able to conduct it at a loss.

Sincerely yours,

THE HARRIS AUTOMATIC PRESS CO.

NOTE (Not for Master Printer)—Our Chicago Office has been removed to No. 317 Dearborn Street, ground floor, where the craft are invited to gather and see the wheels go round. THE H. A. P. CO.

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Flat-Bed Web-Perfecting Newspaper Press
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SOUTH BETHLEHEM, PA. ..... Globe
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EASTON, PA. ..... Free Press
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ZANESVILLE, OHIO ..... Times-Recorder
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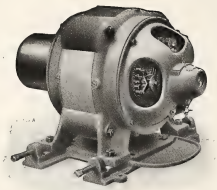
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DENVER, Hendrie & Bolthoff Mfg. & S. Co.
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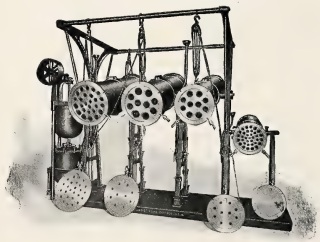
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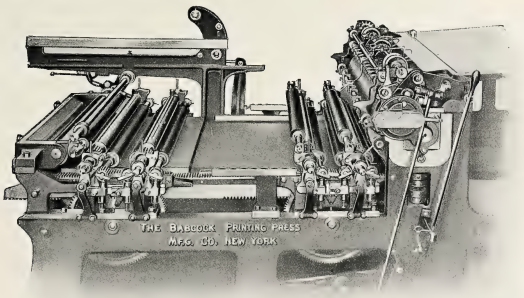


JAMES ROWE 241-247 S. Jefferson St. CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 FLEET STREET, LONDON, ENGLAND.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.



The No. 43 Optimus, a Small Press for Big Printing. Three Rollers Good as Four

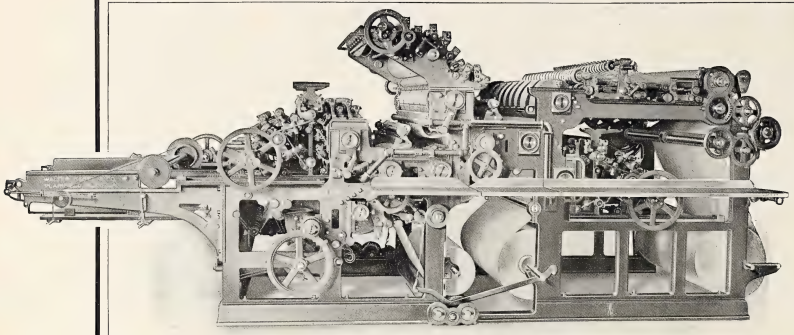
Our new No. 43 Optimus is attracting much attention. At the Exposition of the International Printing and Stationers' and Allied Trades, recently closed in London, England, it was granted the highest award, a silver medal and diploma. No gold medals were given.

No other printing press of its size approaches No. 43 in versatility. Its new patented inking arrangement is a revelation, and has brought about a revolution in presses of this size. We get better distribution and larger ink roller surface, in proportion to the size of the form, with three form rollers, than can be found on the large two-revolutions of any make. Form rollers and table rollers are interchangeable. The cost of composition is reduced 25 per cent. Speed is increased, and you have a small press that can do big printing, with quantity and quality included. (Cut shows distribution.)

In addition to its own peculiar devices, No. 43 has all the advantages of our other well known Optimus presses, including our patent ball and socket bed motion, unequaled printed-side-up front delivery, reversing mechanism, safety gripper mechanism, patent slider mechanism, impression trip, cutter, jogger, and counter.

It is built in one size only, and prints a 25x38 sheet. Runs easily and quietly at 2500.

SET IN BARNHART BROS. & SPINDLERS' MISSION.



An Authority on Printing

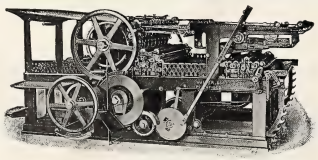
in this country stated that the rotary web press would not come into general use owing to the fact that you could only cut off one length of sheet and that the length of the sheets was unalterable and fixed by the circumference of the printing cylinder. He did not know then about the

Scott All-Size Rotary

which cuts off ninety different lengths of sheets, prints same on one or both sides of the sheet, in colors if desired, and delivers the product *flat* on a delivery table, ready for the paper cutter or folding machine, at a speed up to seven thousand sheets per hour.

If you have never seen this machine

we will be pleased to send you an illustrated and descriptive catalogue showing the different styles built, sizes, etc., and will also send samples of work printed on the machine. Write to-day.



The Scott Two-revolution Printing Machine with Printed-side-up Front Delivery

Walter Scott & Co.

PLAINFIELD, ... N. J., U. S. A.

NEW YORK OFFICE, ... 41 Park Row
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ST. LOUIS OFFICE, 819 North Fourth Street
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CABLE ADDRESS — WALTSCOTT, NEW YORK

The Monotype

THE samples of Monotype work on the two following pages, and the letter from the Geo. W. Gibbons & Sons Co., of Philadelphia, together emphasize very strongly two advantages of the Monotype which are unshared by any other mechanical type-setter.

In the first place it is very clearly demonstrated that the Monotype handles with ease intricate tabular work, such as can be profitably produced by no other machine on the market, and handles it better than can the most skilful of hand compositors.

In the next place it is just as clearly demonstrated that the quality of all Monotype matter is of the very highest, not nearly as good as, but better than, hand composition, and incomparably superior to the work of any other machine.

It is no wonder, then, that the Geo. W. Gibbons & Sons Co. and other Monotype users find it easy to retain their high-class magazine-work contracts.

WOOD & NATHAN COMPANY

Sole Selling Agent

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Daniel C. Shelly	T. C. Sheehan	Hadwen Swain Mfg. Co.
Chicago Representative	Southern Representative	Representative for Pacific Coast
334 Dearborn St., Chicago Ill.	*311 Church St., Nashville Tenn.*	*San Francisco Cal.*

THROUGH RATES.

Station Number.	TO	FROM	IN CENTS PER 100 POUNDS. 1	2	3	4	5	6	A	B	C	D	E	H	F	Per Bbl.	IN CENTS PER 100 POUNDS. Articles taking Special Iron Rates. (See note.) C. L.	Canned Goods, L. C. L. (See note page i) N. O. S.	Fish and Shell Fish.	Fruits and Vegetables.	Soap, Washed. Laundry, re-	Sugar, in bbls., hhds., or in cartons or sacks, or in barrels, or in double sacks.	Syrup and Molasses in wood and in barrels, boxed, released. C. L.	L. C. L.
	★Georgia Railroad. (Continued) ★LEXINGTON TERMIN'L (Insured.)	Phila. Pro.	125	111	99	82	68	54	46	58	44	42	67	74	84	42¾	71	71	69	36	46	36	38½
		N. Y. Int. Phila. Int.	133	118	106	88	73	58	50	62	48	46	72	80	92	46⅜	78	78	76	40	--	41	43½
1	★ Lexington ------Ga.	Balto. Int.	126	112	101	83	69	55	48	59	45	43	69	77	86	45⅜	73	73	71	38	--	39	40½
	★ Union Point & White Plains Division. (Insured.)																						
1½	★*Junction ------Ga.	Phila. Pro.	141	123	106	90	73	57	48	62	45	43	69	86	87	43	80	80	73	41½	47	38½	38½
2	★*Caldwells ------ "	N. Y. Int. Phila. Int.	149	130	113	96	78	61	52	66	49	47	74	92	95	47	87	87	80	45½	--	43½	43½
3	★ Siloam -- ------ "	Balto. Int.	142	124	108	91	74	58	50	63	46	44	71	89	89	45	82	82	75	43½	--	40½	40½
		Phila. Pro.	145	126	109	92	74	59	50	64	46	44	70	88	90	45	82	82	73	42½	48½	39½	39½
4	★*Farrell ------- "	N. Y. Int. Phila. Int.	153	133	116	98	79	63	54	68	50	48	75	94	98	49	90	90	80	46½	--	44½	44½
		Balto. Int.	146	127	111	93	75	60	52	65	47	45	72	91	92	47	84	84	75	44½	--	41½	41½
		Phila. Pro.	146	127	111	94	76	60	51	65	47	45	72	90	91	45	84	84	77	43	49½	40	40
5	★ White Plains --- "	N. Y. Int. Phila. Int.	154	134	118	100	81	64	55	69	51	49	77	96	99	49	91	91	84	47	--	45	45
		Balto. Int.	147	128	113	95	77	61	53	66	48	46	74	93	93	47	86	86	79	45	--	42	42
	Georgia, Florida & Alabama Railroad. (Insured.)																						
6	*Central Junction Ga.	Phila. Pro.	151	128	114	97	81	66	55	65	46½	43	78	91	91	51	90	90	84	51½	61	--	--
7	*Carters Creek --- "	N. Y. Int. Phila. Int.	159	135	121	103	86	70	59	69	50¼	47	83	97	99	55	97	91	91	55½	--	--	--
8	Carnegie ------- "	Balto. Int.	152	129	116	98	82	67	57	66	47¼	44	80	94	93	54	97	97	91	53½	--	--	--
		Phila. Pro.	163	140	114	105	89	72	60	70	48	44½	84	100	94	57	88	88	88	57½	69	--	--
9	Moye ---------- "	N. Y. Int. Phila. Int.	171	147	121	111	94	76	64	74	52	48½	89	106	102	61	95	95	95	61½	--	--	--
		Balto. Int.	164	141	116	106	96	73	62	71	49	45½	86	103	96	60	95	95	95	59½	--	--	--
		Phila. Pro.	161	138	122	103	87	71	58	68	46½	45	81	98	92	56	87	87	87	57	--	--	--
10	*Turman ------- "	N. Y. Int. Phila. Int.	169	145	129	109	92	75	62	72	50¼	49	86	104	100	60	94	94	94	61	--	--	--
		Balto. Int.	162	139	124	104	88	72	60	69	47¼	46	83	101	94	59	94	94	94	59	--	--	--
		Phila. Pro.	146	128	114	97	81	62	54	65	45½	44	78	91	90	45¾	76	76	62	52	§51	--	--
11	*Cowarts Siding -- "	N. Y. Int. Phila. Int.	154	135	121	103	86	66	58	69	49¼	48	83	97	98	49¾	83	83	69	56	--	--	--
		Balto. Int.	147	129	116	98	82	63	56	66	46½	45	80	94	92	48¾	78	78	64	53	--	--	--
		Phila. Pro.	144	128	114	97	79	62	54	65	45¼	44	78	89	90	44¾	75	75	61	52	§51	--	--
12	Rowena -------- "	N. Y. Int. Phila. Int.	152	135	121	103	84	66	58	69	49¼	48	83	95	98	48¾	82	82	68	56	--	--	--
		Balto. Int.	145	129	116	98	80	63	56	66	46½	45	80	92	92	47¾	77	77	63	53	--	--	--
		Phila. Pro.	141	125	112	94	77	61	53	65	46½	45	79	86	92	43¾	72	72	60	55	§50	--	--
13	*Youmans Siding "	N. Y. Int. Phila. Int.	149	132	119	100	82	65	57	69	50¼	49	84	92	100	47¾	79	79	67	49	--	--	--
		Balto. Int.	142	126	114	95	78	62	55	66	47½	46	81	89	94	46¾	74	74	62	56	--	--	--
		Phila. Pro.	141	125	112	94	76	61	53	65	46½	45	79	86	92	43¾	72	72	60	55	§50	--	--
14	Damascus ------ "	N. Y. Int. Phila. Int.	149	132	119	100	81	65	57	69	50¼	49	84	92	100	47¾	79	79	67	59	--	--	--
15	Edison ------- "	Balto. Int.	142	126	113	95	77	62	55	66	47½	46	81	89	94	46¾	74	74	62	56	--	--	--
		Phila. Pro.	138	123	110	92	76	61	53	65	46	45½	78	84	93	43¾	70	70	59	54	§50	--	--
16	*Warrens Mill --- "	N. Y. Int. Phila. Int.	146	130	117	98	81	65	57	69	51	49½	83	90	101	47¾	77	77	66	58	--	--	--
		Balto. Int.	139	124	112	93	77	62	55	66	48	46½	80	87	95	46¾	72	72	61	55	--	--	--
		Phila. Pro.	138	123	110	92	76	61	53	64	47	45½	78	84	93	43¾	70	70	59	54	§50	--	--
17	*Corea ---------- "	N. Y. Int. Phila. Int.	146	130	117	98	81	65	57	68	51	49½	83	90	101	47¾	77	77	63	58	--	--	--
		Balto. Int.	139	124	112	93	77	62	55	65	48	46½	80	87	95	46¾	72	72	61	55	--	--	--

Governed by Southern Classification.
*Freight must be prepaid to all points on Lexington Terminal and Union Point and White Plains Divisions of Georgia Railroad when routed via Central of Georgia Railway.
§ Sugar, L. C. L., 3 cents per 100 lbs. higher than C. L.

*No Agent. Freight must be prepaid.

Note.—C. L. minimum to G., F. & A. Ry. stations on Special Iron, 30,000 lbs.

Monotyped by Geo. W. Gibbons & Sons Co., Inc., Philadelphia.



Fig. 262 Differential



Fig. 263 Duplex



Fig. 264 Triplex

DIFFERENTIAL BLOCKS

FOR OCCASIONAL USE.

Capacity in Tons	Price Complete	Hoist in Feet	*Extra Hoist Price per Foot
½	$18 00	5	$2 80
¾	18 00	6	2 80
½	21 00	7	2 80
1	28 00	8	3 00
1½	36 00	8¼	3 20
2	45 00	9	3 40
3	60 00	9½	4 00

*Each additional foot of hoist requires 4 feet of additional chain.

DUPLEX BLOCKS

SCREW-GEARED. PATENTED. FOR GENERAL USE.

Capacity in Tons	Price Complete	Hoist in Feet	Extra Hoist Price per Foot
½	$25 00	8	$1 25
1	30 00	8	1 30
1½	40 00	8	1 35
2	50 00	9	1 40
3	70 00	10	1 50
3½	80 00	10	1 90
4	95 00	10	1 95
5	125 00	12	2 00
6	150 00	12	2 80
7	175 00	12	3 00
8	200 00	12	3 10
10	250 00	12	3 20

TRIPLEX BLOCKS

SPUR-GEARED. FOR CONSTANT USE AND BEST ECONOMY.

Triplex				Triplex—Type A			
Capacity in Tons	Price Complete	Hoist in Feet	Extra Hoist Price per Foot	Capacity in Tons	Price Complete	Hoist in Feet	Extra Hoist Price per Foot
½	$35 00	8	$0 90	3	$90 00	10	$1 50
1	45 00	8	95	4	110 00	10	1 60
1½	60 00	8	1 00	5	140 00	12	2 15
2	70 00	9	1 05	6	165 00	12	2 15
				8	200 00	12	2 70
				10	240 00	12	3 25
				12	300 00	12	4 30
				16	360 00	12	5 40
				20	425 00	12	6 50



Fig. 266

BOX'S PATENT DOUBLE SCREW HOISTS

PRICE-LIST OF HOISTS.—(Fig. 265)

Weight Lbs.	Lift Feet	To Raise Lbs.	Price	Ex. Lift per Ft., including Each Chain
25	8	500	$22 50	$0 65
35	8	1000	25 00	75
50	8	2000	30 00	95
80	8	3000	40 00	1 10
100	9	4000	60 00	1 25
130	10	6000	75 00	1 50
140	10	8000	95 00	1 85
180	12	10000	122 50	2 25
240	12	12000	150 00	2 85
340	12	16000	225 00	3 35
450	12	20000	300 00	4 25

Up to 50,000 lbs. capacity. All prices above 20,000 lbs. quoted on application.

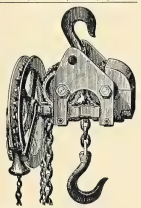


Fig. 265

THE BURR SAFETY LIFT

PRICE-LIST.—(Fig. 266)

No. 2.	For ¼ inch Rope, or No. 7 Sash Cord.	Weight, 22 ozs.	Capacity, 600 lbs. $2 00
No. 3.	For ¼ inch Rope.	Weight, 4¼ lbs.	Capacity, 800 lbs..... 3 00
No. 4.	For ⅜ inch Rope.	Weight, 6¼ lbs.	Capacity, 1500 lbs..... 5 50
No. 5.	For ⅜ inch Rope.	Weight, 11 lbs.	Capacity, 2000 lbs..... 7 00
No. 6.	For ½ inch Rope.	Weight, 17 lbs.	Capacity, 2500 lbs..... 8 50
No. 4½.	For ⅜ inch Rope.	Weight, 10 lbs.	Capacity, 3000 lbs..... 10 00
No. 5½.	For ⅝ inch Rope.	Weight, 20 lbs.	Capacity, 3500 lbs..... 12 00
No. 6½.	For ½ inch Rope.	Weight, 28 lbs.	Capacity, 5000 lbs..... 14 00

The above prices and weights include lower block. No rope.

Monotyped by Geo. W. Gibbons & Sons Co., Inc., Philadelphia.

All contracts are made contingent upon strikes or accidents beyond our control



Geo. W. Gibbons & Sons Co.
Incorporated

Printing
Bookbinders .·. Engravers .·. Makers of Fine Catalogs

147 North Tenth Street, Philadelphia



April 13th, 1905.

Messrs. Wood & Nathan Co.,

#1 Madison Ave., New York.

Dear Sirs:-

The two Monotype machines placed in our composing room in July, 1903, are setting up the matter for eleven monthly and two quarterly magazines, besides considerable work for the trade.

We have sent you under separate mail some samples of intricate tabular matter that could not be profitably produced by any other machine nor done so well by hand. Among the samples is a page from the Wanamaker Book Catalogue; the print is beyond criticism, though the type had withstood 75,000 impressions.

The saving of time in make-ready is, in our opinion, one of the strongest points in favor of the Monotype, and as we are enabled to cast new type for our cases, a very expensive feature of our business is eliminated.

The fact that we use new type in every issue of our various journals makes them look sharp and clean, an appearance not noticeable in similar magazines. This, together with the ease and speed in which corrections can be made, is an unbeatable factor in retaining this work.

Yours very truly,

G.W.G.-F.P.

Geo. W. Gibbons & Sons Co. Inc.

THE

Danish Bond

Will Lithograph or Print perfectly

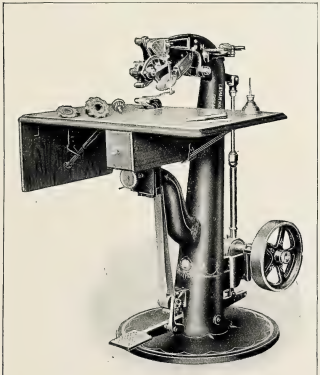
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FEWEST parts to move — fewest parts to handle — fewest parts to get out of order. The most direct, positive and simplest in every respect. Bearings in head and dogs in head more than twice width and wearing strength than on other machines.

Impression self-adjusting from one sheet to half inch.

Treadle rod connects direct with main lever without intermediate joints or springs.

Main lever is hung between cone bearings — all wear and lost motion may be taken up.

Eccentric power attachment without springs overcomes all back-lash or vibration. *The fastest Numbering Machine made.*

Power machine changed to foot power, or from foot to power in a few minutes.

Table is raised and lowered by means of hand wheel and rack and pinion.

By single hand screw the machine may be changed to duplicate, triplicate or *number as desired.*

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A nicely illustrated and well printed description of the best and most complete

ELECTRIC EQUIPMENT

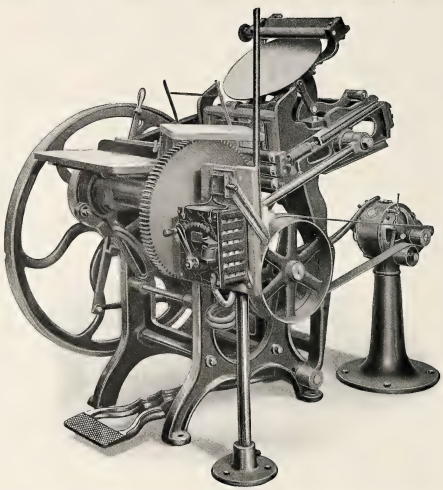
on the market for driving and controlling

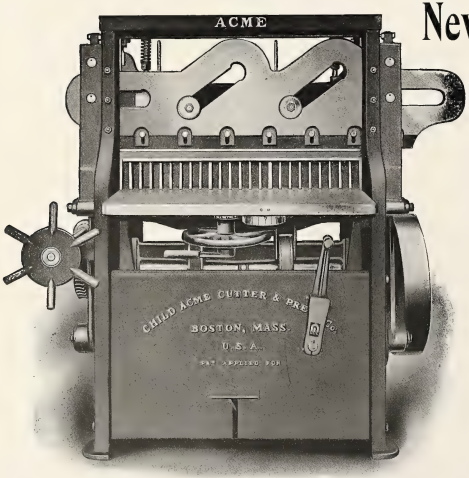
JOB PRESSES

We want to send a copy to every progressive printer in the country. Let us have your address.

Jenney Electric Mfg. Co.

Indianapolis, Ind.





New Acme Automatic Clamping Cutters

Built in 34 inch, 38 inch, 42 inch 46 inch and 50 inch

SELF, HAND AND FOOT CLAMP In combination

Inside Gear, Flush Box Frames, Crank Motion, Cut Gears and Steel Shafts

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YOUR experience in securing engravings has taught you that half the battle is in getting the engraver to follow your instructions and securing your plates promptly.

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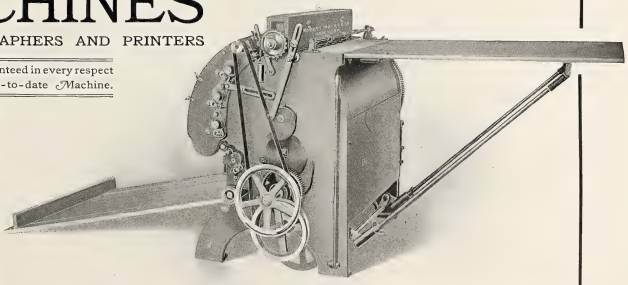
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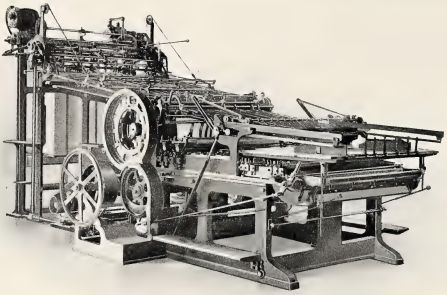
OTHER GOODS manufactured and imported by us:

Reducing Machines, Stone Grinding Machines, Ruling Machines, Parks' Renowned Litho. Hand Presses, Steel Rules and Straightedges, Lithographic Inks, Lithographic Stones and Supplies. Sole agents for the United States and Canada for the genuine Columbia Transfer Paper; none genuine without the watermark on every sheet.

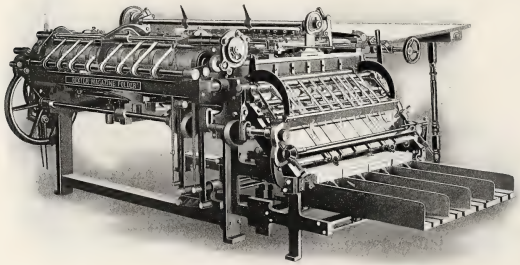
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Dexter Folders *and* Feeders



THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE



THE DEXTER SPECIAL MAGAZINE FOLDING MACHINE

Delivers four sixteen-page signatures, with edges cut open. First machine of its kind made adjustable to range of sizes. For more than twenty-five years we have taken the lead in all important improvements in Folding Machinery.

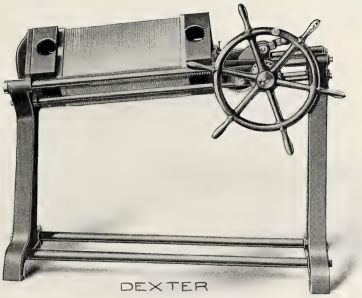
Folders for all sizes and all varieties of work.
Feeders for Printing Presses, Folding and Ruling Machines.

(SEE OPPOSITE PAGE)

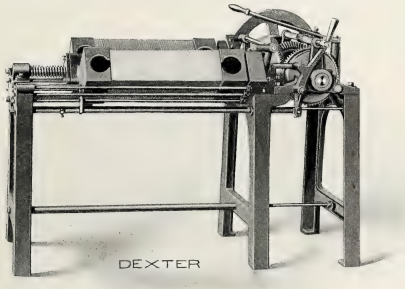
DEXTER FOLDER CO.

(SEE OPPOSITE PAGE)

Dexter Bundling Presses



THE NEW DEXTER "HAND" BUNDLING PRESS



THE NEW DEXTER LIGHT, DOUBLE-HEAD "POWER" BUNDLING PRESS

The special features of our Bundling Presses are their durability, simplicity and effectiveness. There are no overhanging parts and in every respect are most complete and easily handled.
Shipped subject to trial and approval.

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Something New!

An **Embossing Compound** that will make a Male Die as hard as steel and last any number of impressions. Free sample for the asking.

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1021 North Delaware Avenue, PHILADELPHIA, PA.

A GREAT OPPORTUNITY!

One of the finest locations in the United States in which to locate strawboard plants is at one of several points in Kansas and Indian Territory along the

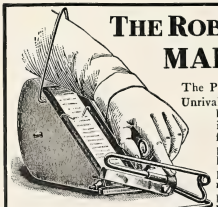
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The following advantages at these locations are offered: Unlimited natural gas at very low cost; large quantities of straw; good labor conditions; liberal inducements; pure water and unlimited market for finished product in the great Southwest. Also openings for paper mills. Send for handbook entitled "Opportunities."

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The PRINTERS' FRIEND Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

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NON-OFFSETTING

40-Cent Black

IS MANUFACTURED BY

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PHILADELPHIA, PA.
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This is the most reliable ink on the market; more concentrated value to the square inch than any ink made. Our **25 and 30 Cent Inks** are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

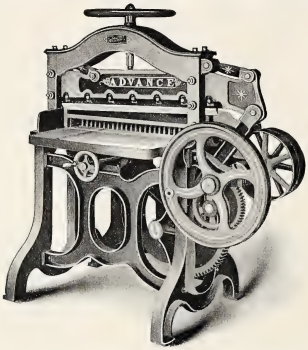
We aim to please our customers. Our prices are moderate and goods of the highest quality at all times

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As a handy, durable, low-priced machine for cutting paper in the every-day printing office.

THE ADVANCE POWER CUTTER

Has back and front gauge on both sides; interlocking gauge can be brought within three-quarters of an inch of the knife. Clutch and clutch pinion, intermediate pinion, and all clamp and gauge screws, shafts and studs, are steel. New side frame protector, only found on our make of power cutters, prevents shavings from getting into the gearing and breaking the machine. Send for description.

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Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Mich., U.S.A.

SALESROOM AND WAREHOUSE: 127-129 Market St., CHICAGO

MUTUAL FRIENDS

The Printer *and* **The Chandler & Price Press**

ONE PRINTER SAYS:

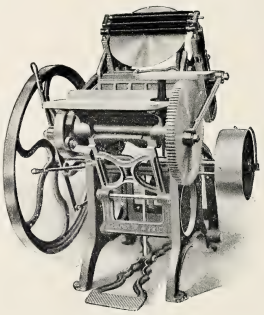
"We have had experience with other job presses, but find this one to be the truest, lightest running and most adaptable of any.

"Its simplicity, speed and perfect impression, we do not believe to be found combined in any other machine."

The Chandler & Price Co.

MANUFACTURERS

CLEVELAND, ... OHIO, U. S. A.



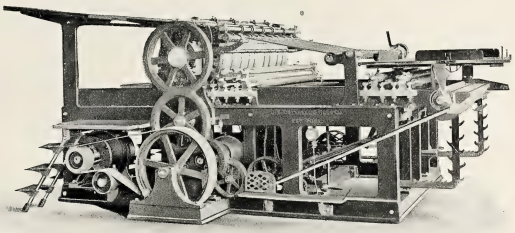
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FOR ECONOMICAL POWER SERVICE IN

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ROUND TYPE MOTOR BELTED TO COTTRELL PRINTING PRESS

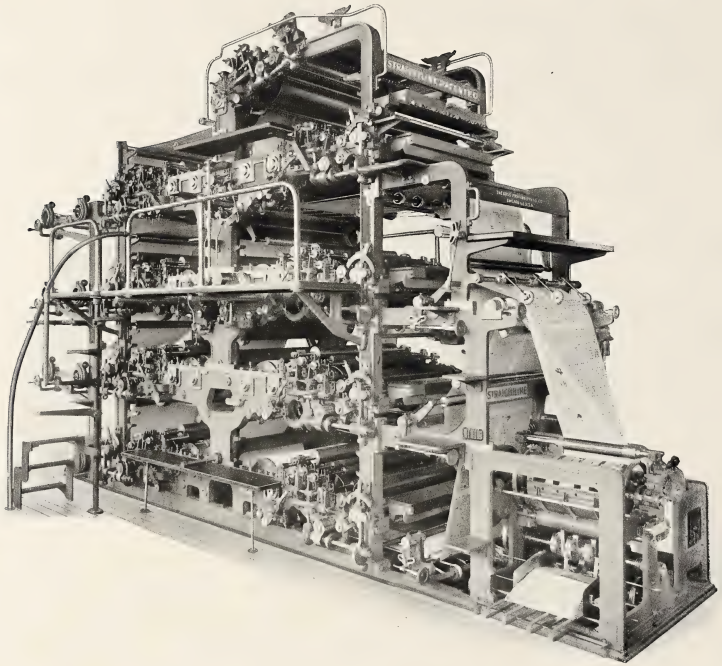
ELECTRICALLY operated presses and machines are economical in both small and large plants, and the wise selection of an efficient, substantially constructed and durable electric motor properly applied has enabled many establishments to not only experience a considerable reduction in operating expenses, but also to increase their output to a remarkable extent. The perfection of design and construction of the Lundell Motor, manufactured by us, has practically revolutionized the method of operating printing-presses and allied machines, and our long experience has enabled us to accumulate a vast amount of valuable data whereby we are prepared to give the best results to our customers. Write for copy of illustrated Bulletin No. 2214.

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SPECIAL FOUR-DECK GOSS QUADRUPLE STRAIGHTLINE

Has Combination Top Deck for printing half-tone and color newspaper supplements in addition to the regular newspaper product, from electrotype or stereotype plates. Has special ink distribution and oil offset devices.

CAPACITY— 24,000 4, 6, 8, 10, 12, 14, 16 or
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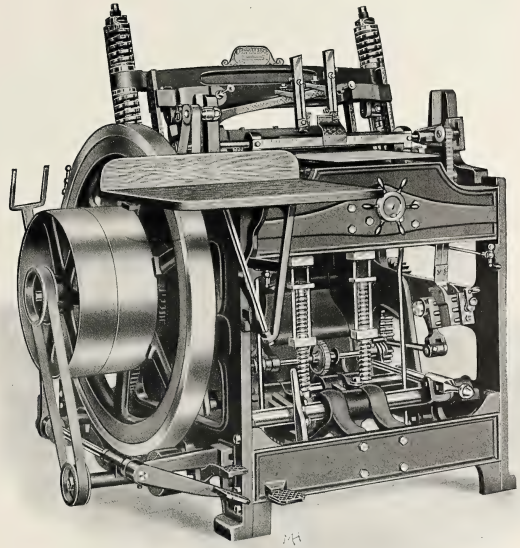
One extra color can be printed on the outside pages of any product or section of collected product.
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THE GOSS PRINTING PRESS CO.

NEW YORK — 312 Temple Court. CHICAGO, ILL. LONDON — 90 Fleet Street

Latest Model OF THE CRAWLEY ROUNDER AND BACKER



Sizes and Range of Work:

SMALL SIZE (Built to Order) . . . Will Take Books

2¾ inches to 10½ inches wide.
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⅛ inch to 1¾ inches thick.

STANDARD SIZE . . . . . Will Take Books

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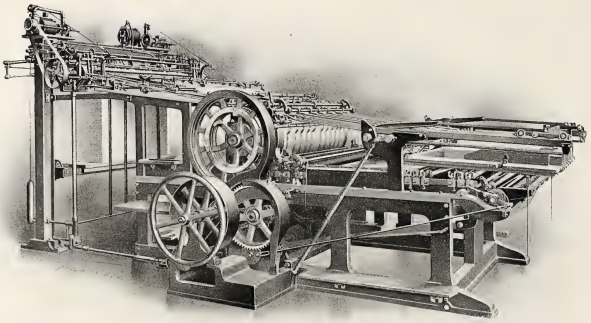
3½ inches to 11½ inches wide.
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ITS USE EFFECTS FROM FORTY PER CENT TO SIXTY PER CENT SAVING OVER BEST POSSIBLE RESULTS BY ANY OTHER MEANS

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THE CRAWLEY BOOK MACHINERY COMPANY, Newport, Ky., U. S. A.
E. C. FULLER COMPANY, Agents

Fuller Folders *and* Feeders

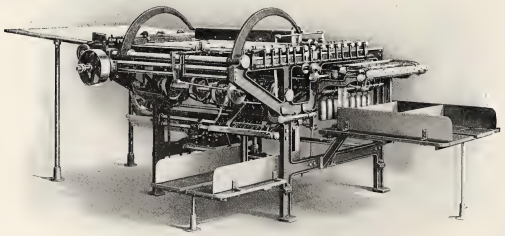


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We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



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Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

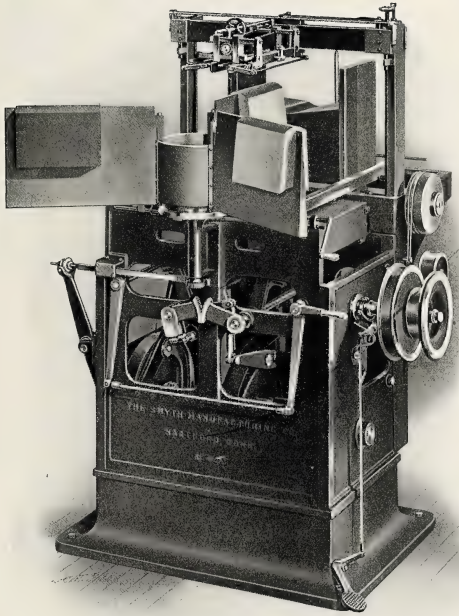
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28 READE STREET
NEW YORK

FACTORY
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Smyth Casing-in Machine



A MACHINE BEAUTIFUL IN DESIGN, CONSTRUCTION AND OPERATION.

ITS ADVANTAGES OVER HANDWORK ARE MANY.

Its work is superior to handwork. Its application of paste is uniform. It supplies an extra quantity of paste for the joints. It creases the joints, thus making it easy to build up in press. It makes tight backs and puts the book firmly into the case. It prevents curling or stretching of end sheets. It is clean and does away entirely with the operation of opening, inspecting and cleaning after the books are cased in.

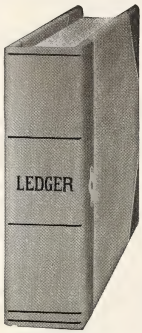
IT OPERATES AT EIGHTEEN PER MINUTE.

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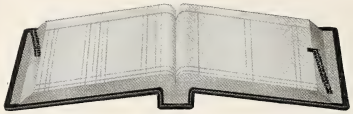
E. C. FULLER COMPANY

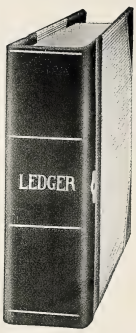
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THE SHEPARD SPECIAL LOOSE LEAF LEDGER





STOCK LOOSE LEAF LEDGER OUTFITS

SIZE OF SHEET, 8 x 10½ INCHES :: :: BINDING SIDE, 8 INCHES

Canvas Outfit PRICE $6.50

Victor Special Binder; Size of Sheet 8 x 10½

Art Canvas, Leather Corners, List	$4.00
250 Sheets, List $8.00 per Thousand	2.00
Index, A to Z Leather Tabs, Gold Letters	1.00
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PRICE OF ABOVE OUTFIT, COMPLETE, $6.50

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Bound Three-quarter Corduroy	$5.00
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PRICE OF ABOVE OUTFIT, COMPLETE, $7.50

The Acme of Perfection in a High Grade, Low Priced Loose Leaf Binder and Complete Ledger Outfit

Sooner or later every Business House, Bank and all Professional Men must adopt the loose leaf system of accounting. All the larger concerns have taken it up and the system has only awaited a high grade device at a popular price to place it within the reach of the smaller users.

OUR DEVICE HAS THE FOLLOWING ADVANTAGES, MANY OF THEM NOT FOUND IN THE HIGHEST PRICED BINDERS NOW ON THE MARKET

I — It binds securely one or one thousand pages. At every intermediate capacity it is a perfect book and sheets are securely bound. They can only be removed by unlocking binder.

II — Only one inch binding margin is required. For a catalogue binder at a medium price it is unexcelled. As a binder for typewritten sheets it is very effective. Ordinary letters may be bound in book form, properly indexed. It is especially applicable for corporation records, estimates, or for keeping any kind of typewritten sheets.

III — Sheets are removed instantly by unlocking compressor with key. Dead, suspended accounts or filled sheets are removed or replaced quickly and when locked can not be removed without tearing.

IV — Locking device is indestructible. Materials are of the best. Binders will last forever with ordinary use. Sheets are carried regularly in stock and may be purchased at any time.

V — Binder complete with sheets and index is one of the handsomest on the market. Sheets align perfectly.

VI — It is a thoroughly up-to-date and high-grade Loose Leaf Device equal to any on the market at **a price less than one-half that of any other high-grade Loose Leaf Ledger.**

WE DESIRE TO PLACE AGENCIES FOR THIS BOOK WITH ESTABLISHED PRINTERS AND STATIONERS. CORRESPONDENCE SOLICITED

THE HENRY O. SHEPARD COMPANY

Illustrators, Designers, Engravers, Printers, Binders and Loose Leaf Devices

120-130 SHERMAN STREET - - - - - CHICAGO, ILLINOIS



GAUGE YOUR WANTS BY THE
HAMILTON STANDARD

Hamilton Quality

Is the recognized standard in

Printers' Wood Goods and Wood Type

LOOK FOR THE STAMP

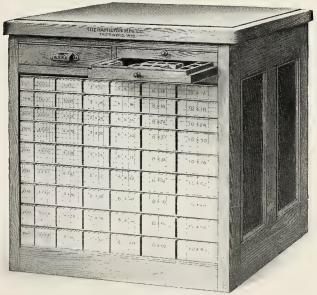


It is the Printers' Best Evidence that the Goods are RIGHT

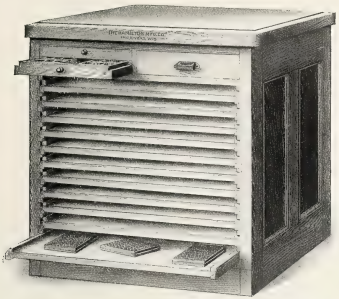
Our new Imposing Stone Frame ECONOMIC, illustrated here, is rightly named. By its use the make-up man can economize in both time and labor in making up the forms.

Notice the **handy** drawers at the top, accessible from both sides of the frame. Two of these are for the storage of metal furniture, the other will accommodate quoins, tools, etc., needed by the make-up man.

One side of the frame is filled with a convenient assortment of labor-saving furniture, ranging in width from 2 to 10 line, and in length from 12 to 60 picas.



The Economic Imposing Stone Frame. Size of Stone, 24 x 36 inches.



The Economic Imposing Stone Frame. Size of Stone, 24 x 36 inches.

The other side of the frame contains eleven **Letter Boards.** Every printer knows how handy these are for holding tied-up matter and cuts.

Why pay rent for waste space under the stone?

The Economic will prove a profitable investment to any printer in need of a medium size stone frame.

FOR SALE BY ALL DEALERS IN PRINTERS' SUPPLIES

MANUFACTURED EXCLUSIVELY BY

THE HAMILTON MANUFACTURING COMPANY

Originators *and* Producers *of* Modern Printing-office Furniture.

Every printing-office in North America is equipped with our Furniture. IT'S THE BEST.

Main Works and Office
TWO RIVERS, WISCONSIN

SEND FOR LATEST CATALOGUES

Eastern Office and Warehouse
RAHWAY, - - - NEW JERSEY

We manufacture everything in Wood Goods needed by the Printer, including Wood Type in all the latest faces.

A SEVENTY-TWO PICA PRINTERS' LINE GAUGE FREE FOR THE ASKING. It is the handiest little tool ever found around a print-shop.

The Fuchs & Lang Mfg. Co.

29 WARREN STREET, NEW YORK
328 DEARBORN STREET, CHICAGO
150 NORTH FOURTH STREET, PHILADELPHIA
WORKS: RUTHERFORD, N. J.



LITHO. AND PRINTING INK AND BRONZE POWDER WORKS
MACHINE SHOP FOUNDRY

Our New Works

Important Announcement to Progressive Printers



IT is the output of the printing-office of to-day that plays a universally important part in the world of business. The printer must furnish original styles and ideas in order to obtain his share of this work. While many excellent periodicals covering technical and trade matters pertaining to printing and engraving are now published, none have such comprehensive and adequate showings of typographic styles, methods of illustration and color work, displayed in full-sized models, as those presented each month in THE PRINTING ART. There are, no doubt, other printers besides those now receiving the magazine who would find THE PRINTING ART of great value and interest. To give such an opportunity of becoming acquainted with the publication, the publishers announce a special offer of **The Printing Art for Four Months for $1.00.** As the regular price of the magazine is $5.00 per year, or 50 cents per copy, the advantage of this offer will be at once appreciated. This special offer applies only to the U. S. and Canada; not to foreign countries. See additional particulars on other side of this sheet.

The Printing Art, The University Press

CAMBRIDGE, MASS., U.S.A.

THE PRINTING ART
THE JOURNAL OF PRACTICAL EXAMPLE



URING the past two years many alert and progressive printers have come to a realization of the practical value of THE PRINTING ART. They have found that it afforded information, models, and suggestions to be obtained from no other single source. The letters printed below are an indication of this. The work of the best printers of the country being presented in every number, the value of its pages for suggestion and inspiration can readily be understood. Many of the exhibits are printed in the colors and on the identical stock used for the original job. They are not reduced facsimiles in line or half-tone, which but poorly and inadequately convey an idea of the original. The inserts in the advertising pages are of as much help and suggestion for typography, design, and color-scheme as those contained in the other part of the magazine. The typography of the advertising pages is also a delight to the eye of every compositor desirous of noting the dignified effects which can be produced by the proper treatment of copy with simple plain faces.

While THE PRINTING ART is unquestionably the most beautiful and sumptuous periodical relating to printing, engraving, and the allied arts, its importance lies not in the beauty of the examples afforded, but in its practical helpfulness. Read what it does:

It keeps the printer informed of the latest and best machinery, appliances, and general equipment required to successfully conduct his business. It also helps him to formulate new ideas and progressive styles for his customers by suggesting the newest combinations of the materials he works with — type, ink, paper, etc.

It assists the compositor in determining upon the proper display and make-up for all classes of book and commercial work.

It aids the pressman in the selection of colors and tints, and shows the different effects possible to be obtained in varied treatments of typography and illustrations.

A Few Expressions of Appreciation from Readers

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THE INLAND PRINTER

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THE EIGHT-HOUR MOVEMENT.

BY W. B. PRESCOTT.

IN any discussion, and particularly where questions of much import are involved, the personal note is always objectionable; yet a few words of that character may be excusable here at this time. First and foremost, let me say with as much emphasis as possible that I am in no sense the spokesman of the officials of the Typographical Union; I have no knowledge of their views or intentions on the eight-hour question other than as they have been disclosed to the printing public. At this time it would be idle to dilate on the arguments for and against the eight-hour day, but it is pertinent to look over the field and give as unprejudiced an opinion as to the outlook as may be. This it will be my endeavor to do.

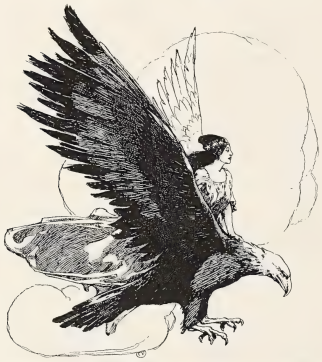
As a trade-unionist, I am in hearty sympathy with the eight-hour movement, but experience has taught me that such a change as it involves can not be effected without much turmoil and trouble. That it is an impossibility to work eight hours in the printing trades I do not believe. The reduction in the hours of labor is bound to come; if employers and employees get together and discuss the situation, we will then be in a fairly good position to judge how the change may be effected in the least harmful manner. At present the employers are being urged to oppose eight hours on the theory that the Typographical Union can be defeated foot, horse and artillery. These appeals seem to be inspired by the thought that the nine-hour fiasco of 1887 — which gave birth to the United Typothetæ — is to be repeated. If I believed such to be the case, I should not be writing this article, but would be — as I did, under other circumstances, in the case of the nine-hour movements of 1891 and 1893 — opposing such a demand at this time, and advocating more education on the subject and better preparation. In my view, the eight-hour day could receive no greater injury in the house of its friends than to be forced to the front at an inopportune time. But, barring the most egregious blunders in strike management, or a serious and real depression in business about January 1 next, it seems to me the employees are in good shape to give a good account of themselves in the event of a fight.

I am aware the employers are organized now as never before, and are in a position to offer opposition such as the union never experienced. But the Typographical Union of to-day, especially in the book and job branches, resembles little the organization of 1887, or even that of 1891 and 1893. That money alone can not win in such a contest is admitted, but a comparison of the financial condition of the Typographical Union now and in 1887 will serve to show how that organization has progressed. On the first of next year the officers will have at their command considerably more than $1,000,000, and probably the power to levy heavy assessments on the thousands of newspaper men at work; in 1887 the organization was in debt, and could not even pay the officers' salaries and expenses promptly. In every other way by which the offensive and defensive force of a union can be measured the comparison is about parallel with this. In this connection it is well to remember it will be impossible to absolutely fill the places of union compositors, and that "ratting" is in this year of grace less fashionable than it was ten or even five years ago.

I do not underestimate the strength of the forces arrayed against the union, but I am unable to figure out how such an organization is to be beaten at every point, as some of its opponents promise will be the case. The wish is manifestly father to the thought, for the reasons advanced for their alleged belief do not bear analysis. There is much on the surface which gives color to the charge that the movement emanates from the officers, but there is no doubt the rank and file desire the change, as the proposal to levy an assess-

ment for the purpose was adopted by an overwhelming majority. "Eight hours!" has so long voiced an aspiration of labor that some of those incongruities, "anti-union" organizations, have it on their banners, and it may be the present campaign will attract many non-union printers to the union fold. The cry that "only the agitators want it!" is glib and common, but misleading, and often used when union officials are effectively opposing a proposition — which is not so in this instance, however. But it is unnecessary to dissect the "big talk" that is indulged in on both sides. It is of doubtful utility and questionable taste, but is a very natural development at this stage of the controversy and is not likely to do much harm if the conservative element keeps its balance and the spokesmen do not talk themselves into a fanatical state of mind which will brook no consideration of what the enemy has to say, or contend, or what may be his strength.

Notwithstanding my view of the union's power and resourcefulness, I do not believe it can — unless business is phenomenally good next winter — win "hands down" throughout the jurisdiction. Without going into the reasons for this belief, the union will be defeated in certain towns and cities — just how badly need not be conjectured, but the men will continue to work nine hours; in other sections eight hours will be secured without much trouble, and in the end we will have traveled a long way toward the eight-hour goal. The best employers can hope for by fighting is



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to repulse the movement in certain localities; and the union runs the risk of demoralizing its local organizations in those communities. It is obvious that with such an outcome staring them in the face, the contending forces should have a care and listen to that prudence which counsels avoidance of a conflict (if possible), the result of which, so far as the individual employer or employee is concerned, is problematical. There is an element of chance in industrial warfare, and not till the strife is over can one determine which of the individuals has fared worst.

We all know that so numerous are the difficulties



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attending such changes that many things must be considered, and plans should be devised whereby the obstacles can be overcome. If there were no way of doing this, and men were compelled to settle such disputes by appealing to force, the world would be a unit in declaring the times out of joint and that some method of amicable adjustment should be devised. But here we are on the eve of disposing of a momentous question, and the only suggestion yet heard is that it be settled (admittedly temporarily, so far as employers are concerned) in the crudest, most unsatisfactory and most costly manner — by a strike. If the craft — employees and employers — were unacquainted with the meaning of industrial strife and had had no knowledge of the gentle art of composing differences about wages and hours, these appeals to belligerency would be understandable. But it so happens that the printing trade was one of the first to handle such matters, and has had more experience with what we loosely call the labor question than any other industry. To have a clash about eight hours without first endeavoring through conference to find some common ground of agreement on which employers and employees can stand argues an arrogance which is an anachronism and is industrial bourbonism of the worst type. It is neither profitable nor right that one or the other party to this controversy should assume an attitude that may lead to the bedevilment of the business by refusing to negotiate or even neglecting to do what it can to bring about a conference. The union has the legal and moral right

to demand an eight-hour day; the employers have also the right to decline to grant it; but by every consideration of self-interest and law of right one party should give the other its reasons for its position, or even make compromise propositions. On one hand, the union is too robust and well-intrenched to be treated cavalierly in this matter; and on the other, the employers are too well organized in spirit and in fact to be played one against the other in a conflict of this kind. The day for such tactics is past in the trade; and so should its concomitant, the strike, be relegated.

As a matter of fact, the representative bodies of the two factions — the United Typothetæ and the International Typographical Union — are behind the times in their methods of dealing with important questions of this nature. It is of no real value at this time to discuss the why and how of this; it is sufficient to know that nationally they occupy toward each other an attitude of distrust and hostility which should have long since given place to a feeling of respect and all that follows in its wake. Undoubtedly misunderstandings rising out of the "stand aloof" policy are partly responsible for this. There must be members of the Typothetæ who are in favor of an eight-hour day as soon as it is possible to establish it, just as there are union printers who want the change but do not believe the game is worth the candle if the work and prestige of years are to be jeopardized in order that some — perhaps not a majority — of the job-printers may secure the boon on January 1 next. If we follow the lines of the present drift, these men of conciliatory minds are going to be forced into a fight without an opportunity to see whether an agreement can be reached whereby the reform can be effected with the least friction and at the same time most securely established. The Typothetæ may not control the element it represents as fully as the union operates in its sphere, yet it is among the probabilities it could be committed to the principle of the eight-hour day in such a manner as would bring it about more generally and more quickly than it can be achieved by the most successful fight it is in the union's power to make; and also, what is of no little importance, there would be that absence of ill-feeling and desire for reprisals which are always part of the disagreeable aftermath of a bitter contest.



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Employers who are convinced of the sincerity of the union and employees who appreciate fully the incentives there are to induce employers to oppose an eight-hour day must realize that an effort should be made to avoid a conflict. And especially if, as this writer believes, after the lapse of a few years the same conditions will prevail as would have been in the ascendant after a wasteful struggle. Substitute for the bellicose utterances of the spokesmen at this time an ardent desire to settle the question at issue, and what could be done? As a matter of fact, the preliminary and necessary first step is so obvious and so simple and so frequently adopted by local Typothetæ and unions that one hesitates to name it. Yet its simplicity and its proven usefulness in other fields can only be taken as an augury of its success in a wider sphere. As affairs stand, the international bodies should each

appoint a committee of conciliation with authority to discuss all questions of difference between the organizations. Personally, I would not be averse to conferring plenary powers on the committee, but in the circumstances I presume that to be an impossibility, and a committee with limited authority is the best that can be had. That there would be work — and important work — for this committee to do, in addition to the eight-hour problem, there can be no question. Heretofore matters affecting printing-office labor have been confined to local legislation, but the drift is now in the opposite direction. By common consent the regulation of the hours of work has come to be regarded as an exclusively national matter; the apportionment and status of apprentices is another question coming to the front in the national arena, and the constant and persistent tendency is for international unions to inter-



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fere more and more with matters that affect the conduct of offices. In the opinion of many unionists this is regrettable, but that does not alter the fact that proposals of this character are becoming more numerous, and they persist as if in obedience to the operations of some as yet poorly defined natural law. To this conciliation committee all questions could be referred, and it would make such recommendations as it saw fit.

It will be urged against this that a committee with such limited powers would not prove effective. "It has no authority to enforce its views," will be sufficient in the eyes of many to condemn the idea. Well, let us see how much virtue there is in the "power to enforce," in printing trade organizations. The nine-hour day is and has been very generally recognized, and yet neither the Typothetæ's committee nor those representing the unions had power to compel compliance with their wishes — they constituted a purely advisory body. Take the unions themselves — international and local — and their rules and regulations are in the main upheld in a fairly satisfactory manner. While there is an amplitude of law and of machinery to enforce it, yet the latter is seldom set in motion. It is not force, but a sense of honor, aided perhaps by moral suasion in the case of the timid, that maintains the integrity of union law in the offices. And so it is in regard to local unions complying with and enforcing the laws of the parent bodies. The correctness of the conclusion that force is not the power that maintains union regulations is amply proved when we consider the comparatively small number of members who are haled before unions and reprimanded or punished for infractions of the law; as compared with the membership, the total of such cases is infinitesimal. Then, too, as to the relations between the local and international bodies; it is among the rarest of happenings in union economy for a local to be punished for dereliction of duty in this respect. As a matter of fact, in its career of over half a century, the International Typographical Union has not visited the extreme penalty on half a dozen unions, if we except discipline imposed for nonpayment of taxes, etc., which is an offense outside the purview of this illustration. So we see the "big stick" is not the important factor in enforcing laws we have become habituated to think it is. On the main question now at issue a great majority of both factions desire honorable peace, accompanied by some degree of progress, and men imbued with this idea are not only willing but anxious to support any reasonable and workable suggestion which leads to that end. I take it that many employers are not opposed to an eight-hour day *per se*, and believe it to be inevitable, but they are perplexed to know how they can grant it while their competitors do not. With the moral force behind them of a recommendation of a representative committee, these men would perforce become advocates of the change (or any other suggestion of the committee that appealed strongly to their individual judgment), and with more effect than a score of employees.

This plan has been tried in other fields, and with success. The most notable of these is the ironmolding industry, which resembles the printing trade in that labor organizations have been a factor for many years, and there were in earlier days costly struggles with employers for supremacy. Finally, the employers were forced to the conclusion that unionism and that for which it stands could not be obliterated, and full and free recognition was given the molders' union. In the jobbing branch of that trade — as with us — there was a mass of detail governed or influenced by local conditions, to say nothing of the distrust which had been generated by years of armed truce and actual warfare, which prevented the drafting of a national agreement covering all matters which might arise. Recourse was had to the formation of a conciliation committee, composed of an equal number of conferees from each organization, which came to an agreement on such questions as it could and made recommendations to the controlling bodies. Space limits forbid

tracing the development of this instructive and interesting experiment. The conciliation committee was not always able to prevent strikes, but it minimized them, both as to number and scope; it was not even always able to have its recommendations adopted, but through its reports the employers knew exactly what the employees desired, and vice versa, which proved to be a wonderful minifier of friction, and has led to the spectacle of union officials year after year telling unionists that their apprenticeship regulations were unjust, etc., and urging them to adopt the employers' view on that much-discussed question, until in the end a policy almost as old as the union itself was so modified as to meet the wishes of the employers. Unlike the agreement between the Typographical Union and the Publishers' Association, or that between the Pressmen's Union and the Typothetæ, this method on its face does not declare war on strikes and lockouts — they are frankly possible under it. (In existing circumstances, as has been said, it is too much to expect that we can have this year a full-fledged, well-defined code for the settlement of disputes between the Typographical Union and the Typothetæ, which evidently must come as the result of evolution and experience.) While there is no prohibition of strikes, there is testimony as to the practical effect of the arrangement. The president of the Founders' Association told the 1901 convention of that body that "Many serious strikes have been avoided through its beneficent provisions." Two years later, in 1903, the secretary of the association wrote that during the then five-year term the agreement had been in effect strikes and lockouts have been almost entirely eliminated, and more than ninety-five per cent of the cases referred to the board for settlement had been adjusted satisfactorily to both sides. My information is that the union officials corroborate this testimony of leading employers. It should be said that the questions which came under review were as wide in their scope and as intricate in their character as those which are likely to arise in the printing trade. They included the open shop, hours of labor, apprentices, shop rules, and even prices to be paid for comparatively small jobs.

Many of those who will oppose this plan will do so on the plea that if under it a strike is still possible it is fatally defective. An all-sufficient reply is that it will be an honest effort to substitute reason for passion, and thrift for wastefulness, which is always and everywhere worth while. Assuming earnestness, sincerity and ability on the part of the conferees, the chances largely favor fruitful results. Even so there may be enough fighting with those who refuse to be guided by the committee's recommendations to satisfy the most ardent jingo, and constrain him to thank his stars there was not more of it. Others will dismiss the proposition with the sneer that it involves "lots of talk, which is the cheapest thing on the market." These are reminded that if there be a struggle there will be "lots of talk," when it will be not only cheap but largely useless. It is the part of wisdom to do the reasoning before blood is spilled, so to speak. Among my pet beliefs is the one that the workers possess no more valuable asset than their right to strike, and I am unalterably opposed to an absolute surrender of that right; but common sense and experience in hundreds of strikes and lockouts tell me that days or weeks or months spent in conferring intelligently and luminously is preferable to a strike of even short duration but of great extent. I have seen an employer of splendid physique and of more than local renown so distressed the tears coursed down his cheeks, and a worker begging for bread, all because they at one time were so cocksure of the correctness of their position and their invulnerability that they could not stoop to talk over a simple business matter. All the conferring they were willing and anxious to do later could not recoup the losses of the one, obliterate the bitter memories of the other or remove the pangs of humiliation keenly felt by both. I am aware the probability is that the adoption of some such plan as this will lead to compromises. Well, what of it? Neither side knows all there is to be learned about the necessity for and the feasibility and expediency of an eight-hour day and kindred questions. In some quarters it is fashionable to flout the compromiser, but it should be remembered he has the support of history and high authority for his favorite maxim: "The history of progress is written in compromise."

Those twin bugaboos, dignity and pride, will be partly responsible if we are involved in a conflict. Under this influence the Typothetæ may take no step in the right direction for fear it might be thought to humble itself thereby; and the Typographical Union may feel that due regard for its prestige and vanity



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precludes an advance on its part. There should be no sympathy with such a pose when serious business propositions are to be decided. Especially is this so when silence or complacently allowing matters to drift will not only lead to a humbling of pride and a lowering of dignity but to pecuniary loss and personal worry. Such a false conception of pride and dignity should be left to dancing masters and those who arrange state dinners. It has no place in the workaday world, when the bread and butter of tens of thousands and lifework

of hundreds are at stake. The nobler conception is that which impels a man to take advantage of all his opportunities to displace discord with harmony.

Out of this affair there can come no grander dignity or worthier pride than will be theirs who earnestly endeavor to lead the craft to peace with honor and progress. The way is open, for surely what those who own and man the molding shops of the country have accomplished is not beyond the capacity of the disciples of the "art preservative of all arts." It can not be that those of light and leading in the craft are open to such a reproach.

Written for THE INLAND PRINTER.

NUMBERING COUPON AND CHECK BOOKS.

BY GEORGE SHERMAN.

THE series of articles entitled "New and Ingenious Uses of the Typographic Numbering Machine," which appeared in the September, October, November and December, 1904, issues of THE INLAND PRINTER, has aroused considerable interest among specialists in numbered printing. Numerous requests have been received for schemes applicable to problems not enumerated in this series and, because it would be impossible to cover all of these in one article, I will confine myself to a few of the most urgent requirements in this class of work. Nearly all of those interested were anxious to find a means by which coupon and check books, with several of either on each page, could be printed and numbered consecutively without resorting to the hand-numbering machine.

In a coupon or check book, containing five of either on each page, for instance, the requirements would necessitate consecutive numbering from 1 to 5 on the first leaf, from 6 to 10 on the second leaf, and so forth throughout the book. Accordingly, the operation of each machine must resolve itself into a process of numbering and skipping five figures at each impression.

If an auxiliary attachment or a frisket were necessary for each machine thus employed, the work would be overburdened with complications, to an extent that would make numbering and printing at one impression unprofitable. But when the number of coupons to each leaf is ten or a factor of ten, the printing may be done in an ordinary way, without any difficulty.

To illustrate the method of procedure in these cases, let us take an example of ice-coupon books, wherein each leaf is to contain, say, five tickets, numbered and perforated. Let us say that the number on the first leaf is 3241, and that there are ten thousand such leaves, which would bring the number of the final coupon up to 53,240. To produce this job economically it must be printed, numbered and perforated with no more than ten thousand impressions. The work must be done with the press running at a fairly high rate of speed, and the feeder must not be annoyed with lifting the form or moving the numeral wheels with the fingers.

To do this the form must be set up and arranged as illustrated in Fig. 1. This is a duplicate of a conventional ice-coupon checkbook, as now universally used. The stock is cut double, and the form is made up two-on. The figures 1, 2, 3, 4 and 5 in the coupons are printed from type corresponding with the figures used in the numbering machines. The right-hand or blank side of the sheet contains the numbering machines only. These machines must be inserted and placed in the position illustrated, so that when the sheet is turned, the numerals will register perfectly in front of the figures printed from type. If the numbering machines are all set at 324 at the outset, it will be seen that the resulting figures in the first leaf will be the same as Fig. 2 when the turn is made. Half of the stock, or 2,500 double sheets, must be printed and turned in this manner, which will complete all of the leaves numbered from 1 to 5. The form must be lifted at this point to make the only change necessary to complete the work. Insert the figures 6, 7, 8, 9 and 0 in place of 1, 2, 3, 4 and 5, and turn all the machines back to 324, with the exception of the bottom one, which must be set at 325, as shown in Fig. 3.

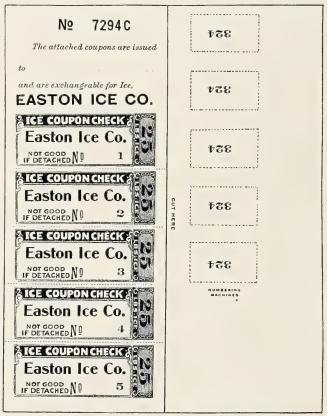


FIG. 1.

Print and turn the balance of the stock, and the job is completed.

Both lots will be in consecutive order, but the two heaps will have to be collated — a simple task for the bindery girls. This same scheme is applicable to checkbooks, but, on account of the size of the form, they must be printed on a cylinder press, when run double. To run either of these forms single, use electrotyped and kerned figures, as illustrated in the article

on "Uses of the Typographic Numbering Machine," in the December, 1904, issue of THE INLAND PRINTER.

If the books consist of leaves of ten coupons each, the same methods are applicable, and the necessity of collating is obviated.

When books containing but two coupons to the leaf are printed by this method, five changes are necessary;

3241	324	6
3242	324	7
3243	324	8
3244	324	9
3245	325	0
	NUMBERING MACHINES	TYPE

FIG. 2. FIG. 3.

but even this is a small matter, if the job consists of a long run.

The possibilities within the ordinary consecutive numbering machine are wonderful indeed, and there is scarcely a case requiring odd numbering that can not be successfully and economically numbered with these devices.

This specialty of printing numbered coupon-books is a very profitable vocation, and there are to-day a number of large concerns in the United States devoted entirely to this class of work. The printer who is not thoroughly familiar with all these tricks of the numbering machine must refuse such work or print it at a loss, if he attempts to compete with the numbering specialist. And the ticket specialist invariably profits immensely by this general lack of knowledge, as will be noted in the following prices quoted from a catalogue of ice-coupon checks, issued by a prominent ticket house:

1,000 Strips, stubs numbered only.....$5 00
Stubs and coupons numbered..... 6 00
3,000 Strips, stubs numbered only, per 1,000. 4 50
Stubs and coupons numbered, per 1,000..... 5 50
5,000 Strips, stubs numbered only, per 1,000. 4 00
Stubs and coupons numbered, per 1,000..... 5 00

These are quotations on strips of tickets containing five coupons each, as illustrated in the example (Fig. 1). It will be noted that the cost of printing one thousand such strips, unnumbered, is $5. The cost of these same strips with coupons numbered is $6, which makes an extra charge of $1 per thousand for nothing more than knowledge. These numbered and higher-priced tickets may be printed at a cost little in excess of the unnumbered stubs — and, if the order is a large one, the added cost for numbering will be scarcely appreciable.

It is often desirable to produce a clean, uninked perforation, when the perforating rules are printed with the type form. Clean perforation will improve the appearance of a coupon book. Owing to the fact that perforating rule is about two points more than type-high, it usually cuts and ruins the rollers. To overcome this and to produce an uninked impression at the same time, the rule must not come in contact with the rollers. Instead of using the high perforating rule in the old way, have it planed down to about two points less than type-high. Thus will the rollers pass over it without touching it and without giving it ink. Overlay the rule with two or three very narrow strips of tag board. Place these strips between the tympan and the first sheet of packing and glue them into rigid position. By this method the printed sheet is forced into the perforating rule from the tympan.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XX.— THE SYNTAX OF ADJECTIVES.

SYNTACTIC relations of adjectives are very simple. Goold Brown gives only one rule as such, but others that he calls exceptions. His rule is, "Adjectives relate to nouns or pronouns." He introduces it thus: "The syntax of the English adjective is fully embraced in the following brief rule, together with the exceptions, observations, and notes which are in due order subjoined." He gives four exceptions, thirteen observations, and sixteen notes, the observations dealing largely with the same matters that are covered in the notes, with the addition of much criticism of other grammarians. The notes constitute practically rules of usage, and we may use some of them in connection with examples of error as a guide to practice in correcting proofs.

We must remember that the rule quoted is made for syntax only. The grammar of the adjective, in the sense of accidence, or description of its history and functions, deals with its nature as a part of speech and its variation of form. Syntax is concerned with its relations or connections, including its position in the sentence. Errors in the forms of words are not to be considered here, except with reference to the forms that are involved in agreement, as in the few cases where adjectives have number.

Most English adjectives do not vary for number; but those which are also used as pronouns, or pronominal adjectives, and a few others, do so vary, and the singular or the plural word should be used according to the noun that is qualified. Brown's way of saying this is, "Adjectives that imply unity or plurality must agree with their nouns in number; as, that sort, these sorts; this hand, these hands." It is very common for careless speakers to talk of "those sort of things," but the error is not often made in writing. Of course this is a kind of bad English that will persist, but no amount of currency can ever make it justifiable. But, though all writers are now free from such bad gram-

mar, there was a time when it was common to even the best of them. Here are some examples:

If I had not left off troubling myself about those kind of things.— *Swift.*

For these sort of things are usually joined.— *Bacon.*

These sort of fellows are very numerous.— *Spectator.*

These sort of men can not give account of their faith.— *Barclay.*

Only a few are here copied from a collection called improprieties for correction. The adjectives are used improperly in them, and such use is now condemned by all grammarians; but for a long time the misuse was practically universal, and no one would have thought of objecting to it. Some sentences are given in the same collection with actual errors in them, but in which the adjectives are not necessarily wrong, though they are cited for correction of adjectives. Such is, "Every possible means are used;" though it could be made right by saying "all means," the first word would be correct with "is used." The word "means" is either singular or plural, according to application at the moment of use; and so are some other words of plural form. So the grammarian was wrong in including these as improprieties:

I have not been to London this five years.

This good tidings shall be published.

Many things are not that which they appear to be.

This twenty years have I been with thee.

Fowler cites as correct syntax the two sentences, "By this means they are happy," and "In the use of these means he preserved his superiority." Both actually are correct. Occasionally there may be something in context to indicate a choice between "this means" and "these means," and when that is plainly so a proofreader may well correct it if it is erroneous; but usually the only person who has a real right to decide is the writer, and the proofreader's safest course will be to leave it unchanged.

Fowler also quotes as correct syntax, "I have not been in Washington this five years," and he says: "This, that, and other adjectives denoting unity are joined to nouns in the plural form denoting an aggregate or a unity of idea; as, 'This ten years,' 'Every three years.' A plural form expressing unity of idea is sometimes, by the influence of this idea, changed to the singular form; as, twelve months into twelvemonth, seven nights into sevennight, fourteen nights into fortnight."

Brown evidently prescribes "these five years," "these tidings," etc., and condemns the other forms. He is wrong in doing this absolutely. The plain fact is that there is no positive choice between the two forms; the choice is legitimately made at the moment of utterance, or either form may be used, with equal propriety, without any thought of choosing. It depends on whether one thinks of a number of years as so many separated periods of time, or of one period lasting so long. Likewise news or tidings may properly be treated as a number of items or as one mass or collection.

Brown's second note gives a rule that really applies to nouns, and not to adjectives, and yet it concerns expressions that are worthy of consideration, and for which we can find no better place. It says: "When the adjective is necessarily plural, or necessarily singular, the noun should be made so too; as, 'twenty pounds,' not 'twenty pound;' 'four feet long,' not 'four foot long;' 'one session,' not 'one sessions.'"

Now, everybody that knows any grammar knows enough to say twenty pounds, not twenty pound; but everybody also knows that many people always, or often, use the ungrammatical expression. It is not so commonly known, however, that once upon a time the wrong way was prevalent, or at least frequent, in literature. Brown's examples of error include many from writers of the highest rank in their time, among them being Bacon, Sheffield, Hutchinson, Berkley, Locke, Cowper, and Dryden.

Another note says that "one another" should not be applied to two objects, nor "each other" to more than two. Webster's Essays furnish the "horrible example," "For mankind have always been butchering each other," which is followed by, "Say one another." It is well enough for any one to make the distinction that is thus prescribed, and it is even true that those who make it use the words with more conformity to logic and grammar than that shown in the other practice; but many good writers do not always distinguish, and many who know grammar quite as well as Mr. Brown did refuse to be held to it.

This writing is not done with any view to prescription of forms or uses to authors, but entirely for the purpose of affording assistance to proofreaders. Long experience leads its writer to advise proofreaders never to change one of the expressions to the other without permission from the author of the work in hand; it is not a matter of sufficient importance to warrant any interference. The writer may say that his own preference is very strongly in favor of restricting "each other" to two, and of using "one another" for more than two; but he does not think that any absolute error can be proved to be involved in other practice.

(To be continued.)

PROBLEM IN VOWELS AND CONSONANTS.

From the *Boston Transcript:*
Procurator Pobledowostzeff.
From the *National Review*, London:
K. P. Pobedonostseff.
From the English "Who's Who":
Constantini Petrovitch Pobedonosteff.
From the "Statesman's Year Book":
Actual Privy Councillor Pobydonostseff.
From the "Almanach de Gotha":
K. P. Pobédonostzew.
From Vapereau's "Dictionaire des Contemporains":
Constantin Pobiedonostzev.
From Meyer's "Konversations-Lexikon":
Pobjedonoszew.
Common Factor of the Above:
Pob. —*New York Sun.*

Written for The Inland Printer.

HUMORS OF THE PATENT OFFICE.

BY JOHN S. THOMPSON.

PERHAPS few seekers for amusement would choose the uninviting volumes of Government reports as a promising field for humor. Least of all would the Patent Office records ordinarily be supposed to contain much to stir the reader to mirth. It is altogether likely that whatsoever of humor is found therein is of the unconscious order, though some isolated instances are of record where the humorist has selected this branch of the Government as a target for his wit, and has proven, to himself at least, that the most serious of situations have their ludicrous side. On this order was the patent issued to the gentleman who claimed the exclusive right to "make, use and sell" a harness so attached to a horse that the movement of the legs in walking produced a wagging of the horse's tail, the object being to provide an automatic fly-brush, and claiming the combination of a horse, a fly on said horse, a tail and means for moving said tail to brush said fly from said horse.

Not less amusing are some of the attempts of inventors to improve the art of typography; and this will be more readily appreciated when the fact is known that almost without exception every "improvement" patented in the art has been the conception of other than printers — lawyers, doctors, stenographers and the omnipresent professional inventor being among those anxious to advance the cause of the poor, helpless printer.

What Thomas J. Plunket, of New York city, had in mind when he proposed in his composing-machine patent of May 16, 1871 (No. 114,850), to employ magnets to collect his type, which, he says, "have magnetic properties," is not clearly evident. He must have known that type metal is not attracted by magnets, so it is presumed that he meant to make his type of iron — a nice material, surely. It is safe to assume that Plunket never distributed a handful of wet type.

John Hooker, of England, was more considerate of the printer than many of his successors when he, in 1874, invented his machine to set type (No. 170,372). Instead of using the keyboard to eject his type, he arranged a metal plate marked off after the manner of the lay of the case, and connected it through an electric battery to the type-ejectors. The printer, therefore, need not learn a new arrangement of letters in order to operate the machine. He merely picked up a sort of stylus, also connected to the battery, and touched it to the plate at the proper divisions, and the magnets did the rest. This inventor also proposed to work a number of machines from one keyboard, and says that the operator could compose whole words and sentences at one movement by sweeping the stylus over the plates. Although over thirty years have elapsed since this "revolutionizing" invention was patented, an expectant public is still waiting for the oft-heralded "typesetting by telegraph."

Canada was the home of a humorous fellow, George Pringle Drummond, who broke into the Patent Office in 1877 (No. 198,240). He did not claim much —



AN OLD IRISH FLAX-SPINNER BEFORE HER COTTAGE DOOR.

only a machine "for rapidly producing surfaces for reading matter — composed, justified and completed without fonts of type, typesetting, spacing or typesetting machinery." And so simple, too. He used a machine to indent the letters into a matrix ribbon, which was next cut apart and the letters attached to a gummed elastic band. To justify the line, he merely stretched the rubber band! Then a stereotype was made of the matter. The machine also printed the letters at the same time it punched the matrix, so that a photographic proof could be taken and read for corrections. Quite a feasible operation, indeed.

Many patents have been issued to inventors for justifying devices, but a Brooklyn, New York, inventor, in 1883 (No. 274,918), solved the problem to his own satisfaction. The only wonder is that it was not thought of before — or since. His operator proceeds to compose a line (by operating a keyboard to make impressions in a soft metal matrix) until he arrives at "a suitable point, before the line is completed . . . and having, by a quick mental process, determined what word or part of a word will come at the end of the line, proceeds to impress in a *reversed order* as much matter as will be necessary to fill out the line, spacing it more or less as required." That was a clever idea — composing half a line, and then the remainder backward!

But the Bob Burdette of the Patent Office was certainly that Milwaukee inventor, who patented a method of distributing type in 1883 (No. 283,762). Being from Milwaukee, he quite naturally decided on a liquid distributor, and applied the principle of specific gravity to accomplish the separation of the various letters. This was his plan: Each character was made of a different composition, such as celluloid, aluminum, or various alloys, so as to vary their specific gravity. A series of liquids of varying specific gravity was also provided. While this might all be difficult, the rest was simple enough. The type was dumped into a vat containing the liquid of proper density to cause all except one character — say, the a's — to float. These, having a greater specific gravity than the liquid, would sink to the bottom. The floating types were then brushed to one side like froth, and the types which had sunk were removed, the liquid being next reduced until the next heaviest letter sank to the bottom, and so on. The inventor says that probably half an hour would be the extent of time necessary for distributing the heaviest forms. Probably. But type is still being distributed in the same old way.

Many people believe that it is necessary to have an invention in order to get a patent. Those who so believe are referred to a series of patents issued between 1887 and 1892. Not less than half a dozen of these show as the subject-matter various ways to knot or twist a piece of string. A type machine company became possessed of these valuable patents, along with a hundred or two more of similar import. Perhaps because they have been so busy acquiring patents, they have been unable as yet to produce a machine for the market.

We all have heard the joke about the man who invented rubber spaces, but perhaps all do not know the original inventor of the idea. The records show that the scheme was originated in 1888 (No. 389,108). Others have since reinvented rubber spaces, however, and probably wonder why they are not adopted. Like the spring spaces, so often proposed by laymen, they would perhaps answer if it were not necessary to lift a handful of type, dump it on a galley, or make it up in pages or columns.,

It has ever been the hobby of the outsider so to simplify the work of setting type that unskilled labor could be employed, and many are the inventors who claimed to have solved the problem. The limit was probably reached by a Chicago man, in 1888 (No. 392,358). He connected a keyboard to a type-case, and had little plates or indicators at each box, which would be raised up and exposed by the operator of the keyboard, which was placed behind the cases. These indicators would presumably guide the Chinaman or other alien pauper seated before the case and enable him to compose type without knowing the case or the language — but still the keyboard operator would have to be possessed of brains, and certainly could not move the keys any faster than the aforesaid a. p. could pick up the letters. Anyhow, the device was patented, and it is beyond us to explain how he expected to work it at a profit, even with Chinamen.

Even J. L. McMillan, whose machine was in practical operation in New York a number of years, was imbued with the idea that all that was necessary to mold printers out of typewriter operators was to arrange the machine keyboard in a manner similar to that of the typewriter. Printers are still operating this and all other makes of machines, however.

Since justification of lines had been proposed by stretching the elastic band on which the matrices were mounted, it was quite plain to two Ohio inventors that a line of type metal could be likewise stretched to make it of proper length, and they took out a patent in 1892 on a machine which did it (No. 485,655). They embossed the face on the slug, and then applied pressure at the points where spaces separated the words, to lengthen the slug. A Washington inventor, about the same time, likewise conceived this brilliant scheme of justification, and also took out a patent so that no one could steal it from him.

In 1898 a machine was patented which the inventor believed to be a distinct improvement in the art of setting type (No. 613,724). He not only had his eye on the compositor's job, but the galley-boy's as well, as his apparatus was designated a "proof-taking and typebar-casting machine." He used a keyboard to bring the matrix characters into line, and a metal-pot to take a cast from the assembled line. The proof-taking was done from duplicate characters in cameo or relief on the same type-disks, an inking ribbon being

brought between the type and the paper and an impression taken. It did not read the proof or edit the paper, and so was different from the machine the bucolic individual expected to find when taken to view the Linotype, and, after having its many accomplishments explained to him, innocently asked to be shown "where the paper comes out," expecting to find it printed, folded and delivered, perhaps.

The examples enumerated are not by any means all the humorous things to be found in the Patent Office records, but only go to show that this much-maligned institution is not the repository for all the dry bones it is popularly supposed to be.

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. III.— GATHERING AND COLLATING.

A MACHINE for doing this work is now on the market. It can be built to take any number of signatures over thirty-two, up to and including this number being the standard size. As the machine is automatic in the dropping of the different signatures, collating is not necessary. The person who lays up the forms must take care that these do not become mixed in the filling-up of the machine. It is adjustable to size and thickness of both forms and inserts. The average bindery, however, still relies on girl gatherers and collators, who usually work on the piece-work plan. For this purpose many devices have been tried to save time and space, notably the circular pivoted table, where the girls stand close together. Picking off the signatures in their proper order while the table revolves must, of course, be done with great regularity and despatch, and even then, confusion is apt to occur. The regular bench lay-up is therefore the most reliable, and, in the end, the most satisfactory, where the quantity and uniformity of the work does not justify the expenditure of the amount necessary for the machine.

For ordinary catalogue work collating can be omitted if experienced gatherers are employed; but with bookwork collating is necessary, not only to guard against duplicates and omissions, but also to discover imperfections, such as badly folded, soiled or torn sheets. When the job is printed on heavily coated stock, and where the end sheets can not be tipped on the end forms before gathering, waste sheets should be cut the size of the folded sheets and laid on the top and bottom of each bunch when gathered, as protecting sheets. These should be kept in place during the succeeding stages of the work — smashing, sewing, cutting, covering, etc. With this precaution, finger-marks, scratches and spots from various sources are avoided.

SEWING.

The primitive sewing-bench (Fig. 1) is necessary in every job bindery. It has not changed since the days of Roger Payne, although the method of sewing in it has been altered somewhat. The earliest sewing of heavy vellum sections, before trimming was thought of, was done on double cords, with a cord at the head and tail of the book for the headband, which was

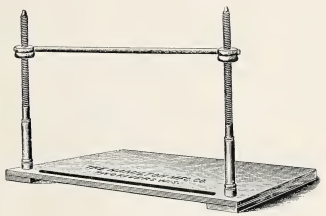
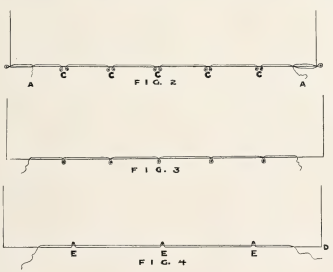


FIG. 1.

worked with the same thread. Thus each stitch was virtually tied, and on that account was stronger than any sewing in vogue at the present time. The method is shown in Fig. 2.

The so-called flexible sewing is shown in Fig. 3. Here the thread is not locked except at kettle-stitches, but the glue on the back will hold each individual stitch independently of the others.

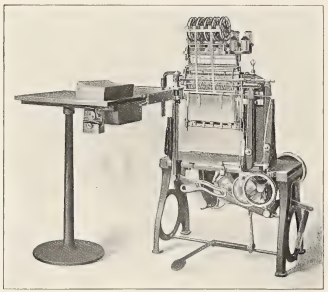
In Fig. 4 the back of the book must be sawed out for the cords to fit into, whereas in the others the cords are placed outside, thus making the real bands when covering. This last method of sewing is the quickest, as the needle is run in and out of the holes already prepared for it. If the thread should be cut or broken, the whole sheet will become loose, and if sheets are sewed



two on — that is, if two sheets are sewed on by one length of thread, taking alternate stitches in each — both will be detached.

In Figs. 2, 3 and 4, *a* is a kettle-stitch, *b* headband cord, *c* band twines, and *e* shows the sawmarks for twine in the back of the signature *d*. In order to preserve a smooth appearance of the twine in Fig. 3, the needle should be passed out and in again through the

same hole, directly behind the twine, as shown at *f*, in this way forming a loop around each twine, and not a stitch, which would merely straddle the cord, making it useless as a band when forwarding. The sawmarks across the back should not be any deeper than is necessary to bury the twine. If not deep enough, the books can not be drawn off. Twines should be flush with the back and extend neither above nor below.



NO. 3 MODEL SMYTH SEWING MACHINE.

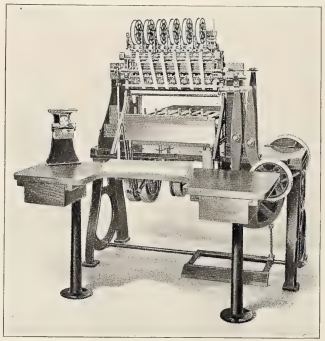
Nothing looks worse in a binding than large holes through the back of the sheets when opening the book. If twines fit snugly, neither holes nor glue can be seen from the inside.

Sewing machines are now in every well-appointed bindery; there are, strictly speaking, only two types — those that use curved and those that use straight needles. The Smyth is of the first and the National of the second type. The Smyth has two models, a four-arm and a single-arm machine, the former being the speedier, as it will permit continuous feeding, while with the latter the operator has to wait for the return of the arm before another sheet can be fed in. The two machines are adapted for different classes of work; the smaller, four-arm, for ordinary edition binding, and the larger for oblongs, folios, quartos, cheap blankwork, memorandums three-on, etc.; it will also sew much heavier sections than the smaller model, being heavier in construction. Either of the two models can be fitted with tapes, which, however, are of little value, as they are not sewed into the book, but merely looped in behind auxiliary threads, which are fastened into the book stitch at each side of the tapes.

In machine sewing all sheets are sewed together, and each book cut apart by severing the stitches that bind it to the next. This leaves the loose ends of the thread on the front of the book, and, in order to keep the first section from falling off, the back of it must be run through the paste-box provided on the machine stand. The loose threads are afterward caught up by the glue on the back and kept in place.

The National machine is made in one style only, taking a sheet up to fifteen inches in length. It has a tape attachment, actually sewing the tape into the book. The feeding is over a saddle with head gauge to the left, enabling the operator to feed in the sheets in the same way as in saddle wire-stitching, where the girl sits in front of the machine. When a book is sewed, the operator can drop one stitch, thus locking the thread before beginning on the next book. The cutting apart will leave no loose ends, nor is pasting necessary. This is an advantage unique with this machine. An experienced operator can sew two thousand sheets and over per hour on either the National or the four-arm Smyth. On all machines the thread should be used as light as is compatible with fair tension, in order to keep swelling out of the back, the unbleached thread being preferable.

The change from one size to another is made on the No. 3 model Smyth sewing machine with few adjustments. If trouble is experienced with breaking of needles or thread, it is well to examine the arms to see if they are loose, bent or out of horizontal, or if the needle slots are battered out of shape; then, again, the plate screws on the lower edge of the arms may become loosened. The pitch of the arms can be regulated by means of a screw provided for that purpose at the base of sockets. To straighten them, or the needle slots, they have to be taken out and laid on some smooth surface (the table of a board-cutter will do),

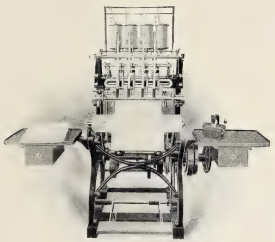


NO. 4 MODEL SMYTH SEWING MACHINE.

and given a few light, firm taps with a hammer along the upper edge of the arm over the bent part.

The setting of the No. 4 model Smyth sewing machine is more complicated. First, the punches have to be set, one after another, the proper distance from head guides, according to the number of needles to be used; then the loopers, needle blocks and needles have

to be loosened up in the order named. The next move is to run the arm up until the punches can be seen, and then move the needle blocks until the point of the needle fits into the left end hole of its respective punch plate; then tighten up. Next, set needle in position, and follow with the looper. The setting of the looper is very important. The point of it must touch the needle a trifle below the eye, and it must go back far enough to be clear of the needle. If stitches are



NATIONAL SEWING MACHINE.

dropped, the fault is usually with the looper. The knife bars and table are the last moves in the change. When feeding either of these machines, the last sheet is fed in first, and the section next the first should be the one to be run through the paste-box. If the first section of the book is pasted, it will rub the paste over the next sheet as it is run up into position.

The setting of the National sewing machine is very simple, as the needle blocks can be moved into almost any position over the arm or "saddle." The gauge, table and threading are about all the movements required. The threading, too, is quickly done, as the needles are straight and stand out toward the operator in a slanting position, leaving the eye of each unobstructed. The range of work is greater on the National than on the No. 3 Smyth, but not as great as that of the No. 4 model.

(To be continued.)

TABLOID HISTORICAL NOVEL.

I.

Fair maid and good knight.

II.

Bad knight abducts fair maid.

III.

Good knight chases bad knight and fair maid.

IV.

Good knight fights bad knight.

V.

Good night, bad knight.

VI.

Good knight weds fair maid. Good boy!

VII.

Good-by.—*Portland Oregonian.*

Written for THE INLAND PRINTER.

SUGGESTIONS IN STANDARDIZATION.

NO. II.— BY R. COUPLAND HARDING.

THE typographic standard of English-speaking peoples is founded on the inch, even as the continental standard is based on the old French imperial inch. It is unfortunate that the Marder & Luse standard was abandoned in favor of an anomalous one, for the departure from the national standard, though infinitesimal, is a drawback that will be realized in the future more than it is now. The error appears to be irremediable. More than one British founder who has started on the scientific basis of seventy-two points to the inch has in the end been compelled to conform to the American point. Every practical printer knows that certain alleged relations to the metric system, either of the American or Didot point, are illusory, and absolutely useless in actual work. Despite occasional points of contact, the metric system is practically incommensurable with any existing type standard, and even were the two in accord, the inapplicability of the decimal subdivision to type measurement would still be a difficulty. As it is, the printer counts six lines of pica to the inch, and within the compass of any ordinary page, unless exceptional exactitude is required, the reckoning is near enough. Dimensions of chases, of machine tables and of paper are set forth in inches, and are likely to be, for the meter is ill adapted to the practical requirements of the artisan. If paper is ever standardized, it would need to be on an inch basis, and writing, printing, drawing, photographic, music and wrapping papers, as well as cardboards, would come under one general scheme. Cap and foolscap, royal and imperial, elephant and pot, would go the way of canon and paragon, emerald and trafalgar, and as with type, a new nomenclature, systematic and descriptive, would have to be adopted.

The standardization of paper, and, as a consequence, of the sizes of books, would, I think, be a reform of no less importance than the standardization of type. As regards books and paper, we are just where we were with types a quarter of a century ago. Reference books give tables of the dimensions of the recognized sizes, but they are only approximate, for each maker has his own private system. The demy or crown of to-day is no more a definite size than was the pica of the middle of the nineteenth century. It is not to be disputed that the process of evolution, slow and irregular as it has been, has given us convenient sizes, but it is less certain that these sizes are the best, while all must admit that the absence of any system or correlation is a real defect.

Even in the matter of shapes and proportions no unity is discoverable, and the numerous experiments during recent years in novel proportions of book pages seem to indicate a feeling that there is room for improvement. These experiments, by the way, are an affliction to book-lovers and librarians, who love to see their volumes in orderly and accessible rows on their

shelves. The form of page most in favor is an oblong, but with no very well-defined proportion as regards length and breadth. In fact, with each fold, in any given size, the proportions vary, the quarto approximating to a square and the octavo being oblong. The actual square is not in ordinary use, probably on account of the disproportionate shape of the folio and quarto, in which the length would be double the breadth. While there is a certain convenience for certain purposes, in this change of form with each fold, it is not without its drawbacks, and it has sometimes struck me as strange that no size has ever been placed on the market, so proportioned that the whole series — folio, quarto, octavo, decimo-sexto, onward — should be precisely the same shape. There is only one proportion that will meet this condition, and, as I shall show by comparative figures, it does not vary very widely from some of those now in use. The required proportion may be readily found. Take any perfect square and measure the oblique line from one angle to the opposite, which is, of course, equal to the side of a square of double area. Let the side of the square represent the width and the diagonal the length of the sheet, and it will be found that the proportion is unchanged when the sheet is folded in half. The two dimensions are always arithmetically incommensurable — that is to say, if one side be any given number of inches, the length of the other can not be precisely expressed either in inches or fractions of an inch; but no very serious practical difficulty is involved, so long as some definite approximation to the geometrical proportion is agreed upon and rigidly enforced.

Let us see how this change in proportion would affect one of the sizes in common use. I will take demy as an example, for the reason that it is the one size common to printing and writing papers, demy and medium being for all practical purposes identical. Demy, according to the usual standard, measures 22½ inches by 17¾. Retaining the longer dimension, we should require to reduce the width to about sixteen inches, which would give us a smaller sheet. Retaining the original width, we should increase the size of the sheet by widening it to twenty-five inches. But to retain the size while changing the proportion, we should require to find an approximate mean. Adopting the half-inch as our unit, we should have 23½ by 17, exceeding the standard area only by the infinitesimal amount of one-eighth of a square inch, but very slightly wider than the true geometrical proportion. A closer approximation would be 23⅞ by 16¾, exceeding the original sheet in area by only half a square inch. Twenty-four inches by seventeen, while quite



MARY (SENIOR) AND HER LAMB.
Photo by R. R. Sallows, Goderich, Canada.

as exact in proportion, would dispense with fractions. Let any one interested cut a sheet to this size, and note into what convenient pages it folds.

Theoretically, the perfect types would be in series in regular geometric proportion. Unfortunately, there are fundamental practical considerations which make it impossible to realize the ideal. Geometrical proportions setwise would abolish fixed measures. One experiment only in this direction has been tried, and on a very limited scale. The late David Bruce waged a gallant and lifelong fight for geometrical proportion bodywise, but without success. But for obvious reasons — the necessary trimming of edges is one — there are no practical objections to making such use as we may of the principle of geometrical proportion in the sizes of paper, and when standardization comes, as come it must, I think this principle will receive due consideration.

(Concluded.)

Written for THE INLAND PRINTER.

PUPILS OF THE PRESS.

BY EDWARD N. TEALL.

IT was slack time in the *Clarion* office, and the Philosophic Compo., deliberately turning his back upon the case, was gazing reflectively at a large and very grimy portrait of Benjamin Franklin that adorned the dirty wall across the room.

Entered to him then the devil, and spake as follows — in dreamy, dulcet tones that daring devil drooled:

"Hully chee, cully! Youse must be in love, or — Ow!" And righteous retribution, swift and sure, descended upon that devil, full and fair over the spot assigned by nature and approved by man for the administering of admonition upon the wayward young; while big Tim, the foreman, chuckling, rubbed his smarting palm. (Sing, O Muse, in lofty strain, the feelings of that dancing devil, and the epic joy of foremen Hiberni-an!)

The P. C., all unruffled, gazed a moment more in rapt contemplation upon the portrait of "Rare Ben" the second, and then let loose these words of wisdom:

"I've been thinking lately about the power of the press and the prestige of its pupils. Have you ever noticed how many of our great men went to no school worth the name, except this school of a printing-office? And I tell you, boys, you don't need any better university than that. The picture of Ben Franklin over there is what started me talking about it. Of course, every one of you knows as well as I do the story of Ben Franklin, the printer's 'prentice, and what he did after he got his diploma.

"The next man I think of is old Horace Greeley. Did you ever ponder over the fact that Horace got mighty little education until, when a boy of fifteen, he joined the humble staff of the *Northern Spectator* in the humblest capacity? He was twenty-nine when he broke loose and started out on his own hook as a journeyman printer. Horace Greeley was a pupil of the American press — of which, before he quit, he became a master.

"Lately I've been reading up on the American poets; and I've been mighty interested to notice how they've been connected with the printing business. Of course, the first name that occurs in this connection is that of Bryant — William Cullen Bryant, the journalist-poet. Bryant was writing poetry more years than most men live, and during the biggest part of the running he was a newspaper man.

"Of the New England bunch, Emerson and Lowell were Harvard men, and hadn't much to do with newspapers — except, I suppose, to be interviewed; but Whittier had only two years of school before he graduated into the printing-office. He was editor of the *American Manufacturer*, in Boston, then of the *Haverhill Gazette* and the *New England Review*. And I guess the editor did considerable of the dirty work, too.

"Then there are the later poets. Edmund Clarence Stedman had a year or so in Yale, but left college to work for a newspaper, where he could learn something. Thomas Bailey Aldrich wanted to go to Harvard, but had the good luck after a year or two of business to get into the university of the almighty press.

"But of the more recent men, Bayard Taylor is the best exemplar of the simon-pure product of the printing-office school. He started in the common schools, but couldn't learn enough there, and at the age of seventeen became a printer's apprentice. Then he bought off as an apprentice and began writing. His first books, the ones that made him famous, were all reports of his travels abroad, sent home to be printed in the papers.

"There remains one name, great in the annals of American literature, and the proud boast of printer-kind — the name of MARK TWAIN. After a term or two in a district school, Mark, at the tender age of thirteen, was apprenticed to a printer; and it was the daubs of printers' ink that stuck and soaked through his youthful hide that enabled Mark to make his mark.

"The moral of all this points itself, and I don't need to adorn the tale.

"Think it over.

"That's about all this trip."

BY THE GALLEYBOY.

Oh, tradesman, in thine hour of e e e,
If on this paper you should c c c,
Take our advice and now be y y y,
Go straight ahead and advert i i i.
You'll find the project of some u u u;
Neglect can offer no ex q q q;
Be wise at once, prolong your d a a a,
A silent business soon de k k k.

— *London Tid-Bits.*

NUMEROUS specimens of letter-heads, in one, two and three colors, are comprised in a booklet just issued by The Inland Printer Company. Price 50 cents.

Written for THE INLAND PRINTER.

THE PROMISSORY PRINTER.*

BY F. W. THOMAS.

THE writer has great admiration for the printing-office manager who gives his customer prompt service. There is nothing which pleases the business man more than to have his orders filled quickly. The ability to do this and the practice of doing it have built up a lucrative trade for many a printer. I know of one printer whose well-advertised catch-phrase is "Rush jobs a special delight." While his delight may be somewhat overstated in this phrase, the idea of prompt service is attractive, and in "making good" this printer has made his business prosper.

I mention this point first, lest, in what follows, any reader should make the error of supposing that I believe in slow service.

Prompt service is a great thing, but service, no matter how prompt, if not as prompt *as promised,* is a great source of annoyance to customers and is often not as desirable as service not quite so prompt, but more certain.

The tendency to promise work sooner than it can be done is not confined, by any means, to printers. The engraver, the electrotyper and others from whom we buy are equally at fault.

I have seen a customer, by dint of overbearing insistence, extract a promise for delivery of a job within a time that the printer knew, in his own mind, was simply impossible of fulfilment. I have seen other customers ask casually to have a job delivered on Wednesday, and the printer has promised to deliver on that day, when he could just as well have had two days or even a week longer if he had asked for it. Then other and more urgent work has come in, this job has been put aside and a promise broken. Possibly the job has been delivered in ample time, but *a promise has been broken and a customer's faith in all other promises has been lost.* Next time he will insist on having the work promised several days ahead of the time when he really needs it in order to be sure of getting it. Thus one broken promise leads to the making of many others that give the printer an unnecessarily short time for his work.

There is much work which comes to the printer which must be executed quickly, and I confess great admiration for the man who has his plant and his force in shape to take care of his customers in a first-class way in all such cases.

On the other hand, I pity the printer who has not the backbone and manhood to tell an unreasonable customer that impossible demands are impossible; who has not the foresight to see that it is better to tell his customer frankly that some things can not be done properly except in so much time, rather than to slide out by making an impossible promise and then fall down.

A job plant in which the work is not carefully planned, in which forms are constantly being jerked in the middle of runs and in which work is often spoiled by trying to do it in an impossible time limit, is not being well managed. All of these causes of loss are aggravated by ill-considered promises.

To plan work properly one must know the utmost limit of time which can be had on each job. Then if an unexpected and really urgent piece of work comes in, the printer can exercise an intelligent discrimination in what may properly be postponed in favor of it.

Therefore, no matter how little work may then be on hand, no matter how soon he may think he can do the work, the printer should always get all the time he can. In this way he can plan his work well, make each job fit in to the best advantage and utilize his facilities to their utmost.

The unthinking "prompt service" enthusiast may here exclaim: "Your customer will think you are slow if you ask for a week's time on a thousand cards." Let any such bear in mind that if a job is promised in a week, but delivered in two days, the printer has made a tenstrike and that customer will thereafter give all the time possible; while if that same job had been delivered at the same identical minute, but promised sooner, the printer's reputation would be gone and next time that customer will exact an unnecessary promise.

I am not arguing against prompt service; fill the order as quickly as you can.

When you do make a promise, work thirty hours a day if you have to, to "make good." Get right up and hustle for a good customer, even when the cause of the rush is his own fault; that pays, too. Study for prompt service. Never put off a job you can do to-day for fear there will not be much for the hands to do to-morrow. To-morrow may bring a bunch of rush orders. But:

Never make a promise you know you can not keep.

Never promise anything sooner than you have to.

Never promise a thing for to-morrow when you know the customer does not want it nor need it for a week. Do a little bluffing yourself in such a case.

Never promise a large job or a difficult one at the exact minute you think it can be done. Something will surely happen. Explain the possibility of this to your customer. Tell him that there is more than one devil in a printing-office and that the extra ones often "get busy" when least expected. Bear in mind that it is easier to hedge beforehand than to explain afterward. Then if you get the work done on schedule the customer will think you are a good fellow, and even if you do not he will not lose his respect for your judgment.

The above ideas — rules, if you please — if lived up to, make for really prompt service and will wipe out the present bad reputation of many too promissory printers.

* NOTE.—The article "How to Increase Your Business," by "John Mills," on page 36 of the April issue is on the same theme as Mr. Thomas's contribution. In justice to Mr. Thomas it is desirable to state that his manuscript was received and accepted before the April number was issued.—EDITOR.

THE INLAND PRINTER

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.
Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THOSE who like not the tendency to establish state and municipal printing-offices can find a rift in the clouds by looking toward Cochin China. To the joy of printers there, the state office of that French colony has been closed and the plant sold.

PAPER of various kinds and qualities and in sufficient quantities is essential to the proper prosecution of the printing business; yet it may well happen that a too great quantity of "paper" will cause the sheriff to take a hand at the prosecution of the printer.

NEW JERSEY enjoys a reputation for many things out of the usual run, and one town seems to have pretty nearly solved the proofreader problem. It boasts of three daily papers, one of which employs a reader; on another each reporter reads proofs of his matter, and the third daily makes no pretension to proofreading. It is a good wager that the compositors on the last-mentioned paper are clamoring for a proofreader; such is the perversity of human nature.

THERE is no caterer to the public who is more generally criticized by his patrons than the editor. He is a poor reader who is unable to improve a publication so that its best admirers wouldn't recognize it. A daily paper anxious to please asked its readers for suggestions, and among those it received was one to have the columns perforated so "that portions which it might be desired to keep could be easily detached." This was evidently from the keeper of a scrap-book, while there can be no mistaking the sex of the correspondent who wanted the paper perfumed. Another, with an evident penchant for the revolutionary, thought white letters on a black ground would be a great improvement.

THERE is general agreement that government of all degrees is freer from graft in the British Isles than with us. Now it is proposed that the law be invoked against graft in the British commercial world. A member of the Balfour government has drafted a bill making it a misdemeanor for an agent to agree to accept or attempt to obtain a reward from a third person for services in relation to his principal's affairs. According to the *Printers' Register,* an offender may be punished by imprisonment not exceeding two years, or a fine of not more than $2,000, or both. The person offering a corrupt reward or making use of a false receipt or account to deceive a principal is subject to the same penalties. Judging from the text and tone of the British trade press, the practice of paying commissions has become a serious evil, and the bill referred to is doubtless the outcome of much talk and a few firms refusing to be bled, in some instances handing over the polite hold-up man to the police. If the measure becomes a law, many who feel

the halter draw will not say much, being too busy finding out how to live within their salaries. And while masticating the cud of reflection they can console themselves with the thought that in these "drifting to socialism" times nothing is safe from the government official's probe — more especially anything in the shape of a small graft in those "little things on the side," which provide a good time or cigar money.

ALL those who stand up to a case and pick up type are not doomed to lifelong poverty; occasionally we read of a lucky one. An old gentleman died in the south of France and left about $280,000 to some of his grandchildren whom he does not seem to have been able to describe very accurately. The money went in quest of an owner and found him in a Hull (England) printing-office in the person of John Kertley-Lightfoot, a humble compositor, notwithstanding the aristocratic hyphen. The gentleman explains he was on his uppers just before the windfall, but does not have a word to say about continuing in the business he is supposed to love. There is the usual crop of suggestions as to what the fortunate one should do with his money, or some of it, among them being that he purchase a pension for an indigent typo; but he keeps his counsel. Meantime, those who happen to have a grandfather in southern France should look him up, for the Kertley-Lightfoot brand is even better than a country cousin with a trout stream surging and bubbling through his farm.

IN an English trade journal, a "printing works" of one of the smaller cities advertises that it will do "Lino. setting at sixpence a thousand" (ens), which, taking English wages and output into consideration, would seem at this distance to be crowding the mourners rather closely. The advertisement in question is palpably an appeal for business from printing-offices in the larger cities, where wages and other uncontrollable expenses are higher. There is nothing rash in assuming that there are many responses, and it is just as rational to prophesy that within a short time some of the advertisers' metropolitan trade patrons will be complaining of their customers taking a portion of their business to what they will derisively designate as "cheap-john country works." It is as unjust and as great a menace to the trade to "farm out" work at a too low rate as it is to do it at less than a living profit, and there is a measure of poetic justice in the transaction if it happens that the original sinner is finally the greatest loser in the game. Fair prices can not be maintained without an effort and occasionally some sacrifice of work.

THE evils of indiscriminate estimating are engaging the attention of Liverpool (England) printers, and the question is one of some importance with us, sufficiently so to invite collective action. The printer has been so easy-going in this respect that no one thinks of getting the most insignificant job done without putting all the printing-offices within reach to the expense and trouble of preparing estimates; and oftentimes it must be the thrifty patron loses more in seeking the figures than he can ever hope to save by this form of "bargaining." But few of these estimate-hunters do not know that the almost inevitable result of playing one firm against another in contests of this kind is to receive cheap and unsatisfactory work. Passing by the undesirability of furnishing figures on small jobs and other well-known abuses which rise from the free and unlimited coinage of estimates, the Liverpudlians are so bold as to discuss the advisability of making a fixed charge for doing so. It is urged that especially in cases where the heads of several departments have to handle the work, much valuable time is lost. Time is money and the loss must be recouped in some manner. The genuine — usually a regular — customer has to pay the freight, which is manifestly unjust, as he is not in the least interested in the efforts of another party to get cheap printing, and should not be made to pay for the latter's experiments. This is not as far-fetched as might appear at first blush, for we have fallen into the habit of thinking that estimating expenses, like taxes and insurance premiums, should be paid by customers, but there is a distinction, and the cost should be saddled on the right party. Neither reputable lawyers, physicians nor architects will furnish estimates gratis, and as a Liverpool manager puts it, "Why should not the professional printer be on the same plane as other professional men and charge for what is, after all, the preliminary part of the contract?" While rendering a bill for an estimate may be somewhat utopian, yet the whole subject is worthy of ventilation, and any discussion will be well worth while if it results in curbing those of the estimate-hunters who lie in wait for the obliging and confiding printer in the hope of profiting by a "slip" of some kind.

IT rather startles one to hear of a daily paper that it "makes more profit from its circulation than from its advertising." Yet that assertion is made of the London *Daily Mail*, with a circulation of nine hundred thousand copies and an advertising rate of $1,750 a page. This brings out in sharp contrast the difference between the English and American conceptions of daily papers. One aims to give the greatest possible number of pages for the lowest current coin, depending on the advertiser to pay the piper; the other idea is to keep the size and cost of production within a figure that will insure a small profit on every paper sold. Under the British system, the circulation is the thing from every point of view, and there is little fear of the interests of the advertisers swamping those of the reader when certain nice questions of policy have to be decided. Reasoning from another view-point, trans-atlantic publishers hold that a small paper with its news and features carefully selected and condensed is

as popular with the public as a larger sheet with padded or worthless matter. When the New York *Sun* was in the heyday of its glory, there was much of the same sort of talk here, and not a few "all the news in condensed form" papers were in the field. They appealed to newspapermakers as being about right, but the public demanded and gradually got larger papers — for the same money. It was found that while the politician approved of the sporting news being "pithily told," and the sportsman rather liked to have the political intelligence "boiled down," each insisted on having all the news that could be garnered about his particular avocation or diversion, and as a consequence greater attention was paid to details and more papers were printed. It is among the possibilities that the Harmsworths and Pearsons who prate so loudly of the superior position of the British publisher are a decade or so behind the times, and may yet have the experience of many of their American fellows and be compelled to increase their papers from four, six or eight pages to twelve, sixteen, and even more. If that time ever comes, doubtless they will talk loudly and learnedly on the progress of the daily press.



Photo by Geo. A. Furneaux, Chicago. THE ISLAND, WATER VALLEY, INDIANA. Monon Route.

SAYS the editor of the *American Pressman:* "Contracts made with employees, when not in conflict with I. P. P. & A. U. laws then existing, should be loyally kept; the same statement should hold equally good with employers making contracts with their employees — business is business. The person ignoring the legality of contracts deserves to be looked upon as dangerous and unjust." Good enough so far as it goes, but why the qualifying clause? If employers

enter into an agreement in good faith and it is afterward discovered some existing union regulation has been contravened, why should they be held responsible? It is the duty of the union or its representatives to see to such things before the contract is consummated; and in all fairness the union must abide by the result, seeking redress in the case of injury from its representatives and not the other contracting party. The employers can by no stretch of the imagination be charged with the duty of maintaining the integrity of union law. That is peculiarly the province of the scale committee, and the magnitude of the burden only serves to show the necessity of selecting calm, level-headed men for such positions. When it comes to work at the conference table, men of that class are likely to secure more for their constituents than those with nothing but high-flown notions of what wages should be to commend them. Harking back to the original questions, it is a pleasure to record that the practice of the Pressmen's Union rings truer than the preachments of its official organ, for it has declared that an agreement entered into in good faith by the employers was binding on the union, even when it was discovered that through error sufficient negative votes were uncounted to have defeated the proposition.

CERTIFIED PUBLIC ACCOUNTANTS.

JUST at present a deal of attention is given to training for what is known as the degree of certified public accountant. 'Tis a most excellent thing. It were well that all young men having supervision of business interests could secure this degree, or, at least, travel far on the road toward its attainment. But its requirement is in the minds of many excellent men almost in the nature of a fetish. Without due consideration, it is held as a matter of course that a man who has the right to add C.P.A. to his surname has been endowed with all knowledge of business accountics and with all that goes to make up the complex sum of business transactions and their records. He is for that reason entrusted with secrets of trade and commerce, with ministrations of office management and with matters concrete and abstract, known otherwise only to those at the very head of the business enterprise by which he is engaged.

This is well. His knowledge, his experience, his counsel and advice, his resourcefulness and often genius — these all go to make him invaluable. Nor would I detract one whit from that meed of praise justly his due and so justly earned. But I would utter a word of warning in a broad and general way.

Not every printing master will be in position to employ one of these certified public accountants, even though his business in its tangled details might well offer a promising field for the exercise of the skill and ingenuity presumed to be possessed by the accountant. But many of these masters will call in such an accountant on the infrequent occasions of a change of proprietorship or partnership, or possibly when a more than usually careful and accurate statement of financial standing is required. It were wise indeed to employ an expert to verify annual trial balances and statements, that there may be no uncertainty as to the actual status of the business, nor as to the solidity of the assets and the proportionate amount of liabilities. The cost of such an accountant would not be excessive and his employer would have the assurance that the important details of the financial end of his business were being properly cared for at this moment if at no other.

For the accountant is more than a bookkeeper, more even than an expert bookkeeper. His knowledge is of practical and peculiar utility in problems involving thorough knowledge of principles of commerce, finance and law. In the words of Arthur L. Dickinson, himself a C.P.A., "The public accountant is a skilled investigator, who is continually applying his wide training and experience to the ascertainment of facts from any material to which he can obtain access, while the bookkeeper, or expert bookkeeper, merely ascertains such facts as may be recorded in his books or records in his books such facts as have been ascertained for him by others. Accounting problems may be divided into two groups: Firstly, bookkeeping, being either those which deal with the correct method of recording any given set of facts, or those which involve a correct interpretation of the facts which have been so recorded; and secondly, the more difficult and important ones of ascertaining upon a proper interpretation of legal and other documents, and upon sound commercial and financial principles, the actual facts which have to be or should have been recorded in the books."

And my word of warning is simply this: Study under circumstances most auspicious, instruction by those most competent to give it, the conferring and receiving of degree after degree, whether C.P.A. or aught else, are, in and of themselves, as nothing. They will broaden and sharpen and brighten the natural talents a man may possess; no more. A thorough covering of the course necessary to obtain this degree of certified public accountant can not fail to be of great benefit to any one. But, on the other hand, there opens a wide vista of possibilities for unseemly action. An expert accountant without honesty and integrity of purpose is a man to be shunned. And because of the confidence justly placed in these accountants by their employers and the public at large, it is essential that those who obtain the degree should be in all respects men of honesty, probity, truth and character. Temptations to do evil e'en that good may come are ever present in this as in all professions, but possibly in a more subtle form here than elsewhere. No course of training can make a man other than what he is by nature. Unless there be within him that spark of the eternal life which makes of him an honest, true and upright man, that spark, that truth, that honesty, that upright-



LOUISE.
Drawn by F. S. Manning.

ness can not be acquired by mere academic application of his brain and his mind.

Hence the danger, barely perceptible now but likely to loom large and larger on the horizon of the future, that men sought for this responsible and exacting and trustworthy position, those who should be of fine moral fiber, may become men who are merely timeservers, brilliant in attacking problems, but unscrupulous and untrustworthy. Against this, whether they be employed by printers or whoever else, may Heaven forefend!

R. C. M.

CHARGES FOR UNFINISHED WORK.

WHAT would you do when a customer comes into your office and asks you to submit proof from some copy that he hands you? Very possibly your line of action may be decided by the fact of his being one of your regular customers, or an occasional patron, or one whose work you are anxious to obtain; or on the other hand, one whom you know not and of whose standing or desirability as a customer you may be uncertain. But for the sake of argument, suppose it to be such a customer as you desire to obtain and retain. Don't you, almost without question or consideration, accept the proffered copy and promise to show proof at an early date? It isn't very likely that anything is said about a possibility of there being a charge for time consumed in composition and prooftaking, even though press-proof be demanded; for what printer doubts that his proof will be entirely satisfactory, and that the same will be accepted and the presswork promptly ordered?

In due course the proof passes the more or less critical eye of the Argus at the desk, and is transmitted to the customer. He may be finicky; he may have changed his plans; he may — alas that this should so often occur! — not have known what he wanted at first. And, it must be confessed, the appearance of the proof may not be what he desires or really ought to have. At any rate, he does not like it. He does not want it. He does not take it. Perhaps he decides not to have that particular job of printing done. More likely he takes the copy to some other office and has it put into type there in accord with his own ideas, those of his first printer and those of his newest love. In either case, the first printer hears no more about it, and if he has made a charge of his workman's time, the charge remains unsatisfied.

Now, is it wise to send a bill for this unsuccessful attempt at pleasing a possible customer, or is it wiser to enter it under that *bête noir* of printerdom — the profit and loss account — and trust to more auspicious fortune for opportunity to recoup this loss?

There is but one ground on which the practice of so charging this account to profit and loss and the neglect to send the invoice to the customer therefor can be justified, and that is the expectation that the same customer will later return with other work on which satisfaction can be given and for which there may be obtained a price sufficient to cover the cost of its production and include as well the cost of this unaccepted proof. But before discussing this phase of the question let me instance an example:

The Doe Manufacturing Company asked the firm that had been doing its printing to submit proof for a new form of bill-heads. The proof was unsatisfactory. Mr. Doe submitted the same manuscript copy to two other printers in the same town with a similar request. Two other proofs were forthcoming. Each was better than the first; one of these was superior to both others. An order was mailed to the office from whence the acceptable proof had come, and on the bottom of the requisition were these penciled words:

"Your proof was just what we wanted. Get the work out for us as soon as you can and electrotype the form. Yours, John Doe."

The price for this work was possibly on a par with the price that would have been asked by either of the other offices. The details of quality of paper, of presswork and so on were equally good or better. The order has several times since then been duplicated. Shortly after the first lot of bill-heads had been delivered, the Doe Manufacturing Company received an invoice from one of the offices whose proof had not been accepted. It stated merely that for time on proofs of bill-heads, unaccepted, there was due the sum of $3. As it passed through Mr. Doe's hands, he paused in his work long enough to telephone the other unsuccessful applicant and to ask what his charge was for his proof. The answer was, "There is no charge." The invoice was paid and the order clerk was instructed to send no more printing to that firm. A requisition for a considerable amount of work was immediately sent to the firm which had made no charge for its proof in the face of the knowledge that it had not been accepted and that the work was a dead loss. Orders for other printing were also sent to the office where the bill-heads had been procured.

On the face of this there would seem no doubt as to the expediency of making no charge for the proof in case that proof should not be accepted.

But I claim that this is entirely wrong. Would it for an instant be considered right and proper or honorable for a business man to consult a lawyer, to obtain from him advice on a given subject, and then refuse to pay him for that advice because it might be deemed advisable not to proceed with the cause, or because the advice given did not accord with his wishes? Had he gone to a tailor and been measured for a suit and had the preliminary work done there, could he expect to be justified in declining to go further into the matter and refusing to pay for the work thus far done? Suppose an author or an artist had been engaged to write a book or paint a picture and had taken certain steps necessary thereto, could his employer justify himself in declining to pay a reasonable charge for what had been accomplished, should he decide that the order ought not to be completed?

you buy, know the market. The paper man will tell you when paper goes up. You want to be able to tell him when it goes down. Learn to judge inks on their merits instead of by the list price. Be an intelligent buyer, yes, even a close buyer. Get all the concessions you can that are legitimate, but do not be a "foxy" buyer. Remember that legitimate profit belongs to the *selling end* of your business and if you can not make it there, the little you can gain by being a "foxy" buyer is not going to help much.

The trade of the man who is an intelligent, careful, even close, but fair buyer is always appreciated and he usually gets all that is coming to him, while the "foxy" buyer is dreaded, hedged against and seldom voluntarily favored.

The fellow who gets a ten-ream price and then buys one-ream lots and kicks for the ten-ream price seldom again gets a real ten-ream price.

A little heart-to-heart explanation often reforms a would-be "foxy" buyer. Try it on the fellow who works the game on you. If he is incorrigible, pass him up. There is neither profit nor satisfaction in working for a "foxy" buyer and mighty little in being one. F. W. T.

THE MONEY IN THE TYPEWRITER.

A BUSINESS man of my acquaintance — one of those whose gray matter is beginning to show about the temples and whose forehead is climbing over toward the back of his neck — related with great glee that he had just acquired a *rara avis*, a new stenographer, who was in the higher class, and he thus explained his reasons:

"What I want is a man who can take dictation just as I give it to him, and then can put it on the typewriter and so beautify my commonplace language that when I get the letter to sign, I find that he has said just what I wanted to say and has said it a great deal better than I could possibly have said it. I pay him ten dollars a week more than I paid his predecessor and I am very glad to do so. The only thing that worries me now is the fear that some one else will come along and pay him twenty dollars a week more. I might be able to meet that price, but could not go any higher."

Perhaps his experience is not entirely unique, but certainly he has at present an assistant in whose possession he does well to rejoice.

But, when you come to think about it, is not the average printerman in just the position of this expert stenographer? His customers come in — rush in — telephone, telegraph, waylay him on the street — and in all manner of ways, at all seemly and unseemly hours, inform him that they want some printing done. Sometimes, it is true, the copy is carefully prepared and is in such shape that it can be given to the compositor without necessity of revision or rewriting, but you and I know, to our great and lasting sorrow, that in our time fifty to ninety per cent of the small jobs that go into a printing-office of the smaller class are so carelessly, illegibly and incorrectly written, there is such a total and amazing lack of a knowledge of the rudiments of the English language and "correct composition," that if the job were printed as written, the customer would, invariably, rise in anger not altogether unjustified and refuse to accept the work. But the printer, good fellow that he is, will usually take the time and trouble necessary to "fix up" the copy and send it on in fairly presentable shape.

Thus does he say for the customer what that customer would say for himself could he do so properly, couching it in language more fitting, more appropriate, and in most ways more nearly correct than that customer is able or willing to take the time to do.

Herein does he exemplify, though to a somewhat limited extent, the qualities which made the new stenographer so great a treasure for my friend the business man. So far, well.

But I think you will find that a vast difference exists between the stenographer on the one hand and the printer on the other. The stenographer, knowing his value, insists upon a recompense of reward commensurate with the worth of the service he renders. His employer, the business man, is willing enough to pay it, his only fear being lest some rival should bid for this service more than he can afford to give. The printer, with what would seem an inexplicable lack of sane and saving common sense, does not so. Not only will he give freely of his knowledge and his experience acquired in that hardest of schools, he goes so far that, instead of asking for his work a fair price, even without the additional labor of editing and correcting it, he is perpetually possessed by a fear as powerful as it is in some cases well grounded, that his business rival will underbid him for that which he deems justly his.

Does he obtain satisfactory remuneration for either the work of his brain, or the work of his hands, or the work of his employees and machinery or all combined? If he does, he is indeed to be congratulated on his successful solution of the question as to why printers should stay in business when they are not making money. For whoever heard of a printer who would acknowledge that he was making money?

Is the printer of less business acumen than the youth who makes all sorts of strange marks in a little book while his employer dictates to him with one lobe of his brain and wonders with the other lobe how he is going to fulfil his promises for the delivery of work, promises that he knows can not be kept? Alas, yes! I fear that he is.

But mark you, the time will come, and that soon, when in every office that makes a pretense of doing the better grades of printing at prices that are just and reasonable to both printer and customer, there will be a department devoted to the proper preparation of copy ere it reach the hands of compositors. This will be perhaps in the nature of an auxiliary to the proofreader; and it will, doubtless, be such in the small

office where the general utility man reads proof in the intervals of doing nearly everything else. And, frankly, this same general utility man is perhaps the best fitted of all to do just this class of work; fitted by nature, by training and by experience. Yes, and by stern necessity also. Should he be fortunate enough to possess a typewriter he will either typewrite the copy himself or dictate it as it should be to his assistant.

Nor should this work be done without money and without price. The cost of maintaining this department ought to be, and in a properly conducted establishment will be, as accurately ascertained as any other portion of the fixed charges of operating the plant. Due proportion of this cost will then be applied to each job requiring attention at the hands of this department. And care ought also to be taken that this charge is not made too low. There should be added somewhat for knowledge and experience and that indefinable something which for lack of better term we call good taste in printing as well as in writing, and for the ability to so use all these things as to make them produce correct and most satisfactory results. Whence the difference between the stenographer asking $10 a week and his brother eagerly sought after at $10 a day? Not relative number of hours employed daily, but rather the vastly increased ability to perform tasks allotted him in the same or even a shorter time. In this case, and it should be also in the case of the printer and his reviser of copy, skill and experience make all the difference between mediocrity and superexcellence.

Should not the latter receive full compensation?

You say that in a small office there could not be found opportunity to do this because of the additional time required and the added expense of the finished job? Not so. The few moments required to prepare each job would save more than this equivalent in the time of the compositor and proofreader and corrector, and would practically obviate the danger of entire spoilage of work because of words wrongly printed due to illegible manuscript carelessly read by the heedless compositor and as hastily read by the hurried proofreader. The comparative time might perhaps be about equal; the saving in wear and tear on nerves of all concerned and the resulting comfort of doing things properly, easily and without worry, would pay for the time and trouble of revision a hundredfold.

I do not mean that all possibility of mistakes would thus be done away, for proofreaders and editors and even the general utility man aforesaid are but human. They do occasionally err. But I submit that the liability of error and spoilage is far less under this plan of careful preparation of copy than it can possibly be under the slipshod and haphazard methods that have prevailed for generations. And should errors appear in the finished work, it is now an easy task to ascertain just who is responsible therefor and to fix the responsibility therein.

Strangely enough, those offices which most need this sort of assistance are the ones most languid in its use. Why? Because, forsooth, it means a change in the routine to which they have long been accustomed and from which they can not easily free themselves. But it is certainly worth trying, is it not?

And it seems to me that such printers as have sufficient enterprise to inaugurate a movement of this kind are the ones who will profit hugely by it. In the course of a few years they will be in position to say to their customers that because of this skilful advance task the work they turn out is so far superior to that of the ordinary shop that they are justified in demanding and obtaining a higher price for their product. Never tell me that they can not obtain it. Just so surely as it holds true that the expert stenographer, who can take the careless dictation of a hurried and worried business man who may be at best a bit careless about his English and transform it into a model of correspondence while still maintaining the true sense of what his employer said, is worth more than the market price of a stenographer who merely transcribes the words as dictated — just so surely will the printer who is able to make of a piece of hastily scrawled copy a bit of printing that is beautiful to the eye and eloquent to the sense, obtain much more for such work than the printer who blindly sends forth whatever his customers bring in. R. C. M.

Written for The Inland Printer.

THE CHEAP PRINTER.

BY EDWIN B. DEWEY.

DOUBTLESS in every town of any size there are printers who seem really to like to be styled "cheap" printers. They injure the business generally and themselves particularly. If there is an organization of master printers in the town, the cheap fellow usually stays on the outside, or, if in, he is treacherous and likely to take advantage of knowing about what the fair and square printer figures a job, and cuts under the price — and what is the result? He simply cuts off his own nose. It is probable the other fellows are getting their share of the business and are getting living prices for it — prices that permit them to pay high wages, do first-class printing and keep their plants in good condition.

And how about the cheap printer? He is generally known as a cheap man who has a cheap shop and does cheap printing for cheap people. His shop is full of old face, worn-out types, his presses are usually badly worn, and there is a general scarcity of labor-saving materials — in fact, to speak plainly, he and his shop and his printing are "on the bum."

The writer believes the best thing to do with the cheap man, if he refuses to be "white," is to let him work his own ruin. If a man asks for figures on a piece of work, figure them properly and stick to them — remember the golden rule: "Do unto others as you would that they should do unto you." It can not possibly harm you in a financial way. Your basis of



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A REPLY TO MR. W. I. SCANDLIN'S OBJECTION.

To the Editor: BELTON, TEX., April 24, 1905.

Mr. W. I. Scandlin, in the April INLAND PRINTER, page 72, is in error as to his statements. It was not at my request that you commented on the booklet in the November INLAND PRINTER, page 236, nor did the name of C. E. Hillyer appear upon it as author. On the title-page is printed "Compliments of The Hillyer Studio, Belton, Tex.," which certainly is not a claim to authorship. The booklet was intended entirely for the use of my own studio and has never been offered for sale at any price.

The fact of the matter is that much of the charm of the booklet is due to Mr. Scandlin, and if I had known it was to have more than a local distribution here in Belton, I should have gladly given him credit for same. Several paragraphs and three complete pages out of the eight are taken verbatim from advertisement copy purchased from him, to be used as I pleased. His receipt for the purchase price is now before me. I was very much pleased with Mr. Scandlin's advertisement copy and regret that he has been misled. Photography, not literature, is my ambition. Kindly give the above the same publicity you gave Mr. Scandlin's "objection."

C. E. HILLYER.

THE MODERN NEWSPAPER.

To the Editor: BROOKLYN, N. Y., April 26, 1905.

Any one who reads the daily papers of our large cities must, I think, be painfully impressed with the fact that many of them are put together and printed in a manner that would not be tolerated in the most antiquated country office. I do not know how it is in Chicago, but here in the East many of our papers are bad, and appear to be getting worse. There are several reasons for this state of affairs, but the principal one is the eternal rush that is kept up. That this rush is not absolutely essential may be proved (reasoning from analogy) by the good appearance made by some of our papers. Nothing is ever gained by the helter-skelter methods in vogue in so many shops. The trouble appears to be that too much is attempted. The newspaper half-tone is simply an abortion. The way most of them look it would seem that an improvement might be made by turning them upside down and printing from the back of the block. As it is, they are in the main mere smudges of gray in varying tones, and suggest nothing in particular, least of all an illustration. The old photoengraving had its limitations, but it would *print.* Then, take the scare-heads of the evening papers: great poster type, covered with a smudge of red ink. Why, an office-boy could do better work with a rubber stamp, to say nothing of the clumsy make-up and utter lack of knowledge of the first principles of printing (or is it indifference to them?) shown in many offices throughout the country. The column rules do not print; the Linotype slugs have hair-lines on them, or if type is used, the spaces stick up. And the intolerable feature about it is that these plants are equipped with every known labor-saving device, at a cost of hundreds of thousands of dollars, while the men who do the work are the best-paid class in the business. Some of the papers do not even carry enough ink to make them readable. It seems to me that the daily newspaper is too mechanical. There is too much machinery, and too many machinists, and many of the printers are of the blacksmith order. The proofreading on some of the papers is a farce, not because the men can not eliminate the errors, but because they have not time to do so. If my statements seem exaggerated, I can easily verify them by submitting any number of examples.

Perhaps the reader will say: "What has the daily newspaper to do with us? Why should we care?" Well, just this: You will agree that the standard of printing is higher than formerly, and that it bids fair to take its place soon as the art of all arts (except those that are purely decorative). The advertiser is the man who supports the papers, and if he becomes convinced — as I think he surely will, sooner or later — that the newspaper is not a good medium, what will become of us? This may seem chimerical. The magazines carry much of the advertising now, and the street cars and billboards carry much more. The newspaper has these two powerful rivals to contend with, and it behooves us, as printers, to see that the newspapers hold their own, especially against the latter.

Labor-saving machinery bids fair to be the ruin of our business. There is so much done to save labor that the men are forgetting how to be craftsmen, and are learning to be porters and laborers. The typesetting machines and rotary presses are among the most valuable and wonderful inventions of our age or any other, but in many cases they are abused to such an extent that the resultant conditions border on a state of chaos. Modern conditions in many of the newspaper and commercial offices are such that a good workman has to drop all his laboriously acquired knowledge, roll up his sleeves and wade in with the rest of the men in an effort to throw the type into the chase, pitch it on the press, and spin it off ten seconds sooner than some one else can do. No matter if the stuff is upside down or inside out. Go ahead! Don't spend any time on that job! It has got to be delivered yesterday!

Now, a typesetting machine should be used by a printer — a compositor, if you will — and used just the same as hand type. That is, it should run no faster than good work will allow. Run under any other conditions, it becomes a pile of worthless junk, and its product, scrap metal. This sounds drastic, but just pause and consider the quality of the "rush" work that is being done all over the country. Does it pay? I hardly think so; and, what is infinitely more important, it will pay less as time goes on. I do not advocate a general return to handwork, nor do I think that a man should see how long he can take to do a job. But I do think (and I believe that all candid, thoughtful printers will agree with me) that machinery should be used sanely, and that we should try to realize that it has limitations, beyond which nothing but harm results. I know that a good plea can be made on the score of necessity for rushing, but it would be well if we could pause ere we are swallowed up and ground to pieces in the madly revolving wheels of our own machinery — ere we lose forever the glorious heritage of our craft and become mere automatons.

JOSEPH C. WHITE.

SOUTH AMERICAN LETTER.

To the Editor: BUENOS AIRES, March 15, 1905.

On September 26 we left Rio Janeiro for Santos, a distance of 215 miles, arriving on the following day. The town of Santos in itself is not much to see. There are pretty "plazas" and a number of shops, one newspaper and one theater. The population is supposed to be forty-five thousand. The climate of Santos is salubrious, and is almost immune from sickness.

The city of Sao Paulo, which is supposed to be the most European-looking city in Brazil, is the life of this section of

the country. As it took fully three hours to get there, we found it impossible to make that place a visit, as our boat left on short notice. The city contains about two hundred and fifty thousand inhabitants, largely composed of Italians. The main product is coffee, and it produces more than any other section in Brazil, a good season producing as much as nine million bags.

On September 29 we arrived at Montevideo, capital of Uruguay, distant 915 miles. The constant political struggles here are not conducive to the progress of this rich and excep-



BLACKLEADING CASES UNDER A LEMON TREE IN BUENOS AIRES.

tionally clean country; there are a couple of small printshops, but no engravers.

September 30, after a beautiful voyage, we arrived at our destination, the city of Buenos Aires (Good Air), Argentine Republic. The city was founded in 1535, held by Spain until 1810, when she left off the Spanish yoke and declared her independence. The Republic is composed of fourteen provinces and nine territories, containing 1,212,000 square miles. It has an extensive seaboard and a total population of about five million, the population of the city of Buenos Aires being close upon nine hundred and fifty thousand. The state religion is Roman Catholic, but all others are tolerated. The climate is temperate and healthy. Seasons — Summer: December, January and February; autumn: March, April and May; winter: June, July and August; spring: September, October and November.

The city is arranged somewhat like a checkerboard, and although the majority of the streets are narrow, there are many of very good width, principally Avenida de Mayo, Callao, Montes de Oca, etc.; they are paved with asphalt and beautifully lit by electricity. There are a great many magnificent parks, about seventy-two in number. There are five railways running into the city and a good street car system. I find many theaters here for the Spanish, French and Italian people. There are thirty-six churches, and it is safe to say there are more cabs used in this city than any other of its size in the world. The usual charge for a cab is $1 the first hour and 80 cents thereafter, but $1 paper of Argentine money is only 44 cents gold.

As far as treatment of the sick is concerned, this city is certainly a wonder; almost all the leading newspapers furnish free medical assistance to their subscribers, and to any others who wish to apply for the same. They have some of the very finest hospitals in the country, and they perform some marvelous and successful operations.

The police are uniformed after the English style, and give good service. There are numerous summer resorts, Mar del Plata being the fashionable seaside resort, it being the Brighton of Argentina.

The general currency of the country is paper, which fluctuates in its relation to gold according to the Stock Exchange quotations. The general average is about 44 cents gold to the paper dollar. One and 2 cent pieces are copper; 5, 10 and 20 are nickel, the paper bills being from 50 cents to $1,000; 100 cents makes 1 peso ($1). The charges for clothing, etc., are very high, as every imported article pays heavy duties.

There are two English daily newspapers, the *Standard* and *Herald*, and the usual price for newspapers is 10 cents. Of Argentina papers *La Prensa* is the first, and has the largest circulation, this paper having the finest newspaper building in the world entirely devoted to that purpose. *La Nacion* and *El Diario*, while their buildings are not so pretentious, as far as circulation is concerned they are a very close second. *La Prensa* has four large Hoe presses, the *Standard* one. *El Diario* has one Goss and two French machines; in fact, all the other papers use mostly the French make of machine.

I was favored with a trip through the government printing department. They have seven French stop-cylinder printing-presses; in fact, their complete outfit is of French make with Italian workmen. They print all their currency from electrotypes made by the old Smee process jars, and it takes sometimes three days to make a shell the desired thickness.

The only strictly commercial electrotyping foundry in actual operation in the city is that of A. Thoulet, who advertises to made reproductions by electrotyping on the North American method, but he has no dynamo, using night jars, and the largest case he molds is 4 by 6 inches; everything larger is stereotyped. This gentleman was instructed by Mr. Oliver E. Burns, formerly of Chicago, who has charge of quite a large outfit in *El Diario* for their colored weekly. Mr. Burns has been here some time, is a first-class workman, and as matters look, he intends to remain. The boy in the picture sent herewith is leading a wax mold under a lemon tree, full with ripe fruit.

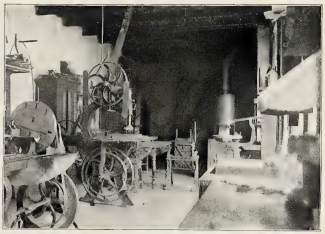
All the electrotyping and photoengraving, other than that done at *La Prensa* and *El Diario*, is done by Italians, with their system. They use no dynamos, and while they do not do much work, they make some fine specimens of the art. There are seven engraving concerns and four electrotyping departments in connection with the largest printing establishments, and they all seem satisfied with the night-jar system, and with the speed of the country they consider it fast enough.

The past week was the time for the usual yearly carnival here. Four days were consumed in the festivities, which were similar to the Mardi Gras at New Orleans. During this time *La Prensa* building was the headquarters for the élite of Buenos Aires, its five stories being packed with representatives of the best families, and they were entertained with magnificent hospitality. The decorations of the fine hall and those of the interior and exterior of the building were wonderful. This is what was consumed by the thousands of guests: 1,200 litres of beer, 250 bottles of assorted fruit syrups, 150 cases of champagne, 200 cases of wine, 100 bottles of assorted liquors, 10,000 sandwiches, 1,500 kilos of assorted fancy bon-bons. This is the only paper that celebrated the occasion.

The hours of work here are generally from 7 A.M. to 11 A.M. and from 1 P.M. to 6 P.M., and with the heat and con-

ditions that is certainly long enough. The usual price paid for help of pressroom and platemaking departments ranges from $75 to $150 per month, the latter for the very best workmen.

As a rule, all expert help here is Spanish and French, and workmen are trained in their methods. If a pressman comes here he must know how to do everything himself, make rollers, mix ink, stereotype, etc., as people here are not classed as in the States; they do everything that is to be done. The engraver should know everything from taking a photograph to printing the engraving. Such men are wanted here; however, not any more so than elsewhere. Should an expert get an offer to come here for $75 gold per week for a limited time,



ELECTROTYPE FINISHING AND STEREOTYPING ROOM.

he is expected to roll up his sleeves, don overalls, and work. The people here know good work and they can not be fooled. There are no unions here to amount to anything among the higher class of workmen.

It is strange that so few buildings catch fire, as everybody smokes while at work, and the workman is never in such a hurry that he has not time to light his cigarette.

The lottery is supported by the State, and every one, no matter how small his income, purchases tickets.

LOUIS GROSSMAN.

A SLIGHT MISTAKE.

An instance where a bad cold caused a startling conversation. There is a joke being told here at the expense of a modest young newspaper man in a neighboring town, which is so good it ought to be true, says the Bristol *News*. The young man in question, it appears, was recently invited to a party at a residence where the home had recently been blessed with an addition to the family. Accompanied by his best girl he met his kind hostess at the door and, after the customary salutations, asked after the welfare of the baby. The lady was suffering from a severe cold, which made her slightly deaf, and she mistakenly supposed that the young man was inquiring about her cold. She replied that though she usually had one every winter this was the worst she had ever had; it had kept her awake at night a great deal at first and confined her to her bed. Then noticing that the scribe was becoming pale and nervous, she said she could see by his looks that he was going to have one just like hers and asked him if he wished to lie down.

The paper came out as usual the next week, but the editor has given up inquiring about babies.

AN ANTIPODEAN READER.

I have been a subscriber to THE INLAND PRINTER for about twelve years and can assure you I never wish to be taken off your books.—*J. U. Price, Christchurch, New Zealand.*

Written for THE INLAND PRINTER.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.

TYPOGRAPHY in France is far from occupying the position which it holds in America. Machine composition is ten years behind the States, and although all the principal Paris newspapers are now Linotype set, the change has only completely taken place during the last two years. In the provinces the matter is still in the discussion stage, the majority of newspapers being hand set. As a result of this transformation period, the Linotype speed competition held in Paris a short time ago created a large amount of interest and stirred up no small amount of ill feeling. The promoters of the competition did their utmost to secure success in order to convince wavering printers of the possibilities of machine composition; and the men's union put every obstacle in the way of the speed test, no union men being allowed to compete. Three sections were provided: for operators of six months to one year's experience, for those having worked at the machine from one to two years and for operators of more than two year's standing. Three men and four women competed in the first section, the winner setting an average of fifty-four hundred letters an hour; the second section consisted of four men and three women, the winner setting an average of 7,350 letters an hour; and in the third section the proportion of men to women was seven to ten. An average speed of 11,346 letters an hour was composed by the winner in this section, an operator of the *Petit Parisien*. Fourteen men and seventeen women do not correctly represent the proportions of the sexes employed as Linotype operators in Paris. Women are largely engaged on the machine, but their predominance in the competition is accounted for simply by the compulsory abstention of male union operators.

A new tariff for Linotype composition has just been settled between Parisian operators and employers by which piece work is entirely abolished and the rate of pay for daily papers fixed at 9 francs and 50 centimes ($1.90) for day work and 11 francs ($2.20) for night work. The hours are fixed at seven hours for both day and night work, with a half hour's break for refreshment, and an average speed of forty-five hundred letters an hour, corrections included, is demanded as a standard. These conditions, however, are the cream of the profession and there are many printing-offices employing women operators and paying much lower wages.

The Imprimerie Nationale is about to remove from its old historic quarters in the neighborhood of the Temple, famous as the prison of Marie Antoinette and Louis XVI., and take up its quarters in a new building specially erected for the commodious execution of state printing, near the city boundaries. The change will greatly benefit the workers, for they will be removed from one of the most crowded quarters of the city, in which housing accommodation is bad, to a neighborhood offering the best of facilities in this respect. A suburban railway also runs so near the works that it will be possible for the men to live in the country, and dwellings are being constructed on a plot of land secured for this purpose between Paris and Versailles. The large amount of money already voted for the new printing works has not met with the approval of French employing printers. They declare that the work costs much more than would be paid by private contract, that money has been squandered in building and that favoritism and bribery are rampant in the administration of the works. There may be truth in the charges, for French Administration (with a capital A) is not by any means synonymous with perfection.

For some time past an agitation has been on foot in all the industrial parts of France for the introduction of an eight-hour day, and has now taken definite form in the shape of a demand for this change from the first of May, 1906. The

printing industry is playing its part in the movement, the decision having been taken at the last national conference of the unions to adopt every means to bring about this happy change. To any one acquainted with conditions of labor in France and other countries it is obvious that the desired change will not be accomplished so rapidly as is desired by the reformers, and this is the secret opinion of many of the moderate union leaders. At present ten hours constitute a working day, sixty hours being worked a week. Sunday labor is common in many quarters, and the thirty-six hundred union compositors in Paris do not constitute the whole of the case hands of the city.

French methods of advertising strike Americans as being lacking in originality and pushfulness. American methods strike the French as extraordinary. We fancy the Parisian billposter must have received a severe shock when he was given the big Barnum & Bailey posters a few years ago and told to put them on the walls of his beloved capital. Since then other American shows have appeared with their accompaniment of mammoth posters, printed in the States, and groups of "rubber necks" are constantly to be found gazing up at the pictorial reproductions of Buffalo Bill's and Buckskin Joe's daring exploits. As all posters are taxed in France, and posting stations are somewhat scarce, enormous amounts of money must have been spent on this mode of advertising. Apparently it has influenced French advertisers, for the last two years have shown a marked increase in the size and number of posters on the walls of Paris.

A flutter of uneasiness is passing among the small printers of France. As a consequence of the new law placing the furnishings for funerals in the hands of local government authorities, it is feared that printers will be deprived of their share of the work. The French mourning card is a serious matter; it consists of a quarto fly sheet carrying a one-inch black border, and bearing in addition to the qualities of the deceased a list of his relatives from the nearest to the most distant cousin, and provides the compositor with from three to four hours' setting. The small printers, and there are many of them, who live on such work, are doing their best to retain these mournful-looking sheets.

Both large and small printers will be sure to be benefited by the proposed law reducing the cost of postage from 3 cents to 2 cents for letters sent within France and its colonies. The present rates, which only allow a weight of half an ounce for 3 cents, are less advantageous than those of other great nations, and as a consequence less note paper is used per head of population in France than in America, England and several other foreign nations.

A new English daily paper is about to be published in Paris by the proprietors of the London *Daily Mail*, and some lively competition is likely to result between it and the Paris edition of the New York *Herald*. Newspapers printed in English are no new feature of Paris, for immediately after the downfall of Napoleon I., *Gallignani's Messenger* was started and appeared regularly for nearly a century, notwithstanding the various upheavals and revolutions which marked the history of France during that period. It was under the title of *The Daily Messenger* that this interesting journal succumbed last year, a victim of the competition of its great American rival.

You will be pleased with the booklet of letter-heads just published by The Inland Printer Company. It is a collection of modern specimens, printed in one, two and three colors, bound in loose-leaf form, and is a handy style-book for the printer and his customer. Its price is 50 cents.

A WORK OF ART.

THE INLAND PRINTER is a work of art.—*W. Tempest, Dundalk, Ireland.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

IF one asked a London printer just now the usual question, "How's trade?" the reply would certainly be, "nothing at all doing," for the slackness that was such a depressing feature of 1904 has not, as expected, given place to prosperity in 1905. And yet, with all their grumbling, the London employing printers seem to get along fairly well, some of them even making considerable fortunes, as is evidenced by the amounts of cash and property that are left behind when one dies and the particulars of the will are published. In the provinces trade is a good deal better than in the metropolis, and most printing-offices of any consequence are getting plenty of work.

The "Gilbert-Stringer" composing machine, about which so much interest was created a short time ago, is not yet on the market. It is in possession of the Wicks Rotary Typecasting Company, Limited, and that firm is not, in the meantime, disclosing any particulars of its capabilities, although they announce the completion of their "Stringer-Wicks" automatic justifier, which is intended for use in conjunction with the Wicks composing machine. The latter appliance has been a long time in existence, but its sales have never been pushed to any extent, although it is a simple, efficient and easily worked composer for ordinary types and possesses the capacity of setting combinations of letters and short words at a single touch. Now that it is proposed to attach the new "Stringer-Wicks" justifier to it, more will doubtless be heard of the composer in the near future. This new justifier is quite different from all other appliances of this class, and is, in fact, quite a novelty. The line of type is set up and justified with em quads and in the result these quads are cut down to form the spaces necessary for the exact justifying of the finished line. This at first sight seems to be a dreadful waste of good material, but when we learn that it is proposed to use the quads cast by the Rotary Typecaster, which can cast somewhere about half a million a day, the project seems more feasible. The action is curious; when the line is set at the composing machine, and justified with em quads, a button is touched, upon which a gripper seizes the line and carries it a few inches further along the type race to a measuring appliance; this measures off in about a second the necessary width of the spaces requisite for exact justification of the line, which is now carried forward a few more inches, and is taken in charge by mechanism that feels along the line, till it comes to a space, which it whisks down past the face of a cutter and brings back in an instant trimmed to the necessary size. When the spaces are being dressed down, the line gradually passes into the galley, and the moment the feeler comes to the last letter in the line the last inch hurries into the galley, and the gripper, that has held the line tight, lifts itself out of the galley and goes back for the next line. The machine does all that a thinking man does when justifying the line, but does it more uniformly and more accurately. The whole action is much simpler than the printed description and, if the method is found to be economical in practice, there is little doubt that there is likely to be a demand for the appliance.

A considerable deal of trouble has been caused during the past few years by the pirating of sheet music by irresponsible printers, who supplied street hawkers with the results of their nefarious actions, and so copyright music of all kinds could be purchased on the curb for 4 cents that would have cost from 30 cents to $1 at the music sellers. The music publishers were successful in getting a measure of legislation passed that enables them to seize pirated music when offered for sale, but the pirate printer and the hawkers have found ways to make the law almost inoperative so far as stopping sales is

concerned. Now the Music Publishers' Association has held a meeting and unanimously decided that, "in consequence of the present deplorable position of music composers, and of the music-publishing and retail trade, brought about by the want of protection against music piracies, no further new publications shall be issued by any of the firms in the association until further notice. No fresh contracts for payments to artists and singers of new publications shall be entered into for the present and no further money shall at present be spent upon newspaper advertisements." The publishing houses particularly desire to point out that their present attitude is dictated by no hostile spirit toward any person or persons connected with the music trade or the music profession, but is merely a measure of self-preservation on behalf of the music industry and music composers. What has this to do with printers? Just this: The Master Music Printers' Association has issued a circular letter pointing out that as no new music is to be published, they have no alternative but to shut down their plants and put their workers out of employment. As a considerable number of workers are employed in the music-printing trade in London, this means a deal of hardship and a still further swelling of the ranks of the unemployed printers in the metropolis.

Printers sometimes suffer from queer symptoms, and it is nothing uncommon for a knight of the stick to see double, especially after a beanfeast, but the "seeing double" of a Cardiff printer, who claims $3,000 from the Barry Railway Company for personal injuries, was due to quite another cause. He was traveling in a train which met with a mishap, and he received injury to his spine as a result of being thrown across the carriage. After a period of medical treatment he returned to his work as a printer, but he found that the type boxes, as he stood before them, became confused. This was especially the case with the boxes containing "g's" and "y's." Thus, when he sought to set up the word "they" he could not avoid spelling it "theg." A similar difficulty occurred before a printing machine. While watching a stationary cylinder, he would be under the impression that there was also a moving cylinder, and consequently was unable to tell whether he was before a real or imaginary one. He also had dreams in which he appeared to be in danger of losing his life. A doctor told the court that Mr. Powlson was suffering from megalopsia, or enlarged vision. The jury awarded the plaintiff $1,700.

The committee of the Master Printers' Association has reported that they have come to a satisfactory arrangement with the London Printing Machine Managers' Trade Society, and that the modified scale of wages will come into force after the first pay-day in July. This will settle a question that at one time threatened to become acute.



THE CHARTERHOUSE, LONDON.
Now used as a home for aged authors and other literary men.

Many printers on this side are adding a cardboard box-making department to their businesses, and naturally a good deal of interest is taken in the development of boxmaking machinery. A considerable portion of this comes from Germany and from the United States, but British makers are pulling up, and many excellent machines are being produced. One of the latest is the outcome of the genius of a Leicester firm, Messrs. A. T. Spencer & Co., and it is the first of its kind to be offered to the trade in this country. It is intended for putting in the flies, and does it in very quick time. When boxes require to be flyed they are placed upon the table of the machine, each one being fed up to a fence. The machine does the rest. It takes the paper from the roll, fixes the fly into the box, and then glues the next fly ready for use. The length

of fly can easily be regulated and the machine will cut off automatically any size from 2½ inches long to 12 inches long. As soon as the fly is fixed, the operator has both hands at liberty to take the next box, while the machine finishes the previous one, which, as soon as complete, can be taken from the machine with one hand, while with the other hand the operator places a fresh box on the table. This flying machine will fix from five to six gross of boxes per hour, and any ordinary worker can look after it.

There has been a considerable number of deaths during the past week or two, and the printing and kindred trades have lost several of their notables, among them being Mr. Edward Dalziel and Mr. W. H. Collingridge. Mr. Dalziel was well known as one of the Brothers Dalziel, who for been the first to employ artists who in later years became world famous. Such men as Frederick Walker, G. J. Pinwell, A. B. Houghton, Hubert Herkomer, J. W. North, Frederick Barnard, James Mahoney and Maurice Greiffenhagen were, comparatively speaking, boys when they first worked for the brothers, and besides these there may be named Leighton, Millais, Poynter, Burne-Jones, Whistler, Tenniel, Sandys, Watts, Noel Paton, Holman Hunt, Dante Gabriel Rossetti, George Cruikshank, Birket Foster, Frith, John Gilbert, William Harvey, Landseer, John Leech, Marks — all of whom at one time or the other drew on the wood block for the Dalziels.

Mr. W. H. Collingridge had a very different field of labor as a printer and newspaper proprietor in London. The *City*



TEMPLE BAR.

Formerly one of the gates of London, now forming the entrance to the estate of a wealthy brewer.

more than half a century were the greatest living authorities on wood engraving. In conjunction with his late brother, George, he was closely associated with the art of high-class illustration in England, coming in contact with all the most distinguished draftsmen of the time. The beautiful fine art guinea books, for so many years published annually by George Routledge & Sons, and other houses, and which invariably bore on the title-page the modest and simple inscription "Engraved by the Brothers Dalziel," in reality owed their conception and carrying out in every detail to Edward Dalziel and his brother George. Those were the days when the Dalziels produced the entire works. They commissioned the artists and authors who contributed to these books which, in many cases, were heavy financial losses, but undoubtedly have been and always will be a big influence in the world of illustration. Edward Dalziel possessed a remarkable faculty for discerning youthful talent and enthusiastically encouraging it. To him due credit must be given for having

Press was established by Mr. Collingridge in 1857. Until that time there was no city paper, and the proceedings of the corporation were never reported; at all events, they were not reported adequately or systematically. Mr. Collingridge was the editor of the *City Press* from its commencement, and for forty-five years the conduct of the paper was practically his life's work. He took a great interest in the Printers' Pension Corporation, with which he was associated for forty years, and to which he devoted much time and attention. Indeed, it may be said he was never weary of advocating the interests of the charity and, as one instance of his success in doing so, it may be mentioned that the late Mr. Horace B. Marshall presented the society with £1,000 through him. He was the honorary local visitor to its almshouses at Woodgreen, and was a trustee of the institution. The deceased gentleman had attained to the age of seventy-nine years.

Messrs. Foster & Sons, the printers' engineers, of Preston, Lancashire, whose name has been long identified with the

"Prestonian" newspaper rotaries, have patented a new rotary machine that will work from Linotype slugs without the necessity of stereotyping. For this purpose the slugs or bars are formed with taper sides and notches in their ends, and are secured in columns on the cylinder between column rules adapted for that purpose by means of rings which encircle the cylinder and engage with shoulders formed on the base of the column rules and are independently movable longitudinally of the cylinder. Each column rule may be in one continuous piece or may be of any shorter length so as to accommodate blocks or double-column advertisements, or their bases may be continuous while their bodies may be of any desired length. A machine of this class will be of great use to the smaller newspaper proprietors, and will allow of papers being printed on a rotary machine without the cost and worry of a stereotyping department.

There is quite a stir among the London evening newspapers over their respective circulations, and Fleet street is amused thereby. In the matter of evening newspapers, London is immeasurably behind the provinces, and their contents are simply a rehash of the morning news, with perhaps a line or two of later matters, and their editing leaves a lot to be desired. All deficiencies, however, are covered by their "bluff," which is colossal. The *Evening News* started the ball by saying that the circulation of the *Evening Standard* was not worth having, and then proceeded to imitate that paper with a view to capture the alleged non-existing sales. The *Standard* retorted, other papers took a hand, the *Evening News* declared its circulation to be three hundred thousand per day, and that it exceeded that of all the other London evening papers put together. Then a dark horse appeared in the form of the *Star*, which issued a chartered accountant's certificate that its circulation had averaged three hundred and six thousand for a period of six months. The *Star* therefore seems justified in laying claim to the largest circulation of any London evening paper. It is, moreover, in the enviable position of having guaranteed only two hundred and fifty thousand, while actually giving the advertiser a considerably larger circulation. This authoritative statement has not silenced the *News*, which continues to state that its circulation exceeds that of all other London evening papers combined. If those responsible for the *Evening News* are content to take the scathing remarks which emanate from the *Star*, and which the *Star* itself admits are libellous if not true, without reply, they practically admit the truth and justice of them.

AUSTRALIAN DUTY ON PRINTED BOOKS.

With a twenty-five per cent duty on printed books, magazines and other periodicals, there would be no unemployed compositors in Australia. As an illustration: Most of the better class works of English authors that are likely to have a large American sale are printed in the land of stars and stripes, and the British requirements shipped to England for distribution. The reason is that the Yanks clap such heavy duties on printed matter that it pays the publisher to have the books printed there. English and Australian ports being free, they are sent there from America. Consequently American printers have plenty of work, while their English and Australian brothers are in want of a crust. It is the incidence of protection as opposed to free trade — that's all.— *Australasian Typographical Journal.*

PAID FOR ITSELF.

"We think," wrote the manufacturer of printing machinery, "that it is about time you were paying us something on the press you bought of us. It is now almost a year since you got it." "I warn't aware that I owed you anything," answered the editor of the Tallgrass *Bazoo*, by return mail. "You told me when I ordered the press that it would pay for itself in six months."— *Chicago Daily News.*

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE German Printers' Union's delegate conference will be held in Dresden on June 19. It will be more important than most of its predecessors, as among other questions of great importance the demands of the journeymen will be debated, if not formulated, for the new scale to take effect on January 1, 1907. As was to be expected, the tendency is toward both raise of pay and shortening of working hours — the former being proposed at seven and one-half per cent, the latter at three hours per week, i. e., from fifty-four to fifty-one hours, or eight and one-half hours per working day, as against nine hours now prevailing.

The Leipsic lithographers and lithographic printers have just succeeded in obtaining the improved scale they threatened to strike for, as, much to the surprise of most concerned, in the very last hour an amicable settlement was arrived at, by which the principal demands of the workmen were conceded by the employers, such as the shorter hours, improvement of the apprentices' scale and the raise of the minimum wages to 21 marks a week. The Lithographers' Union is fairly triumphant over this easy victory, which saved them all strike expense and helped to considerably increase their ranks. At the close of 1904 the Lithographers' Union consisted of eleven thousand members, while now there are over twelve thousand.

The printers' position remains as favorable as ever; the reports of the joint employment offices, just published, for the first quarter of the current year, proves that the weekly average of journeymen printers out of employment was only 138 compositors and 58 pressmen, against 709 compositors and 271 pressmen in the first quarter of 1904. It should be noted that these figures represent the totals of all forty-five employment offices all over the German empire. Of course, there are unemployed not registered, for the joint offices are open only to workmen discharged by fair printing-offices, the others — mostly unorganized — being dependent upon advertisements in the trades press for new work. That they, too, benefited by the situation, is also proved by the report cited, for the joint offices secured work for 271 compositors and 46 pressmen in the weekly average, while only 138 and 58 had been booked.

While things, therefore, look bright enough for the workmen, the employers have far less reason to be satisfied. On a previous occasion I expressed my belief that the master printers would probably oppose all demands for higher pay or shorter hours, and the latest events seem to corroborate that expectation. Still, it would be premature to anticipate any serious struggle between the two contracting parties. The German printers are too appreciative of the sound policy of arbitration to try to handicap the situation by hostile actions, and, although the radicals on either side seem eager for a lively struggle, the stalwarts will undoubtedly retain the predominance and thus prevent any rash action.

The master printers would certainly not oppose a betterment of the working conditions, if they themselves were in any degree certain of an improvement of their own situation, which is caused, before all, by the reckless price-cutting of colleagues who are unable or unwilling to ask for fair prices for fair work. The latter class, those directly opposed to a sound business policy, can not be fought too energetically, and the practice of some of our trades papers, of denouncing those sinners publicly, has done much good already. However, in many cases price-cutting is done by young beginners who have not yet conceived the secret of how a printer has to make up his bills if he wants to see a profit.

The *Buchdrucker-Woche* endorses the suggestion presented by a French trades paper, *Le Courrier du Livre*, that, in order to broaden the views and experience of our younger colleagues, the "apprentice exchange system" be adopted. It was proposed that the most successful students of the tech-

nical classes should be rewarded by a sum of money sufficient to allow them to spend, say, twelve months in foreign countries — not for pleasure, but in order to work in foreign printing-offices, if necessary without asking for wages, as their main object would not be to make money, but to collect experience and take notes of anything novel and practical. The objection that such a scheme might be abused to detect trade secrets can not well be sustained, for there are no secrets connected with the art preservative; but there is certainly a difference either in working or technical methods prevailing in the different countries, even different artistic views, easily ridiculed by those who have been unable to master the reasons why, but appreciated, even if not endorsed, by those who have learned to study the ways and methods of their foreign brethren in their home country.

Of course, the plan would cost a lot of money, and it is doubtful whether it will ever be possible to collect sufficient capital even for a dozen disciples to be sent out annually as technical missionaries and students. But there is another plan, originally suggested by the French *Les Petites Affiches de l'Imprimerie*, which could certainly be instituted without any trouble: The sons of master printers, who propose to take charge of the paternal office eventually, would naturally best profit by a prolonged stay and practical work in foreign countries. For these, the simple way is to change places with other printers' sons in those foreign countries. An American printer should spend a year in Germany, in England, in France, even in Italy, if desired, and thereby study both the language and the printing methods employed in these countries; a German printer, on the other hand, would take the same chances in America, England and France; a French printer would profit by American, British and German methods, etc. The whole plan could be executed with but trifling cost to each participant, as he would be the recipient of board and lodging on the part of a master printer whose son reciprocates the good services rendered in another country. By this system of exchanging their sons for some months, every master printer would be sure of his son being in good company during his stay abroad, and at the same time would naturally extend all kindness, which he would have bestowed on his absent son, to the son of his foreign colleague entrusted to his care. A friendly intercourse between the parties interested would naturally be the first consequence, but aside from this that friendly feeling will disseminate among the whole craft, and the final result will be the absence of jealousy and national prejudice now so often the cause of misunderstanding and even ill-feeling between whole nations.

The Linotype speed contest at Paris seems to have had a singular effect on our French neighbors, for instead of rushing to the Linotype, the efficiency of which has been demonstrated by the contest, they now propose to build line-casting machines of their own. At least recent reports from Paris are to the effect that a corporation has been organized for the purpose of exploiting the invention of an Austrian, Mr. Schimmel, which is styled a "rotary composing and line-casting machine," named the "Ideal."

ONE OF THE FAITHFUL.

I am located in a small place now, but I must have THE INLAND PRINTER just the same, as I could not keep shop long without it. Every printer should read and consult it as regularly and faithfully as a preacher does his Bible.—*Leslie A. Forster, Delta, Iowa.*

ANOTHER booklet is now ready. It is the best yet. The specimens of letter-heads contained therein are printed in one, two and three colors, and they cover a wide range of styles. Send 50 cents to-day for a copy to The Inland Printer Company.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

IF you ever saw in a newspaper about a quarter of a column that didn't look like poetry nor sound like prose, you'll make a good guess if you'll put it down as a "Yawp." If it had in it something of brightness and much of humor, and you consider that your time in reading it was not wasted, you can also take a chance that it was written by W. J. Lampton. While it has been said that Walt Whitman originated the style



WILLIAM J. LAMPTON.

Say,
This is W. J., and
Gee whiz!
What a joy it is
To have a face like his,
Ain't it?

of verse that Lampton has made popular through the daily press, "there is a very wide distinction," says *The Bookman*, "between the Yawp of Whitman and the wiry elongation that Lampton produces."

Of course, it may be that some of these fine days some delver into the literature of the Orient may find that the Chinese used this style of writing centuries ago when they had something to say that they didn't want to say in prose and didn't have time to say in poetry, and at the same time wanted to keep on the right side of the compositor who was working at so much per thousand ems.

While Lampton has many imitators in his breezy style of verse, there is no gainsaying that he is the "Yawper" *par excellence* of the American press.

William James Lampton, journalist, was born in Lawrence county, Ohio; educated in Kentucky private and Ohio public schools, Ohio Wesleyan University and Marietta (Ohio) College. He began newspaper work as editor of a Republican paper in Kentucky, and has been consecutively reporter on the Cincinnati *Times*, paragrapher on the Steubenville *Herald*, on the staff of the Louisville *Courier-Journal*, editor *Merchant Traveler*, Cincinnati; on the staff of the *Critic* and *Evening Star*, Washington (where he originated "Shooting Stars" department later), and Detroit *Free Press;* special contributor

to New York *Sun* and New York *Herald;* magazine writer, prose and verse.

There are a few other points concerning Mr. Lampton which are best told in his own words. The following are extracts from a letter received from Mr. Lampton, and give a fair impression of what he refers to as his "breezy and bumptious" manner:

"I enclose a leaf from *The Bookman,* which contains all the facts necessary. Since the publication of that I have lived in New York city, and when one lives here nothing ever happens. You see he can't live here until everything has happened that can possibly happen except moving to New York. To some extent it is like going to h——; spell this out either way you please, the idea is the same; it is the end of all things earthly.

"You might add somewhere, though, in conspicuous type, that I am as unmarried as I ever was, and as willing not to be. Suggest also that applicants for the vacancy must come well recommended and have a sufficiency of support to make it comfortable for the undersigned. Preference given to widows. They know their business. You will also observe that I am not stating my age. It is enough to say that I am not as young as I was forty years ago, though the quality of youth is still unimpaired in my juvescent spirit. (I don't know just what 'juvescent' means, but I think I have seen it used in this connection in magazine stories.) I have issued but one book—'Yawps and Other Things,'—a volume of poetry (my kind) which is stranger than fact, because the publisher made some money on it, and I get a few royalties. I have three other books in manuscript which no publisher as yet dares put before the public, because of their startling originality. They'll come out with a rush, however, as soon as I have made a killing with another book I am undertaking. Publishers are too conservative and conventional for my breezy and bumptious manner.

"I am sending you the latest photograph of Me. You will observe by comparison with *The Bookman* cut that I have grown younger in three years. I can give no reason for this, unless it is that the latest picture cost twice as much as the other, and the photographer wanted me to get my money's worth of looking pleasant.

"I shall try to secure a copy of my book to send you, from which to make a few selections showing my style, wind, limb and bottom, but I can't do it right away. The book has reached the 'rare' stage and I may not be able to find a copy. My own I keep for reference, and as evidence that I have really written a book.

"If you want any more facts that I have omitted, please call on me and I'll see that if you don't get them, you will at least get some excellent imitations. Any way, I'd rather you'd suppress the facts and soar away into one of those rhapsodies called 'An Appreciation.' The chief objection I have to myself is that I have never been properly Appreciated. Try it a whack and see what comes out of the effort.

"Incidentally, you might add that if I had my rights instead of writes, I'd be the Earl of Durham, the present Earl being John George Lampton, or Lambton, as they spell it in England. Mark Twain, whose mother was a Lampton, made his story, 'The American Claimant' out of the tradition which came over with the first Lambtons to Virginia. The first Lambton who came to England with Bill, the Conq., was William. He was a Baron, but he wasn't any barrener than I am.

"I guess I've told you enough of my inside history. Make the most of it."

We have been and are at present subscribers to The Inland Printer, and we can not see just how we could get along without it unless we change our business.— *Stevens & Danes, Homer, New York.*

Written expressly for The Inland Printer in America and *Cowan's* in Australia.

TYPEFOUNDING AND PRINTING IN JAPAN.

BY E. R. PEACOCK, MELBOURNE, AUSTRALIA.

WALKING along a narrow street in an inland town in Japan one day I came upon an old-time Japanese printing-office, and was interested in the curious methods adopted to get very remarkable results. The shop, about twelve feet square, was right open to the street, and the printer was a young man with scanty attire, but bright, happy face and courteous manners. The family were in an adjoining room, with but a paper partition between, and the chatter and laughter went on all the time. The job in hand was evidently a stock wrapper, printed in gold and three colors, one printing producing a rainbow effect. After watching for some time I tried to enter into conversation with the printer, but he could not speak English and I could not talk Japanese. However, I went in and looked at the work, examining the plant and process in detail.

There were no type or type cases. The printing was all done from wood blocks. The design was evidently originally drawn out, the various colors separated, and each color engraved on different parts of the same block, about 11 by 15 inches, both sides being used. The printer squat on the floor, held the block between his knees, slanting from the floor to his chest; he applied the ink, which was semi-fluid, with a brush, laid his sheet to lay-marks on the block, and took his impression by rubbing the back of the paper with a round, flat disc, in somewhat the same way as engravers take their proofs.* In different parts of the block were the engravings for the different colors. While the gold was being printed the other parts had a piece of paper stuck over them to prevent them printing, and so skilfully was the inking done that very little got beyond the actual printing limit. The disk with which the impression was taken was made of wood, with a piece of bamboo bark drawn over and fastened at the back in such a way as to form a handle. I asked permission to try my hand at printing, which was granted, to the unbounded merriment of the whole family at my expense. I got a price for one thousand wrappers, 3 yen (6s.). The conversation was carried on largely by dumb show, with remarkable alertness on the part of the printer. Then I offered to buy the plant, and got the whole outfit for the ridiculous sum of 2 yen (4s.).



Much of the printing of Japanese pictures, serviettes, etc., is executed in this way. At Gifu I saw a large factory where scores of men and women, boys and girls were employed at the same class of work, so skilled, expert and active that

* The picture shows the last color (red) being printed; the part of the block where the green is engraved is covered with a piece of paper to prevent smutting. The other two colors are on the back of the same block.

it seemed the most modern machinery was not much ahead of them in quality or output, while the sunny temperament of the people made the whole work seem more like play. Here the inking was done with a pad instead of a brush. The paper was so light and thin that only the most deft handling could control it. While the right hand was inking the block the left picked up the sheet; the two hands were used for laying it to marks, and while the right rubbed the disk the left was ready to pull the printed sheet off and pass it to a fly boy, whose duty it was to stack them up squarely. The rate of printing would be about four hundred an hour, and this rate is kept up all day. The paper is so light that the air under it puffs it up and keeps it from smutting. The white ink is applied differently. The block is laid on a flat surface or table, and a frame, with calico drawn over it like a tympan, is hinged to come down on the block. The calico is saturated with ink, so that when this tympan is brought down on the block the ink transfers to it. The sheet is printed, as previously described, by having the flat disk rubbed over the back, and then this tympan is brought down again and some more ink set-off, occasionally a fresh supply of ink being applied through the calico. The larger and more gaudy patterns used for umbrellas or lanterns are printed by a series of stencils, each color being cut out of stout oil paper, made to register accurately. The color is liquid, and is applied with a brush. After the general design is produced in this way, skilled girls artistically finish off that class of work by hand.

Such is the process of printing as carried on in Japan for more than a thousand years, and at the present time millions of serviettes and pictures produced in this way are sent to all parts of the world.

The art of printing was introduced into Japan from Korea during the eighth century, shortly after the Buddhist priests entered the country. The Koreans were the first people to use movable types. Engraving the characters in brass, the feet of the letters were dove-tailed, so that when a page was set it was turned face down and lead poured on the back, which had the effect of making the page a solid block for printing purposes. When the edition was worked off the lead was melted, and the brass type used over again for other work. The Japanese did not employ this method, but did at one time cut characters on separate little pieces of wood, and fasten them together for printing; but the enormous number of characters in use made it very difficult and cumbersome, so movable types were abandoned, and all their printing was done from blocks, not alone pictures, but massive volumes.

When we remember that this was the only process in use in Japan right down to thirty years ago, and now see printing-offices there equipped with the finest machinery made in Europe, and know that they publish hundreds of newspapers daily, and thousands of books every year, and that they can compete in the production of literary works with the biggest firms in the world, the transformation is, indeed, marvelous. I was told by an agent of the Bible Society that a Japanese firm had tendered for printing and binding the English Bible in Japan, and shipping them, paying all charges of every description, landing them in New York for twenty per cent less than they can be produced in America.

To trace this transformation it would be necessary to give a brief outline of the career of the pioneer typefounder and printer of modern Japan, Motogi Nagahisa. Born in 1824, as a young man residing in Nagasaki he took up the business of interpreter to the few foreigners (Dutchmen) who were permitted to trade with his country. While pursuing this occupation he got to know something of what was going on in the Western world at a time when his own country was still a hermit nation. He heard of the war of England and France against China, and believed the time would come when Japan would be compelled to open her ports to European trade, and that it would be necessary for her to prepare for this eventuality by acquiring a knowledge of Western arts and sciences. For himself, he believed the most important of these would be the industrial art of printing and mechanical engineering, especially the steam engine. He acquired the two first steamers that came to Japan, and navigated them himself in their trading within the empire. We are not concerned with that part of his business, except as it shows the many-sided nature of his character, as well as the energy and enterprise of the man. When he became possessed of a book printed in Europe he was charmed with the excellence of its typography, and was convinced that it was printed from movable type, and by a different process from that employed by his countrymen. He was told that the type was made of lead, and that these were cast in a mold, so he set to work to try to find out a way to make these movable metal type. He cut characters out of buffalo horn, which he then beat into pieces of lead; then he cut characters out of steel, and beat these into matrices of brass; but, try as he would, he could not get an even surface. His difficulties were great, and he was obliged to give up his work several times. He heard that they were casting type in Shanghai, and sent a man to learn the art, but unsuccessfully, as the process was kept a close secret. Ultimately, about 1870, by the aid of some American missionaries, a more definite knowledge was acquired and a regular typefoundry was established. From that time onward the development has been



THE LATE MR. MOTOGI NAGAHISA, Pioneer Typefounder and Printer of Japan.



MR. S. NOMURA, Manager Tokyo Tsukiji Typefoundry.

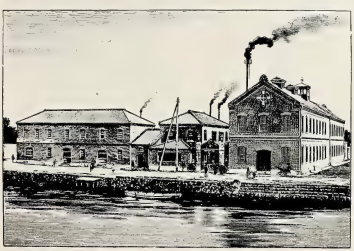
continuous and rapid. Instead of one typefoundry there are now several in Japan. The pioneer business was transferred from Nagasaki to Tokyo. Several printing-offices and newspapers were established in different centers.

Going through the typefoundry and printing-office at Tokyo Tsukiji to-day it seems incredible that such marvelous progress can have been made in such a short time. There are more than five hundred employees — men, women, boys and girls. The present manager is Mr. S. Nomura, a gentleman of exceptional skill and ability, and the soul of courtesy. As may be supposed, his greatest difficulty is in teaching and training his workpeople, and so he has established a school in the foundry. Rooms are set apart for teaching, and the school is divided into three sections. The first part for boys, who are taught reading, writing and arithmetic during a portion of the day, and the rest of the day is spent at work in some part of the factory. Then come on senior classes, when lessons are given in higher branches of education, both theoretical and practical — electricity, chemistry, mathematics and applied science. In the next room boys are taught to sort type and distribute, while the third section is used for girls, of whom a large number are employed in rubbing and finishing off the type. This system of having a school in connection with a factory, so that scholars may be educated in such a way as to

make them more intelligent workmen, is not at all uncommon in Japan. There is not a European engaged on the premises.

The world is amazed at the exploits of the Japanese army in their destruction and taking of what was supposed to be an impregnable fortress at Port Arthur, but it is not an exaggeration to say that it is as nothing compared to their achievements in the industrial arts of typefounding and printing, or it might be said that the one is the complement and result of the other. The Japanese use the Chinese characters (in part) for their vernacular printing. It is difficult to say how many distinct characters there are, but to publish a newspaper requires at least six thousand separate characters, with a total supply of at least two hundred thousand pieces of each size. For bookwork offices about twenty thousand characters are necessary, while a complete font would probably comprise nearer sixty thousand characters, but as many of these are of very rare occurrence, fonts are supplied with blank or blind pieces, and as every printing-office has an engraver on its staff, these unusual characters are specially cut when wanted. Nevertheless, the number of pieces is quite beyond anything we can conceive of, and these are supplied in seven different sizes, ranging from four-line down to brevier.

The Chinese being a picture method of writing, each character represents a definite idea. This makes it difficult to express abstract ideas, and, consequently, the Japanese developed a series of forty-seven characters to represent vocal sounds. These are sometimes used alone, and sometimes in connection with the Chinese characters, either to supplement or explain them. Hence, in Japanese newspapers, it is curious to see the combination either in the text or as sidenotes in a smaller-sized type. To Europeans it would appear a clumsy method which must give way to the Roman characters, but that is not so certain. A Japanese gentleman,

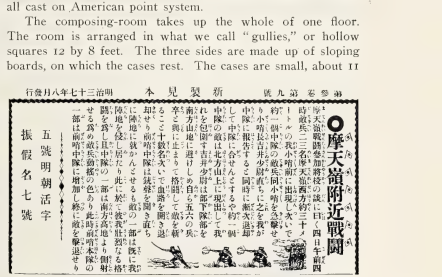


THE TOKYO TSUKIJI TYPEFOUNDRY, TOKYO, JAPAN.

who was a competent English scholar, assured me it was easier to grasp the meaning of or understand a page printed in Japanese than in English, although for technical purposes the English signs and terms are used.

Passing through the various departments it was hard to believe the industry was so new. The engravers cut the characters, and the matrices were made by the electrotyping process with extreme accuracy. In the casting-room there were scores of casting machines (all hand). They have to change their characters so frequently that it is more economical to use these than the more up-to-date power casters. The finishing-room was quite interesting. On each side of the benches were rows of girls and women — clean faces, bright eyes, black hair, white teeth — sitting up on forms, nimbly breaking off the jets and rubbing the type, laughing and chatting the while. I had seen this work done in Germany, England and America, but never so smartly as here. Not only are Chinese and Japanese characters cast, but English body fonts and jobbing faces, with some excellent samples of script, all cast on American point system.

The composing-room takes up the whole of one floor. The room is arranged in what we call "gullies," or hollow squares 12 by 8 feet. The three sides are made up of sloping boards, on which the cases rest. The cases are small, about 11



Specimen of Japanese printing with Chinese characters, and Japanese vocalized characters used both in text and as sidenotes. A scholarly reader would understand the text alone, but the sidenotes are put in to explain some of the characters to uneducated persons. The paragraph begins with the full stop at the top of the column at the extreme right.

by 15 inches, and there are thirty-six cases on each side, with somewhat less number at the end. The case has a main division running lengthwise with thin perpendicular slats. One case I examined had 120 different characters in it, so there would be about twelve thousand characters in each gully. All the type is kept standing up. Boys walk about the gully collecting characters and taking them to the compositor, who arranges them in order, and spaces them. The question naturally suggests, "How can they learn their cases?" Well, that is not so difficult as it seems. The characters are all classified according to what are known as the "radicals"; that is to say, *water* would be the radical for a whole lot of associated characters, *tree* would be the radical for another group, and so on. When a page has been printed and is to be distributed, it is pied; girls or women pick out the spaces and boys put the characters away again. They do some work in English, but the compositor does not know what he is setting or distributing. I saw one boy setting English with stick and rule in the European style, but he had no idea of the meaning of the characters he was handling; yet he was quite smart, although my guide told me "he make much very good mistake."

The machineroom had some English Wharfedales and a number of machines of the same model made in Japan, all kept in spick-and-span order and doing excellent work. It seemed funny to see a lot of dark-skinned men working about among the machines, with their strange national dress; yet these men were as keen and intelligent as any to be found in the printing-offices of any part of the world, and had before them specimens of printing of the highest description, which they were trying to excel, while standard technical books and magazines were freely used.

There was also a small lithographic department, with a couple of machines and some hand presses. Perhaps one of the most remarkable rooms was that in which was a collection of obsolete, cast-aside machines, hand presses and other appliances, to make room for the newer and more up-to-date plant.

There is a board-room in which conferences are held of the heads of departments. Here were exhibited the showcases got up for the various world fairs, and the medals and awards received; also portraits of the founders of the business, and other interesting pictures.

The national sentiment is always sought to be developed, so here we find it stated of the founder, Motogi Nagahisa,

that "he was mild, truthful and persevering. All that he undertook, whether in printing or navigation, was solely for the benefit of the nation. His conduct was always regulated by this public spirit, never influenced by selfishness. It was a habit of his to tell his employees that the imposition of taxes meant so many drops of blood pressed out of the heart of the people. The government, he declared, should never abuse its prerogative. Ah! Where shall we go to find another Motogi, so pure in heart, so just in principles. Alas! Had his life been prolonged, how great would have been the benefit reaped by our Imperial Japan."

AS SHE IS SPOKE IN JAPAN.

The following letter shows the struggles of a Jap with the intricacies of English — probably a whole lot better than an American would do with Japanese at that:

Messrs. Unitype Co.:

GENTLEMEN,— This write is a printer of Japanese daily paper at here and our manager who is I believe well know to you, has frequently spoken to me of your company of business in terms of great praise and has strongly recommended me to make a trial of your goods. I after a short time will start my own business. On this recommendation, I wish a copy of your catalog at present require. If on the receipt of your catalog, I shall do myself the pleasure of transmithing you on order from Japan. So will you kind me to send it, and if you charge any for it, let me know how much is it. Awaiting the favour of your reply,

Yours very truly, ——— — —

This reply is suggested, not sent:

"Banzai, Japan! We, the write's request has us to a pleasure filling. With our thanks forth goes that back comes to us not at all a price for 'is it.'"



THE SPOILED JOB — WHO DID IT?

There was one particular in which Mr. Nomura differed from the manager of any other typefoundry I visited. Mr. Nomura, with characteristic modesty, regretted that there was one particular in which they were not satisfied, and that was in the metal; but again with characteristic determination to excel, "We are trying very hard, and we shall have it right soon."

A BOOKLET of advanced specimens of letter-head forms, printed in one, two and three colors, is now ready. It is full of good ideas and contains some really novel and interesting creations. Sent to any address for 50 cents by The Inland Printer Company.

BETTER EVERY ISSUE.

THE INLAND PRINTER has come to my desk too many times to allow it to be discontinued. Each month's issue seems a little better than the preceding, and we thought the acme of perfection had been reached several months ago.— *Hal C. Fuller, Lehigh, Iowa.*

COMBINES ART AND UTILITY.

I have pleasure in acknowledging the receipt to-day of the November issue of your magazine. Part of my work here is to put before my students the various journals representing the arts, crafts, trades, etc., of the country. Your journal, combining as it so happily does a fine art and a useful one, occupies, it is needless to add, the most ambitious and conspicuous place of all. I assure you at least fifty people will study it.— *James L. Boyle, State University of North Dakota, Grand Forks, North Dakota.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $2, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Mechanism and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

DO NOT FORGET

To first see if the keyrod is moving if matrix does not drop when key is touched.

That if keyrod is moving, the trouble certainly lies in the magazine.

That the next thing to do is to see if matrices are clogged in the channels.

That the matrix may be bent or lying flat in the channels.

Or that the flexible front guides may be preventing matrices from escaping.

To next see that the keyrod makes its full up stroke and rises off the verge a trifle.

That the end of the magazine can be lowered until the keyrods rise high enough to clear the verges, by turning the two screws on which the magazine rests.

That this is one adjustment eliminated in the new style of machines.

A "FAIR AVERAGE" IN AUSTRALIA.—The vexed question of "what is a fair average speed for Linotype operators" appears to have been solved in an agreement recently come to by the Sydney Daily Newspaper Employers' Association (as representing users of the machine in New South Wales) and the New South Wales Typographical Industrial Union, says the *Caxton Magazine*. The agreement provides that on the introduction of Linotype machines into any newspaper office, no probationer shall be entitled to be employed on the machine until he is able to set and correct at least seven thousand ens of plain matter per hour.

INTERNATIONAL TYPOGRAPHICAL UNION REPORT.— The annual statistical report of subordinate unions to the International Typographical Union, recently published in the *Typographical Journal*, contains much of interest to machine operators and users. Forty-eight hours per week is the general number worked in machine offices, while one union reports an eighteen-hour week. An increase of more than ten per cent during the year in the number of machines in use is shown. The following table shows the number and make of machines and the number in union and non-union offices:

MAKE OF MACHINES.	Union Offices.		Non-union Offices.		Total in union offices.	Total in non-union offices.	*Total in use.
	News-paper.	Book.	News-paper.	Book.			
Linotype	4,735	1,286	882	295	6,021	1,177	7,198
Monotype	64	148	1	80	212	81	293
Simplex	104	37	35	8	142	43	185
Monoline	87	14	13	6	101	19	120
Typograph	71	.....	8	.....	71	8	79
Empire	10	22	5	10	32	15	47
Thorne	11	.....	1	4	11	5	16
Graphotype	14	.....	.....	.....	14	.....	14
Total	5,096	1,508	945	403	6,604	1,348	7,592

Percentage in union offices, .8305.

* Figures in this column represent machines in the jurisdiction of 637 reporting unions.

Machines have not as yet been introduced in the jurisdiction of fifty-five unions. The number of unions reporting the various kinds of machines in operation is as follows:

Mergenthaler	521
Simplex	137
Monotype	59
Monoline	23
Typograph	20
Empire	10
Thorne	7
Graphotype	1

The following table shows the number of union and non-union operators employed:

CLASS OF EMPLOYEES.	Union.	Non-union	Total	*Per ct. union.
Male machine operators	9,267	585	9,852	94
Female machine operators	342	197	539	63½
Machine-tenders	712	81	793	90
Operator-machinists	1,186	78	1,264	93⅞
Total	11,527	941	12,468	92½

* The percentages are not reduced to accurate fractions.

Monotype machines are in use in fifty-nine of the cities represented in the report, as against twenty-six in January, 1904. In the jurisdiction of thirty unions, the same scale applies to all kinds of machines, though three of that number stipulate longer hours for Monotype operators. Simplex machines are in use in 148 cities. In twenty-two cities they are the only kind in use.

MOLD DISK OVERTHROWS.— A Michigan operator-machinist writes: "(1) The mold disk on my machine seems to turn too far, and where it comes forward on the locking pins it comes with a jam. When the disk is turned to change ejector blade, it goes too far and has to be forced back to get the blade out. (2) About half of the capitals need the second stroke to make

them respond. I have cleaned every cam, but still they do not work. The touch of the keyboard is heavy. Can you give me any remedy?" *Answer.*—(1) Adjust the shoes on the mold-turning cam so that they lie closer to the square block on mold-turning pinion. To do this, take out the screws which hold the shoes in place, and turn in on the bushings which will be found in the screw holes. Also, keep the brake on the mold-turning shaft tight enough to grip the shaft and prevent over-throw. (2) Perhaps the capital side of the magazine is set too high. Lower the screw on which it rests. Old machines have comb springs attached to keyboard keybars. These can be removed to lighten the touch.

Setting Wide Measure on Two Slugs, Etc.— A Colorado operator writes: "(1) There is one thing about my machine that I just noticed last night. While it does not seem to affect the working of the machine, yet I think it should be fixed, and I can not figure it out. Now here it is: When I send a line in and the first elevator is at the lowest point, the roller leaves the cam and does not touch the surface until the elevator rises for alignment. What is the matter with it? I hope you can tell me how to fix it. (2) Another thing: How does a fellow go about it to set stuff on two slugs and not have the space run straight down the center? I see that the other man does it. I want to set some stuff on twenty-em slugs and run a job forty ems wide on the press. (3) My metal is getting very dirty, and as yet we have not arranged to melt, clean and repour it. Can you give me any pointers on how to improve it without repouring it, as we can not at present do that? It is getting so that the dross is full of metal, and I just have to skim it off; it will not melt. It just piles up on top in a thick white scum, no matter how hot the metal is." *Answer.*—(1) There is nothing wrong with the machine at the point mentioned — it is built that way. The first elevator rests on the vise-cap when the elevator is down to its full stroke, and so the cam is cut away at that point to allow for adjustment without interference. (2) In order to prevent a white line showing in the print when slugs are doubled to produce wide-measure matter, set the vise-jaws so as to cause the face of the slug to cover the body exactly. The left-hand jaw is adjusted by removing the screw in the plate at that end of the vise-cap and turning the square-headed screw outward or inward a trifle before replacing screw. You will notice three holes in this plate, in either of which the screw can be replaced. This is to permit a very fine adjustment of the left-hand jaw. Cast a slug and examine the end for indention or overhang, and change the adjustment till there is neither. The right-hand jaw has a simpler adjustment — merely a screw against which the jaw rests. (3) The use of fluxes in the machine metal-pot is not recommended, though sometimes there is no other way to cleanse the metal. A little sal ammoniac or metal flux sold by dealers will reduce the dross and cleanse the metal. In some small offices a metal furnace is improvised by using a large iron kettle and placing it over a charcoal fire. Be careful not to allow the metal to get too hot, however — only hot enough to scorch a piece of paper — or it will ruin the metal. Small ingot-casting molds are furnished with the machine.

It is reported that a long-pending negotiation between the Mergenthaler and Monoline Companies is approaching a conclusion. It is said that the Mergenthaler Company is to acquire for cash all the rights and property of the Monoline Company in North and South America and Australasia. The Monoline Company is capitalized at $3,000,000. Whether the Monoline will be put on the American market is as yet undecided.

Graphite in the Magazine.— A Texas operator-machinist contributes the following suggestions: "I see in The Inland Printer some complaint as to the lower distributor box, but I find that it runs exceedingly well if it is only kept clean. It will refuse to work if dirt is allowed to remain about it. I clean regularly twice or three times per week. I also see in The Inland Printer a great deal of complaint about graphite in the magazine, and would ask why this objection? The Mergenthaler Company sells two kinds, slightly oiled and dry graphite, and I use the dry freely in the magazines, and have to clean them only once in two or three weeks. I never have to clean the matrices and magazine to make the matrices drop, only clean them to have them clean and because I think they should be cleaned. The oiled graphite will make the matrices stick, and I am not in favor of using it at all, but the dry graphite is exactly what I want for the magazines. I have an 'insect powder' can (bellows) which I use for blowing the graphite into the magazine." *Answer.*— The use of free graphite in the magazines is not advocated. It does not do the same amount of good as when the magazine is polished with graphite; and, even if the "dry" kind is used, it has a tendency to clog the channels when "blown" into the magazine. A better plan when cleaning the magazine is to brush out all dust after the matrices are run out, and then dampen the brush with gasoline and wash out all grease. This procedure, however, leaves the brass rough, as the pores are all cleaned out. To produce a smooth, slick surface, powdered graphite is applied to the brush and the brass given a thorough polish with it. If carefully done, the magazine and matrices will run six months without cleaning.



J. E. ALBERTSON.



A. A. TRILLER.



H. P. GREENE.



H. L. NORWOOD.

RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

Keyboard Cams Do Not Revolve.— A Massachusetts correspondent writes: "(1) On a two-magazine machine, some of the keyboard cams (capitals C, A, figures 7 and 9, $, small t and figure space) do not turn when first touched; when they do get going, appear to be all right, but after a rest still refuse to operate. The cams and rubber rolls are clean and the cams are 'slightly oiled' and run free in the hand. (2) Can you tell me what bends the ears of matrices when passing through the upper distributor box? On some

days there are no bent ears, another day (the box not changed in any way), h, n, o, a, as well as i, l, periods, commas and thin spaces, get bent toward the left, looking at the casting side of the matrix. (3) I had trouble with the lower distributor box and chute clogging up, but have overcome that by cleaning box and chute every day. Do other machinists find it necessary to clean the box as often? If not, what is the remedy? (4) Now on a single-magazine machine, what is the proper way of making the adjustment for the transfer of the matrices from the first to the second elevator?" *Answer.*—(1) Cams will frequently refuse to revolve when the wire on which they are supported is rusty or "kinky." It is not only necessary that the rubber roll be clean; it must also be rough. If cams do not drop on the roller, the free end of the cam yoke is clogged or dirty. (2) We never knew matrices to be bent as described; they are always bent in the opposite direction by the distributor screws when the lift does not raise them high enough to clear the shoulders on the box rails. On the double-decker, they should be lifted one-sixteenth of an inch above the shoulder. Often the cushion spring between the two parts of the lift lever is weak and should be stretched, or something may be binding the lift and so occasionally preventing the full up-stroke. (3) It is necessary to clean the lower distributor-box lift every day to keep it in good working order. (4) With the first elevator at its full up-stroke, adjust the screw in the bottom of the slide until a line of matrices will transfer easily by hand.

THE MAN ON THE "KRAP" MACHINE.

Did you ever pause a minute to reflect how great a sin it
Is to burden one poor printer with an overdose of spleen?
Do you fancy that old Job had better cause for getting real mad
Than the man who nightly operates the nonpareil machine?
If it's drear and dry statistics or dull tables anarchistic
Or report of some committee that the average reader loathes;
Prize list of a country fair, names of all the people there,
Rest assured it's to the nonpareil the hated copy goes.
Figures are his daily bread; on programs he's nightly fed,
Till he'd often like to justify a coffin with his form.
And he grows up pessimistic with a penchant for the fistic
And consigns his arch-tormentors to a place forever warm.
But the camel's back is broken and the hardest sweat is spoken
When some long-haired ignoramus grows enamored of the Muse;
And the worm decides to wheel on that sad poetic veal
With a solar plexus squelcher such as etaoin shrdlu cmfwyp.

—*Victoria (B. C.) Daily Colonist.*

RECENT PATENTS ON TYPESETTING MACHINERY.

Line-delivery Carriage for Linotype.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 22, 1904. Issued March 28, 1905. No. 786,155.

Magazine Lock for Linotype.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 27, 1904. Issued March 28, 1905. No. 786,156.

Multiple Magazine Linotype.—C. L. Grohmann, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 12, 1904. Issued March 28, 1905. No. 786,211.

Typecasting and Composing Machine.—Joseph Pinel, Altrincham, England. Filed February 12, 1903. Issued April 4, 1905. No. 786,310.

Intermittent Clutch.—Maurice Wehrlin, Paris, France, assignor to Compagnie Internationale de l'Electro-Typographe Meray & Rozar, Paris, France. Filed May 9, 1903. Issued April 11, 1905. No. 787,138.

Magazine Entrance.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 31, 1905. Issued April 18, 1905. No. 787,769.

Linotype Keyboard.—S. C. Nielsen, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 30, 1904. Issued April 18, 1905. No. 787,786.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

HINTS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

SOME ERRORS.—L. P. V., Olathe, Kansas, writes: "Please give the authority for spelling thus: Paraphine, horrizon, holoday, tonsillitis. The first three words I saw once in newspapers, and thought they might be mistakes; but the word tonsillitis was spelled the same way in six or seven different places on as many different pages of Fishers 'Diseases of Children,' which seems to me to be an up-to-date book in typography, with this single exception. Please give the meaning of the word bi-weekly. I hold that it means twice a week, but a friend says that it means twice a month. If so, why not 'bi-monthly'?" *Answer.*—There is no authority for the first three spellings. They are simply bad errors. Webster's International Dictionary spells tonsilitis, but says

that it is "also, and more usually, spelled tonsillitis." The Century Dictionary gives the word in the latter spelling, and does not recognize the other at all. The reason is etymological, the word coming from a Latin word with two *l's*. Bi-weekly is neither twice a week nor twice a month, but once every two weeks, which is nearly twice a month, but not exactly. A bi-weekly publication gives twenty-six numbers in a year, and twice a month would be only twenty-four. Bi-monthly is every two months, or six times a year. Anything published twice a week is semi-weekly, or every half-week. Twice a month is semi-monthly, or every half-month. That is for a period comprising two shorter periods "bi-" is used, and for one that is half of a longer one "semi-" is used.



TOMBSTONE OF HORACE GREELEY, IN GREENWOOD CEMETERY, BROOKLYN.

EMPLOYEE.— A. A., Murray, Idaho, writes: "I think the continued use of 'employe' in THE INLAND PRINTER warrants some notice. To me it appears objectionable. Webster, under whose authority I have always marked, says the spelling 'employee' is wrong; then why do you use the spelling? 'Employé' can not be converted into 'employee.' I look upon this spelling as a blotch." *Answer.*— This letter might well open the way for an admonition to "look before you leap." Its subject hardly needs any more discussion just now than it has already had in our columns, but the extraordinary amount of error in the letter justifies us in giving the spelling a little more attention. In the first place, there has been no such thing in this magazine as a continued use of the spelling criticised. The word has been spelled "employe" for years, with a very notable exception in one recent month, when it appeared with the form objected to by our correspondent. Webster does not say that the spelling is wrong; but, even if he did, Webster was not the only man who knew how to spell. Of course, though, it is very long since "Webster" in such use meant the man himself, and we can not afford now to go back to the time when it did — largely because no copy of Webster older than the latest Unabridged is at hand for reference. What that Unabridged says is this: "The English form of this word, 'employee,' though perfectly conformable to analogy, and therefore perfectly legitimate, is not sanctioned by the usage of good writers." Here is no assertion that the spelling is wrong. Prejudice blinded the editors of the dictionary, however, almost as much as it does the letter-writer. Even when they said what they did, many good writers were using the English word, though most used the French. The latest Webster's dictionary, the International, simply gives the English word with definition, placing it on the same footing as the French as to usage, but still with what this writer considers the false etymology, "the English form of employé." It is not a form of the French word, but a perfectly independent word made of two English elements, and its only correct or reasonable form is "employee," not "employe." It would be just as good a word as it is if the French word had never existed. The French word does exist, though, and is older than the English one, even in English usage. They are equally good now in English usage. The abominable "employe" seems to be used nearly as much as either of the good forms, but nothing can ever make it reasonable, although it certainly is common.

VARIOUS QUESTIONS.— T. B. G., Dallas, Texas, sends us these: "Where should the dollar-sign be placed at the top of a column of figures, flush with the first figure or to the left of the highest figure? Where a page is turned around, should the lines read toward the top of page or so the bottom of the turned page will be toward the binding? Is 'diagramming' correctly spelled here? It does not seem to accord with that old rule — 'In monosyllable or words accented on the last syllable, the final consonant after a single vowel is always doubled in adding a syllable beginning with a vowel.' Should a page be divided on a paragraph where the article is incomplete? Please punctuate 'From Logan Iowa to Malvern Iowa.' Is the following correct? 'The United States are a great country.' I have often been puzzled over such sentences as these: 'We have not as yet received returns on the following drafts sent you for collection. Your immediate attention will be appreciated:' Is the colon placed correctly? 'Boxing-gloves' is probably all right; but when it comes to 'composing-stick and -rule,' or 'running- and jumping-shoes and -stockings,' it seems ridiculous to me. Why does the Standard give such compounds as corn-meal, oatmeal, horse-hide, cowhide, fire-brigade, fire department?" *Answer.*— The dollar-sign should be close to the top figure. The bottom of an even page should be toward the binding; of an odd page, away from it; such pages should be turned so that two coming together will have the top of the second next the bottom of the first. "Diagramming" is correct by the analogy of British usage, but "diagraming" is more in accord with prevailing American usage. Division of a page on a paragraph (whichever of the two possible ways is meant) is permissible, but better avoided. "From Logan, Iowa, to Malvern, Iowa." The United States are or is a great country, just as a United States citizen, or any one else, chooses. In the next quotation of two sentences the closing colon is not good. Hyphens are over-used in the words next instanced. In the Standard the differences noted probably resulted from varying decisions as to what was nearest to common usage. In a case like "cowhide" and "horse-hide" the difference certainly is made for such a reason, with the added reason that "cowhide" has a familiar sense of the kind that prevailingly gives such words the single-word form, in close analogy with "rawhide," and that "horse-hide" has no sense other than the literal one, hide of a horse. There is no very strong reason against writing "horsehide."

IT seems as if we would not be able to "run shop" without THE INLAND PRINTER, and we are always on the watch for its approach. It is certainly the best friend a printer has. —*Herbert Legg, The Iroquois Press, Gowanda, New York.*



BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

LECTURES FOR APPRENTICES.— Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.— A collection of proofs selected from odd issues — halftones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 483 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, instructor Through Polytechnic institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

The subject of catalogue and booklet making is a momentous one to the printer. There is a marked improvement in the arrangement of typework in the modern catalogue as compared with the same class of work of but a few years ago. The numerous and varied specimens received from all quarters show that a great deal of originality is possible even in the arrangement of plain running matter with displayed headings. Advanced printers, nowadays, have devised simple methods to overcome the stiffness of solid masses of plain reading matter. It is recognized that even a little esthetic touch, such as a spot of black or color, will interrupt the monotony of an unbroken gray surface. This is often done by using an ornamented initial for the beginning of long paragraphs, or by breaking the headings into the side margins; by supplying paneled headings; by letter-spacing running headings and underscoring these with single or parallel rules, printed in a strongly contrasting color; by using heavy paragraph marks or word-ornaments, and by applying the correct principles of design to space measure and whiting.

If we consider the enormous mail-order businesses built up by and dependent upon the trade booklet and the catalogue and the importance attached to their advertising value, we must recognize this great need of versatility and original style creations in the disposition of pure paragraphed text. Even as much knowledge, ingenuity and creative ability are necessary to produce an attractive booklet as one must bring to bear in that branch of typography which relates to the correct use of display faces.

A well-known publisher, who has done much to improve this branch of publicity printing, has this to say in regard to the mechanical requirements in the making of a modern catalogue:

In making the catalogue, the items to be carefully considered are: The page size, the copy and illustrations, and the type. The page size should not be determined arbitrarily, depending upon the whim of whoever happens to be in charge of the work; but it should conform to the character of the articles to be advertised, and be determined by the space necessary for an adequate and impressive display of the articles. Generally speaking, the size of the page should relate to the size of the illustration that will exhibit details to the best advantage. Too frequently the size of the illustration is made to depend on the prematurely determined size of the page, to the disadvantage of the article. Plenty of marginal space should be allowed, and every opportunity afforded for symmetrical arrangement of both type and cuts without crowding. . . . Taking up the subject of typography, it is fitting to observe that this part of the work unquestionably plays the most important part of a

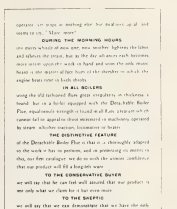


FIG. 1.



FIG. 2.

successful catalogue. The type — its style and arrangement — will make or mar the advertising value of any piece of printed matter, and many a catalogue, from which great things were anticipated while the process of production was going on, has turned out a flat failure, due to unskilful handling of the type. To map out an effective type design for a catalogue requires a thorough knowledge of type styles and type combinations, only secured by long years of practical experience.

The printer who does not devise a well-organized plan of arrangement and composition for a catalogue before he enters into its mechanical construction will fail to attain desirable results. There are foremen who will roughly summarize several hundred pages of mixed copy — consisting of manuscript, typewritten matter and reprint — and with this guesswork as a basis attempt to make the matter assume an attractive appear-

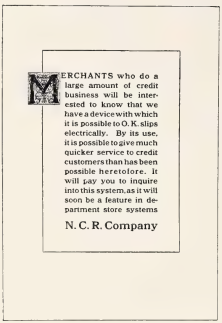


Fig. 3

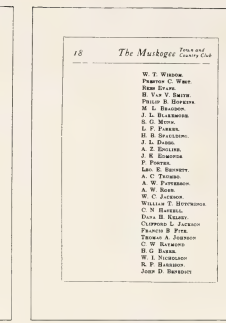


Fig. 4

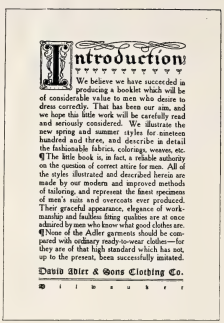


Fig. 5

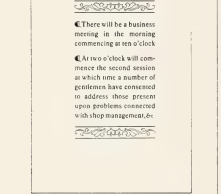


Fig. 6

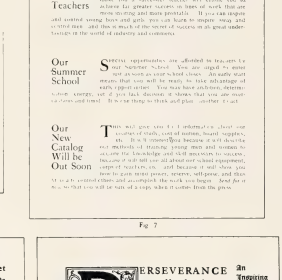


Fig. 7

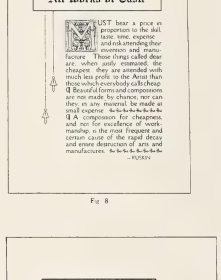


Fig. 8

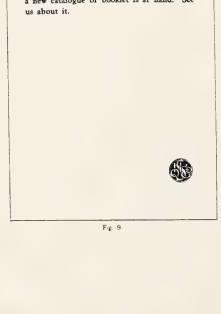


Fig. 9

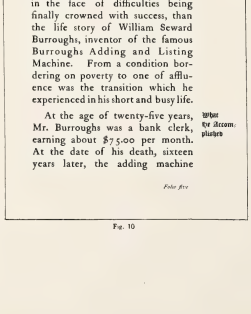


Fig. 10

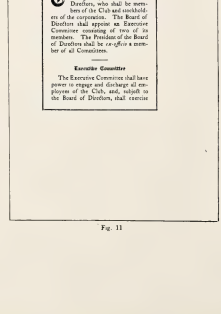


Fig. 11

ance in a specified number of pages. They will order it set in ten-point leaded, of a certain measure, for instance, with headings of haphazard disposition. What are the usual results? The matter either occupies too much space, thus unnecessarily crowding the pages; or there is not enough type to make a booklet of a required size. In the latter case the matter is excessively leaded, thus creating an unsightly appearance. In determining the size of type, the measure, etc., all of the illustrations should be accurately considered and the question of run-overs, breaks, the proper and artistic disposition of headings, etc., should be entered into in detail before the work is begun. In some cases it is even well to count the words and arrange the matter accordingly.

Numerous details enter into the making of an attractive and business-getting catalogue. Of these the most important is in the correct choice of type-faces and the general make-up and disposition of headings and body-matter. Many of the common errors of the less distinguished catalogue are recognized in Fig. 1. The general appearance of this page is monotonous — chiefly because the display and arrangement are feeble and inefficient. Here is an example of common catalogue copy, consisting of plain headings and paragraphed text, and to some it might seem that in this class of work there is little room for diversity in composition, without resorting to inappropriate rulework and ornamentation. One thing that lends a stylish appearance to an advertising booklet is ample and judicious margins. Although Fig. 1 does not contain an unusual amount of matter, its appearance is crowded, due to the wide measure of the composition. Little relief or interruption is afforded by the feeble contrast within the headings, and the excessive leading intensifies the monotony of the gray. This irksome uniformity is interrupted in a simple manner in the reset example (Fig. 2). Liberal margins; an attractive running head, refreshed with rubricated rules; paragraph marks supplied either as spots of red or black; contrasting side headings — all of these act the part of welcome little stations where the eye rests unconsciously, affording relief and renewed interest for the reader. These are but a few of the devices that may be employed to add character and tone to pure body-matter in catalogue printing. Not less pleasing is the clever arrangement chosen in Fig. 3. The ornamented initial, printed in two colors, has the effect of relieving a certain stiffness that always accompanies a rectangular mass of solid matter without a heading. Fig. 4 offers a suggestion for the treatment of pages made up of narrow columns of names. It is customary to arrange such matter in two columns or in a single centered column, neither of which lends a distinctive style to a catalogue. The disposition of Fig. 4 is tasty and original. An artistic touch, which greatly assists the advertising value of a catalogue, has been supplied, by various methods, in Figs. 5, 6, 7, 8, 9, 10 and 11.

The position of a cut upon a page, or the relationship existing between the arrangement of illustrations on two adjoining pages, should be well considered and should enter into the general plan of the work before the matter is put into type. The careless composition of type and cuts is responsible for the inartistic disposition of illustrations in many booklets and catalogues. Neither does it enhance the beauty of a catalogue to adhere to rigid uniformity in the placing of illustrations. A well-balanced booklet is not so because all the cuts have been placed in the center of or at the top, bottom or in a certain corner of every page throughout, but balance is maintained and governed rather by their location according to their shape, their area and the number of cuts associated. When a cut and its title are the sole occupants of a page, and if the title does not exceed three lines, or if the accompanying matter can not be considered as paragraphed text, then the cut should be placed in the center of the page, or slightly above, without regard to the text. If the proportions of a cut are such as to necessitate running it the long way of the page, its head should always lay toward the binding margin on the odd folio and toward the outer margin on the even folio. Were the cuts placed with all the heads to the outer margins in a number of succeeding pages of this kind, as is often done, the reader would be compelled to reverse the book as he proceeded. If this rule is applicable to a succession of illustrated pages, it applies likewise to individual illustrations scattered throughout the book.

The use of the capital V as a substitute for the capital U, or two VV's for a W was often resorted to by medieval

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Fig. 12.

printers. The suggestion of V as a substitute for U is a derivative from the ancient Roman incised tablets, which did not contain the character U. But it is evident that during the primitive period of English typography this substitution was resorted to on account of a lack of sorts, for, in many

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Fig. 13.

cases, both characters were used in identical cases on the same page. It was a matter of economy with these early typographers, who made their own punches and cast their own fonts by hand, and, accordingly, they used every method to shorten the vast amount of labor connected with producing extra sorts for a large volume. An authority considers that the Gutenberg Bible, which is usually collated in sections of five sheets, or twenty pages, containing a little more than twenty-five hundred types in a page, would require sixty thousand types to print a single section; and if sufficient type were cast to enable the compositors to set one section while another was being worked, the font would need to consist of one hundred and twenty thousand letters. There is strong existing evidence, however, that the printing was done page by page. Instances are found of pages on the same side of the sheet being out of parallel, an unlikely occurrence if two or more pages had been

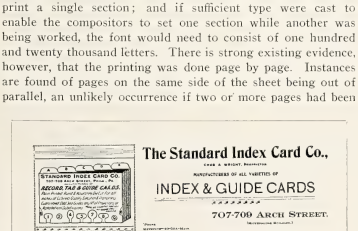


Fig. 14.

printed at one time. These meager fonts offered ample excuse for a resort to the substitution of italics and wrong fonts, V's for U's and I's for J's. Surely these things were not done to supply a supposed esthetic touch to printed matter. There is no motif that can justify these things in modern printing of a purely business nature. But in a few classical booklets and in some printing for the arts one is often justified in an endeavor to supply an antique touch by such means. Even then would the treatment be applicable only to the old-style letters. The use of V's for U's in the Blair series, a modern gothic, is not good form (Fig. 12). An improvement in arrangement is also noted in the reset example (Fig. 13).

"How can I improve the letter-head submitted?" This question voices the very purpose for which this department

was created; and that its objects are being attained is easily recognized in the vast improvement in specimens that come from those who are earnestly interested. Fig. 14 is improved upon in the resetting (Fig. 15) mainly by elimination. The tone of the ornamental rulework conforms so closely to the tone of the illustration that it might be construed to be an actual part of it, at first glance. Not only this, but it has also



Fig. 15.

added considerably to the depth of the type matter, which encroaches unnecessarily upon the writing space. The advertising value of the illustration is better preserved in the reset specimen. Too many type-faces are employed in the original setting.

No better illustration of the harmful consequences that result from a disregard of the possibilities or the impracticability of the letter-spaced Puritan style could be offered than that shown in Fig. 16. Theodore L. De Vinne has said: "Over-wide spacing is now esteemed by amateurs as an additional grace. Not content with spacing out large types to the full width of the measure, single-letter spacing is often ordered for types of the smallest sizes. . . . A squared paragraph

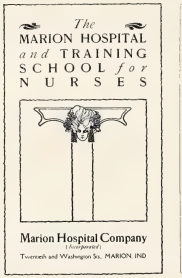


Fig. 16.



Fig. 17.

title can seldom be made neatly without the help of the author. If he will consent to change the too long or too short word for a synonymous word of the needed length, the bad breaks which are sure to occur in the title may be neatly closed. Even under the most favorable conditions, the composition of a squared title of capital letters is troublesome and often unpleasing." How much more pleasing are the well-balanced and symmetrical proportions of Fig. 17 than the unmercifully contorted letter-spacing and crude disfigurations of Fig. 16. This subject has been adequately discussed in this department in the May issue.

I SET the card in which the gothic and body type is used. This did not suit the proprietor of the office, and he reset the job in Curtis Post and text. Would you be kind enough to say which is the better card?

Neither of the cards (Figs. 18 and 19) possesses merit, and it would not be of corrective value to the printer student to point out the *poorer* specimen. Fig. 18 is feeble and inadequate. The pyramid, set in body type, supplies a weak and unfinished appearance. It is true that the length of the display lines affords little opportunity to utilize the "long and short line"



Fig. 18.

style of composition to artistic advantage and it devolves upon the compositor to supply some other arrangement. Fig. 15 is

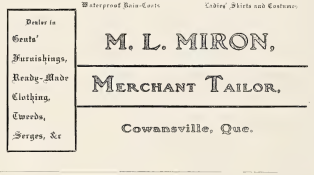


Fig. 19.

an example of imperfect mechanical construction in which the rulework does not add to effectiveness. The reset example (Fig. 20) is offered as an improvement. Its advantages lie in



Fig. 20.

the ability of the eye to take in without effort the name, occupation and address, and the compact and symmetrical arrangement.

THE best among a series of specimen books of commercial printing recently issued by The Inland Printer Company is now ready. It contains a variety of letter-heads printed in one, two and three colors — some with tint-block backgrounds. The booklet is bound in loose-leaf form, so that additional specimens may be added from time to time. It is supplied with an attractive cover. Send to any address for 50 cents.

Mr. and Mrs. Byron Wilson Redding

request the pleasure of

company at the marriage reception of their daughter

Lucile Hortense

and

Mr. James Sandford Harper

on the evening of Monday, the twenty-seventh of June

at half after seven o'clock

at Nine hundred and twenty-one Morgan Avenue

SET IN INLAND FRENCH SCRIPT
MADE BY
INLAND TYPE FOUNDRY
SAINT LOUIS

The Messrs. Gaulbier of the house of

Gaulbier & Sons

desire to bring to your notice their latest importations of Jewelry, Diamonds, Watches, Italian Statuary and Art Bric-a-brac, which will be ready for your inspection on the sixteenth day of November. The entire stock is the personal selection of our Mr. Jean Gaulbier and will be sure to prove of absorbing interest to our large clientele.

Our very complete exhibit of the latest approved styles for Cards, Wedding Invitations, Announcements, etc., is awaiting your examination in our establishment or at your residence, where our representative will call at your pleasure and convenience, showing a full line of samples.

Our prices will be found compatible with both economy and distinct superiority of product, within reach of all.

We shall expect to be favored with your presence at our store on the date above mentioned.

Lyon Street
at Randall

SET IN INLAND FRENCH SCRIPT
MADE BY
INLAND TYPE FOUNDRY
SAINT LOUIS



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

IMITATION TYPEWRITER CIRCULAR LETTERS.— G. M. R., of Boston, Massachusetts, says: "I enclose herewith samples of imitation typewritten letters. Will you tell me through your column how these can be improved upon?" *Answer.*— The imitations are good, but show too much regularity of alignment as well as too much color in the printing. However, the imitation would easily pass for the genuine typewriter production.

HOW TO DISSOLVE OLD COMPOSITION ROLLERS.— G. L. W., of Mount Vernon, New York, says: "I would like to know how to dissolve the old printing rollers into a fluid, so that the same can be used again. I do not mean to use them over again as rollers, but in another form and on something else which I have in mind." *Answer.*—Cut up the old composition into small squares and put it into a steam kettle and melt with steam or other heat. If you want to reduce the composition so as to flow more readily than normal, add hot water and a little glycerin and mix well with the melted composition.

HOW TO MAKE A SMOOTH BACKGROUND.— J. J. C., of Philadelphia, Pennsylvania, writes: "Kindly describe how the enclosed smooth center was done, and whether such work can be done on an 8 by 12 job press. I suppose the outside is simply double rules. I have never attempted anything of this sort, but would like to. Also tell me about the make-ready, and whether any troubles are likely to be encountered." *Answer.*— The smooth ground is produced with a plain piece of zinc, copper or white metal, mounted on a base to type-height. It is made ready the same as any tint-plate, by being leveled up to uniformity of surface; after that a sheet of thin cardboard is placed under the plate, leaving the rules that much lighter. A heavy impression is then necessary to produce the smooth surface on a rough-surface paper or cardboard. The 8 by 12 press might be strong enough; if not, then use a stronger one.

IMPROVEMENT IN PRESSWORK.— Improvement is noticeable in the printing of *The Boys' Industrial School Journal,* of Lancaster, Ohio, of which Mr. Ralph E. Embry is editor and instructor of the printing class. The illustration of Capt. Jack Crawford is a good one, and had it been properly prepared, with a cut-out overlay, would have been an effective piece of presswork. The monthly slur has been taken from the page titles. Make cut overlays for the different home buildings and preserve them for each monthly printing. The covers dedicated to Spring and Easter-tide look well both in arrangement, colors and presswork. Carry the black on the text more evenly.

VARNISHING OVER PRINTED HALF-TONES.— C. W. S., of Colorado Springs, Colorado, writes as follows: "I have occasion to varnish some half-tones, quite a large number, to keep them from smutting while handling. Any varnish that I have tried, with alcohol as a base, seems to attack the ink on the prints and discolors the whites of the picture. Can you tell me what varnish I should use for the above purpose?" *Answer.*— There are a number of varnishes suitable for your purpose, but these are to be applied in almost as many different ways, and might be too expensive. There is collodion, for instance, which is prepared by dissolving one ounce of pyroxylin in a mixture of thirty-six fluid ounces of ether and twelve fluid ounces of rectified spirit. Pyroxylin is known as guncotton and when prepared in the form of collodion is very inflammable. It is applied by floating the liquid thinly on a smooth sheet of glass and laying the print on the same for a few seconds (as it dries very rapidly) and then lifting the print. This produces a thin, transparent film, which is insoluble in water or in rectified spirits. Another way is to print on a varnish after the colors have thoroughly dried; label-varnish makers keep such a varnish on hand, as it is in constant demand by label printers. Perhaps a more suitable varnish for your special purpose is the one made use of for maps or drawings, and known as "crystal varnish." This varnish is prepared by dissolving Canada balsam in the purest of oil turpentine.

ROLLERS TOO LOW.— J. B. S., of Scranton, Pennsylvania, writes as follows: "Would you kindly look over the enclosed sheets and advise me through your column in THE INLAND PRINTER how to keep the ink from piling up on the type at the gripper edge of the form? Both jobs were printed on a two-revolution press. I notice when our rollers are new we have little bother, but after they are four or five weeks old our trouble commences. Our pressroom is very damp at times, and we have explained this to the rollermakers. We use nothing but machine oil in washing up, but the results are the same. The rollers used on the jobs sent were in use about four weeks and are apparently as good now as when we first received them. Do you think the fault lies in the setting of the rollers or is it from some other cause?" *Answer.*— The piling up of the ink on the first few lines of the pages at the gripper edges, as well as along the heads of the next row of pages, and the leaving edges of all the pages, comes from the rollers being set too low on the form. This opinion is based on the assumption that the black ink is just right for clean and sharp printing and the form made ready in a workmanlike way — two elements conducive to good presswork. It is quite probable that when the rollers were first set the circumference was gauged to the greatest nicety of touch, and now, after they have been in the damp pressroom for weeks, the composition has absorbed considerable moisture and the rollers have swollen. This is a common occurrence. During damp weather it is necessary to reset all composition rollers that

can be adjusted to lighter touch. Your rollermakers should assist you by adding more glue and molasses to the composition used on the rollers, as that mixture of composition is not as sensitive to moisture as is composition made from glue and glycerin; besides, rollers made of the former mixture will keep in splendid condition for many months if cared for.

THREE-COLOR WORK.— W. T. R. P. W., of Great Falls, Montana, have sent several prints of three-color work, regarding which they write: "We have considerable difficulty on this particular piece of work, and do not know whether it is the fault of the ink or our own. We have run many different color plates, but have not experienced this trouble before. We are sending two completed proofs — one good and the other very poor. Note the effect of the face. The blue will not lay over the red. We seem to have trouble with this set of plates only. The blue ink we have is sticky and not of the buttery kind. It appears to be full of varnish. We desire to state in connection with the above remarks that we give the yellow ink at least two days for drying and run the blue within about one day." *Answer.*— You have fallen into the usual error of carrying too much red, barely enough yellow and not deep enough blue. The blue ink may be deepened a trifle by adding a little cobalt or bronze-blue. If any of the colors are too stringy or tacky, add a small bit of hog's lard, and work it into the ink thoroughly; it will not reduce the color value of any of the inks. The red ink shown on your samples appears to be all right. If it pulls off when printing blue over it, then the work should be allowed to season better. However, red ink printed on coated paper should not require more than twenty-four hours to dry sufficiently hard for printing soft three-color process blue over it.

SPECIMENS FOR REVIEW.—S. & D., of Homer, New York, write as follows: "We are sending you a package of samples of half-tone printing done at the *Republican Press* office, and we would very much like your criticism on the printing of the half-tones. The work was done by Mr. Fred Martin, a young man in our employ, and while, no doubt, the work could be improved, we think it passably fair work for a country office. We are subscribers to THE INLAND PRINTER and have been for a number of years, and all enjoy its columns very much." *Answer.*— We are always pleased to examine and notice specimens of presswork sent on by master printers as the work of their employees. This spirit should prevail far more generally than it does. Certainly the industrious and enthusiastic workman is stimulated to greater effort when he is cognizant that his employer is anxious regarding his progress. Regarding the samples of half-tone presswork, all of them bear the mark of care and cleanliness, if they do not merit the distinction of being called artistic. We can not say that any one of them is correctly made ready, but they all represent good flat presswork. Our young friend should exercise more care in bringing up all half-tone plates to uniform height and regulate ink color to greater nicety. A little stronger make-ready should be given the type matter, because many letters are barely decipherable. A noted printer has made the remark before now that to be a perfect printer one must not even overlook the dot on top of a lower-case "i."

A CUT-OUT OVERLAY.— J. R., of Jamestown, North Dakota, sends specimens of his presswork cut overlays. He writes: "What is the reason the George Washington half-tone cut does not show up clear while that of Lincoln does? It is possible that the cuts are not very good, as we paid little for both of them. The cut overlay of Lincoln half-tone sent is for the purpose of asking you if it has been made right. I used onion-skin folio on the lighter shades, that being the only thin paper we had in stock. Also state what you think of the ink used; it cost 50 cents a pound, and is labeled 'bright black'; I consider it gray. I tried to mix in a little dammar varnish, so that it might dry quicker, which gave a little better result. I tried to deepen it with some bronze-blue on other jobs, which also improved it. One side of the printed half-tone specimens was run on a drum cylinder press without overlays, and the other side was run on a 14 by 26 platen press without overlays. I guess you will note the difference. I am pretty sure it was not the rollers, as I set them as light as possible." *Answer.*— It was certainly a mistake to print the half-tone portraits of Washington and Lincoln without cut-out overlays, because both subjects could have been greatly improved thereby, the engravings being good and permitting of excellent treatment by any skilful pressman. There is not as much fault to be found with the black ink as there is with the way it has been handled, both on the platen and on the cylinder press; in the former case too little color has been used, while on the latter the reverse is the case. Your cut-out overlay of Lincoln is fairly good, and it is a pity that it was not made use of in printing the job.

POOR REGISTER.— A. B. S., of Burlington, Vermont, writes: "I am sending you some of my half-tone work — a souvenir card. I put overlays on all of them except the one marked. I can see poor places on most of them, but I had to put this job on and get it off in a rush. Now, on the vignetted form, I had to cut away some of the vignetting — nearly three-quarters of an inch — to hold the cuts inside of the red border. I think they would have looked better if the ink had been of a better quality. Please let me know what you think of the specimens sent; for I think everything of THE INLAND PRINTER, and I believe every pressman who is trying to get up the ladder should read it — yes, study it. Personally, I have received great benefit from it and your liberality in answering questions is of great value. I may mention that I have a little trouble in setting the guides of the press, which, by the way, is a first-class machine; this trouble is apparent on the form of rules printed in red, because the pages are not registered as they should be, particularly to the gripper edges. Of course, when we set our guides the press is not running at full speed. The guides and everything seem to be all right; that is, lift at the proper time. I have moved the register rack, but it does not help this one way or the other." *Answer.*— Considering the character of the stock used on the job, which is a medium grade of coated postal card, and almost too soft to permit of fine effects in overlaying, your presswork is quite passable. There should not be any difficulty encountered with the register rack if the feed guides have been set right. The press you name is noted for its perfect registering qualities. Different degrees of speed have something to do with bad and good register, but you should set the feed guides to suit the speed at which the work is to be run. The feed guides should always be set so they will just touch the tongues inserted in the feed board; under no circumstances should the feed guides bear down on the tongues with any perceptible weight — just touch them. Having set the feed guides, adjust the cam which operates them. When the feed-guide shaft has been adjusted, it should lift the guides at the right instant — no sooner and no later. For register work, always use the loop on the face of the guides, as that prevents the edge of sheets from curling up. On examining the sheets of rule form, we find that no margins are run alike; and that if careful feeding had been followed there would still have been bad register. The side register appears to be correct.



"ABOUT TO START A MAGAZINE."
— *National Advertiser.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a collection of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

E. W. FIELDS, Santa Cruz (Cal.) *Sentinel*— There is very little choice between the two ads. you send, as neither is particularly striking. No. 1 is slightly better than No. 2.

ORVILLE WOOD, of Cuyahoga Falls, Ohio, sends a novelty in a "black and white" ad. The effect would have been more striking if there had been more contrast in the type used.

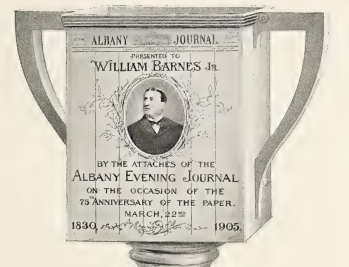
THE Tacoma *New Herald* issued a fourteenth anniversary number in March, profusely illustrated with specially fine halftones. The edition tells much of the progressiveness and attractiveness of the locality in which it is published.

A SPECIAL issue of the *Omaha Trade Exhibit* was published in March and was remarkable for the large amount of well-displayed advertising. The edition consisted of one hundred pages, and eighty of these were display advertisements. Very few papers can boast of as large a proportion as this.

PRICES of news paper have fallen considerably since the first of the year and publishers have been able to make contracts as low as $2 a hundred. The formation of several new independent companies and the progress of the building of additional mills are undoubtedly responsible for the change in price.

THE *Illinois State Register* opened its new home in April by giving a reception to the residents of Springfield, and entertained thousands of people during the evening. The *Register* has an ideal newspaper home. It is a new building, 62 by 158 feet, three stories and basement, is substantially built and equipped with all the latest machinery for producing an up-to-date newspaper.

THE seventy-fifth anniversary of the founding of the Albany (N. Y.) *Journal* by Thurlow Weed was celebrated by a dinner at the Ten Eyck hotel, in that city. Many noted men were present, among the speakers being Frederick W. Seward, the former editor of the *Journal,* and Chauncey Depew. William Barnes, Jr., president of the Journal Company, presided as toastmaster, and at the conclusion of the dinner was presented with a loving-cup by his associates, the photograph of which is presented herewith. This presentation piece is sixteen inches high, including base, and the character of the design, somewhat colonial in its interpretation,



LOVING-CUP PRESENTED TO WILLIAM BARNES, JR.

is unique and different from anything ever produced. It was fashioned after a suggestion made by the attachés of the *Journal* and worked out by the designers of the International Silver Company, of Meriden, Connecticut, and is one of the best pieces that could be produced, both from an artistic standpoint and as to workmanship.

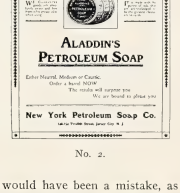
PUBLISHING a paper in a town of ninety-five population is unusual, to say the least. An official count of the people in Treynor, Iowa, was recently made, and O. O. Buck, publisher of the Treynor *Record,* is much elated at the increase in the size of the town. He is publishing an eight and twelve page paper, carrying eighteen to twenty columns of advertising, and it is well filled with news. Mr. Buck writes that Treynor is ten miles from the nearest railroad and that his paper is about four years old and says if any newspaper man in the country can beat him, he would like to know it. He adds: "It may interest you further to know that my wife and I do all the

work on the newspaper, and in addition tend to the local post-office, and my wife does her own housework. My nine-year-old daughter sets more or less type, but she goes to school most of the year."

AD. COMPOSITION.—Only a few very good ads. were received last month. Among the best of these was a large package from Lewis L. Price, of Troy, New York. Two of these are reproduced (Nos. 1 and 2). In No. 1 Mr. Price has a difficult problem, and one which in many cases would have been treated far differently. To have used a smaller

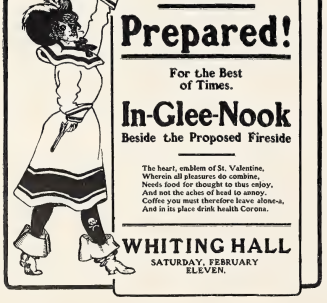


No. 1.



No. 2.

letter for his principal display would have been a mistake, as the ad. would then have appeared very ordinary. In order to fill the space, the compositor would naturally be tempted to use several panels, and if done judiciously the result would be effective, yet the simple treatment given the ad. by Mr. Price is certainly preferable. In No. 2 he made a mistake in using the ornaments on top, bottom and sides. This detracts from the effectiveness of the ad., otherwise the arrangement



No. 3.

and choice of display are good and the ad. is well balanced, notwithstanding the fact that a small cut of importance had to be placed in the center. A. E. Schneider, of the Galesburg (Ill.) *Republican-Register*, sent a striking ad. (No. 3) which shows an effective double panel arrangement. Frank E. Aulenbach, of the Peekskill (N. Y.) *News*, is getting good results from the use of panels and plain borders. No. 4 is an example of his style of display. Lyman Goodnough, of Cornwall-on-Hudson, New York, is making a study of INLAND PRINTER ad. composition and criticisms with good results. He is inclined to use too much display, which is usual for a young compositor, which gives his work too much sameness.



No. 4.

"MICK MCQUAID'S ADVENTURES," a serial story, has been running in the Dublin *Shamrock* for thirty-eight years, and there seems little likelihood of its reaching its conclusion within the present generation.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Belle Plaine (Ia.) *Every Other Daily Union*.—Your paper is well printed and contains neat ads., but local items are badly mixed with paid paragraphs. The latter should be run separate in a department by themselves.

Caldwell (Ohio) *Republican Journal*.—You have an exceptional showing of local news on your first page. This would appear better, however, if some of the longer and more important items were headed. Never run the last line of a paragraph at the top of a column. This can always be avoided if proper care is taken in the make-up.

Angel Island (Cal.) *Infantryman*.—Your head rules should be transposed; the lighter one should always be run at the top. There is too much sameness in the advertising, which could be relieved by the use of a few rule borders.

Newton (Miss.) *Record*.—A little more impression would improve the *Record*; otherwise it is very neat. The nonpareil used for correspondence in the issue of April 13 is altogether too small for this purpose.

W. B. EDWARDS, in a recent issue of *Newspaperdom*, has a very interesting article on the "Me Too" advertising solicitor. It is undoubtedly true that there are many advertising men who have little ability to secure new business, but rely upon the work of competitors. As soon as an advertisement appears in another journal, an advertiser is visited by a "Me Too" ad. man from each competitor. There is a growing demand for the advertising solicitor who can originate, and the capable man can always find employment at his own price.

ERNST EBEL, manager of the *Neues Leben*, of Chicago, sends a copy of his rate card and writes: "I would appreciate it if you would look over my rate card and tell me its faults." The card is as follows:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
One inch	$ .60	$ 1.10	$ 1.50	$ 2.00	$ 4.50	$ 8.50	$ 15.00
Two inches	1.20	2.20	3.00	4.00	9.00	16.00	30.00
Three inches	1.80	3.20	4.50	6.00	13.00	30.00	50.00
One-quarter col.	2.25	4.00	6.65	8.00	21.00	40.00	70.00
One-half col	5.50	10.00	13.50	15.50	40.00	75.00	130.00
One col	12.00	20.00	27.50	29.00	75.00	140.00	250.00

The *Neues Leben's* columns are 19¾ inches in length. As this is nearly twenty inches, in order to make figuring easier, we will consider a quarter column equal to five inches and a half column equal to ten. Mr. Ebel makes very little reduction where an increased amount of space is used, except where the advertiser takes one-quarter column, and this reduction is entirely out of proportion. Take the first column, for example; the first, second and third inches are 60 cents each, the next two are 22 cents each, while the next five jump back to 45 cents each. This is even more marked in the charges for contracts of six months. Two inches cost $16 and an additional inch $14 more; the next two inches cost but $10 more, or $5 each, while the next five inches cost $7 each. There is too big a reduction between three and five inches, but the increased charges for contracts of various length of time are propor-

tionately advanced. To have the figures gradually increased, and at the same time maintain the price of $11 for one column one year, they should read: 60 cents, $1.15, $1.70, $2.80, $5.55, $11. The prices for contracts of six months should read thus: $8.50, $16, $23, $37, $72, $142. The other columns need the same treatment, although this discrepancy is more noticeable in the two mentioned. If the columns were properly graded, without changing the top and bottom figures, the result would be like this:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
One inch	$ .60	$ 1.10	$ 1.50	$ 2.00	$ 4.50	$ 8.50	$ 15.00
Two inches	1.15	2.10	2.90	3.50	8.25	16.00	27.50
Three inches	1.70	3.10	4.30	5.00	12.00	23.00	40.00
One-quarter col.	2.80	5.10	7.10	8.00	19.50	37.00	68.00
One-half col	5.55	10.10	14.10	15.50	38.25	72.00	127.50
One col	11.00	20.10	27.90	29.00	75.00	142.00	250.00

CHARLES H. BROWNE, manager of the *Brown County World*, Hiawatha, Kansas, is using an attractive photograph for advertising purposes, a copy of which is shown herewith. The



World is one of the nicest and brightest country weeklies in the country, and is constantly growing in popularity and circulation.

NOTES FROM THE "OLYMPUS JOURNAL."

Drink Nectarine. Looks like Nectar and costs less.— Adv.

Don't forget Pan's recital on the mount to-night. A pleasant time assured to all.— Adv.

As we go to press, the weather is simply Elysian. We are touching wood, so as to ward off Nemesis.

The Cyclops boys are treating with the oculist, but we regret to state not much improvement is being made.

Atalanta has entered for the hundred-yard dash Field Day. —*Chicago Record-Herald.*

MAKING PRINTERS IN AFRICA.

Of the making of printers there is no end. In Central Africa, natives who previously could neither read nor write, in two or three years blossom forth as "successful printers and compositors." The chronicler of this, Mr. P. C. Duncan, in the *Scottish Typographical Circular*, admits that the assertion reads like an attempt to reduce prevarication to a fine art, but he maintains that it is a veracious statement. He is in charge of the *Central African Times*, on which the composition is done almost exclusively by native labor, and, though we are not told that they look on the wine when it is red, absenteeism seems to be the besetting sin of these primitive printers. Some fail to report and let it go at that, while the boss walks the floor, or its African equivalent; others write explanatory notes, which Mr. Duncan says "one has to accept and feel satisfied." From this we may conclude that these printers are as scarce as they are peculiar in our eyes, and know naught of the sub. system.

So that his fellow-craftsmen may know English as she is wrote by the intelligent compositor of Central Africa, Mr. Duncan gives the following as illustrative of the excuses which he has received:

"Dear Sir,— I would not come there because son of my sister dead.— I am, your servant, JAMES BOKOSI."

Still another letter was received from a native printer who asked away for a few weeks, and had to be sent a registered letter in order that he might more speedily give a reason for his long absence. The reply received was as follows:

"Dear Sir,— I received your registered letter. How are you in these times? If you are well, then I am very, very glad. I tell you, sir, if I come down I don't like to come with my wife cause I fear hungry. If I want come down up to Blantyre I come myself, also I have no money to help wife for eating. Please sir, give best wishes to all boys for Printing Office. I hope you keeping better in these times. I think I come down January or February because I have a work to build my house. I don't know to writing very well English. God be with you, sir.— I am, your boy, GEORGE WASHINGTON."

One other happy youth wandered away one afternoon without asking permission. However, on arriving at his village he seems to have felt the pangs of remorse, for the following epistle arrived in due course from his secretary pro tem:

"Sir,— Much respectfully to write you these few lines that your boy Machoso is here to see his son who is very ill. He states that he will be there on Friday night. He is also begging your excuses for not asking you for his leave to Chikwawa. Re the thing which makes him delay is only for the sickness of his son, and is expecting to call at yours probably Friday night. Hope you are pretty well as usual.— I am, sir, yours sincerely servant, JIM."

Though these may not shine as examples of high-grade English, yet there rings through them a note of sincerity that must be refreshing to those to whom excuses are made by note and 'phone by a superior class of printers.

ONE TOO MANY.

Senator Hansbrough, of North Dakota, has long been the owner of a country newspaper. Of late years other duties have prevented his giving it much attention, and he has depended on divers itinerant journalists.

"I've had some good men in the place, too," the Senator once observed to a friend; "men capable of holding an important place on a city daily. Then I have had some who did not altogether make good. I remember one in particular, a man named Linkwood. Linkwood was never satisfied with simplicity. He would refer to an 'equine horse,' and in the case of a tramp killed in a railroad accident said that the 'unfortunate man sustained a fracture of the spiral column.' Another of his pet expressions was 'tripping the light bombastic toe.'"

"You probably didn't keep him long," suggested the friend.

"Oh, I didn't mind these so much. But when the daughter of a leading citizen was married and he spoke of the bridal procession 'proceeding down the aisle to the entrancing strains of Mendel & Son's wedding march,' I decided that we had reached the parting of the ways."—*Harper's Weekly.*



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispiece being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

THE LATE EDWARD DALZIEL.— There recently died in England, in his eighty-eighth year, Edward Dalziel, the most famous of English engravers. For nearly sixty years his brother George and himself helped to develop wood engraving and then lived to see it decline. The portraits of the Dalziel brothers were published on page 83 of THE INLAND PRINTER for April, 1902.

THE LIMIT OF FINENESS IN A HALF-TONE SCREEN.— C. H. F., Fremont, Ohio, asks a question that is almost impossible to answer: "About what is the limit in the fineness of a screen for half-tone work? In your INLAND PRINTER you have an account in which Gamble states his belief that the time will come when a five-hundred-line screen, or even a finer one, will be used. What do you think of Gamble's prophecy? Will it be fulfilled some time?" *Answer.*— Frederick W. Von Egloffstein, who made the first half-tones in this country, engaged John Sartain, the famous engraver of Philadelphia, in 1861, to engrave screens for him finer than five hundred lines to the inch. His purpose was to print the half-tones so made from intaglio plates, which was and is possible. When it is remembered that the finer the screen the flatter the result, the question of the fineness of the screen, it seems, would be regulated by the vigor of the result required and not by the mechanical difficulty in printing from it.

TO MAKE AN ENAMEL FORMULA MORE SENSITIVE.— R. W. Williams, La Crosse, Wisconsin, sends the following: "I wish to know if the following formula for half-tone enamel could be made more sensitive?

Albumen	6 ounces
Le Page's glue	5 ounces
Ammonium bichromate	150 grains
Chromic acid	30 grains
Water	12 ounces

If this formula can not be made more sensitive will you please give me a formula that is?" *Answer.*— The trouble with the formula is, it gives a coating so thick that it takes the light a long time to penetrate. You can double the sensitiveness by making it thinner in this way: Leave out the albumen entirely and then add about a dram of ammonia after the other ingredients are thoroughly mixed.

THE CHALK PROCESS AGAIN.— W. R. Prior, Shanghai, China, asks: "Could you give me a reliable formula for recoating chalk plates for newspaper illustrating? I believe it is against your rule to reply to correspondents through the post, but trust you will see your way to make an exception in my case." *Answer.*—This is another case where information worth much money is requested and not even a stamp is enclosed for reply. Here is the formula you want: Dissolve pure gum arabic in warm water until it is the consistency of mucilage. To every teacupful of precipitated chalk add one teaspoonful of the gum arabic solution. Add water and stir until the whole becomes a thin emulsion. Remove the rust from the base plates with emery paper. Blue these plates on a hot fire and while the plates are still warm pour on the chalk emulsion. Bake slowly in an oven until the water is all evaporated. The upper crust will crack and can be peeled off, when the chalk surface can be scraped smooth. If the coating proves too hard, there is too little chalk. If too soft, there is not enough mucilage.

THE PROCESS ENGRAVING EXHIBITION AT SOUTH KENSINGTON.— Here is a good suggestion for public galleries and libraries in this country. The London *Graphic* says: "This season an exhibition of process engraving replaces and supplements the exhibition of engraving and mezzotinting of last year. It is to be considered as carrying on the history of the reproduction of paintings and pictures by mechanical methods of greater or less development and complexity. An artist engraver or mezzotinter is an individualist, while the methods of the mechanical reproduction of pictures are common to all countries; and individuality in style is inevitably less marked. This can result in the main only from superior dexterity or from more delicate handling; and it is only in the finer development of process that the artistic sense can have free play. But even with this limitation, there are in the collection of examples of processwork at South Kensington very marked distinctions and very perceptible individualities. No expert, at any rate, would confuse the color reproductions now being made in Switzerland with those that are produced in Austria; or the Tokio colortype reproductions of Japanese prints with the American three-color prints of butterflies. In the exhibition, apart from the black-and-white reproductions, two

styles of color reproduction stand out in strong distinction; the strong and rather rough effectiveness of the Austrian color printers, and the more delicate and far more graduated and adaptable methods of the English school of color reproduction. If we except some of the American examples, and a German reproduction of Bellini's 'Doge Leonardo,' there is no work that will compare with that done by the English firms." The point about this to our INLAND PRINTER readers is that we have had at the Lennox Library, in New York, and at other public libraries, exhibitions of prints by line, mezzotint and wood engravers. Why not follow them up, as they are doing in London, with far more practical exhibitions, that of American processwork?

ENGRAVING FROM RUBBER-STAMPED DESIGNS ON STEEL.— "Wood Carver," Grand Rapids, Michigan, writes: "I read your department each month with interest, though I am only a 'wood butcher.' I noticed your item about engraving on cutlery. Here is the way we do it here, where we have to stamp the firm's name on thousands of steel tools: We first have a rubber stamp made with white letters on a black ground, then we make up an ink to use with this stamp as follows:

Ordinary resin	½ pound
Lard oil	1 tablespoonful
Lampblack	2 tablespoonsful
Turpentine	2 tablespoonsful

Melt the resin and stir in the other ingredients in the order given. When the ink is cold it should look like ordinary printers' ink. Spread a little of this ink over the pad and ink the rubber stamp as usual and press it on the clean steel—saw blade, for instance. Have a rope of soft putty and make a border of putty around the stamped design as close up to the lettering as possible, so that no portion of the steel inside the ring of putty is exposed but the lettering. Then pour into the putty ring the etching mixture, composed of one ounce of nitric acid, one ounce of muriatic acid and twelve ounces of water. Allow it to rest for only a minute, draw off the acid with a glass or rubber syringe and soak up the last trace of acid with a moist sponge. Take off the putty and wipe off the design with potash solution first and then with turpentine, and the job is done.

AN OLD HALF-TONE DIAPHRAGM REVIVED.— Among the first diaphragms the writer remembers trying was a "vignette stop" to get a gradation in the dot. I do not now remember why it was abandoned, but Klimsch & Co., of Frankfort, have patented it under the name of the "Schumacher stop." It is a good idea for use as the large stop, for the reason that while closing up the high lights it keeps a larger portion of the field of the copy in focus than when a plain, large, round stop is used.



THE SCHUMACHER VIGNETTE STOP.

ANSWERS TO A FEW QUERIES.— The writer who wants to buy a hand Woodburytype printing-press can secure one through an advertisement in THE INLAND PRINTER. The querist who asks: "Are the Ullman color inks so transparent that the order of the color printing is immaterial? Are the different inks equally transparent? Are they transparent enough to print three-color prints on gelatin or celluloid and mount on glass for lantern slides?" is directed to Mr. Ullman for reply. To settle a controversy: "Can the finer line or stipple be printed from an intaglio plate better than from a relief plate, and, if so, what is the limit for both?" this answer is given: The difference is that if a half-tone, five hundred lines to the inch, can be printed from a relief plate, then one thousand lines to the inch can be printed from an intaglio steel plate.

DR. ADOLPH MIETHE.— From *Le Procede* is reproduced this portrait of Doctor Miethe, and it is a welcome addition to our collection of portraits of the men who are striving to improve process procedure. Doctor Miethe has been frequently mentioned in this department in connection with his researches in three-color photography. Doctor Miethe was born in Potsdam in 1862; he studied at the universities of Berlin and Goettingen and has since filled most important positions both as chemist and optician, culminating, in 1869, in his being called to succeed the late Dr. H. W. Vogel in the chair of photochemistry of the high technical school of Charlottenberg, of which institution he is now the head. For



M. AD. MIETHE.

several years he has given his attention to three-color photography, the making of panchromatic plate and color filters, and has given to the world the result of his researches. The portrait he made from life, some years ago, of the girl in the red parasol, has not been excelled. Doctor Miethe has devised a three-color projection apparatus, made by C. P. Goerz, that was on exhibition at the St. Louis World's Fair and is now being exhibited in London.

A SPECIMEN RECEIVED.— From the Meisenbach Company, London, comes a lithographed poster in half-tone, 16 by 21 inches in size, that is worthy of notice from the fact that it is more effective than is customary from lithography in a single printing. The screen is fifty lines to the inch and the stop used was a slit, so that the half-tones are continuous lines. The deep shadows are allowed to be broadly solid, while in the extreme high lights the dots are lost, all of which tends to give the subject the broad contrasts so much needed in a poster. This poster was undoubtedly printed from aluminum on a rotary press, and for the limited edition usually required on such jobs should be a more satisfactory way than the relief block for turning out posterwork in quantities of a few thousand.

A LONDON SCHOOL FOR DRAWING, PHOTOENGRAVING AND LITHOGRAPHY.— From A. J. Newton, principal of the London Common Council School of Photoengraving, comes last year's report, fully illustrated with work of the students. In most cases the exhibits of photogravure, half-tone and lithography would be creditable to skilled artisans. The work of

this school exhibited at St. Louis was very properly awarded a medal. Two important investigations were carried on in the school during the year with the aid of the senior students. One was a comparison of orthochromatic plates, and the other a detailed examination of the performance of twelve different kinds of three-color filters. The results of these investigations were presented as papers and published in the transactions of



"LOOKS GOOD TO ME."
Photo by R. R. Sallows, Goderich, Canada.

the Royal Photographic Society. This question of technical schools for the education of processworkers should be solved in some way in this country. Prof. James C. Monaghan, of the Department of Commerce and Labor, in those highly practical lectures that he is giving from time to time in various cities, describes the valuable results of the technical schools of Germany, Austria and other Old World countries, with a warning that our young American artisan can not compete with the graduate of the foreign technical schools, and that we should protect our young Americans by establishing technical schools here.

USEFUL AT EVERY TURN.

Can not get along without THE INLAND PRINTER. From setting up a baby statement to running the snake column it is invaluable.—*Waldo Taylor, Manager Advertiser, American Falls, Idaho.*

THE LANGUAGE WE SPEAK.

There are perhaps half a dozen errors in which the majority of educated Americans indulge. These indicate that the American standard of culture is not as high as that of the English, for these half dozen errors are not made by persons pretending to culture in England. We might raise our standard decidedly and at once if we could only eradicate six common errors. To get rid of them would probably mean that we were well on the road to literary culture. Here is one of the commonest of the six:

How many well-educated people do you hear speak of "going to lay down for a few minutes," of "setting on the porch at dusk," etc. One wants to ask what they "lay down," what they "set on the porch at dusk." "Lay" takes an object. You can not "lay" without laying something; you can not "set" without setting something. If you "set" yourself, you say "sit"—"I was sitting on the porch at dusk"; if you lay yourself, you say "lie"—I was "lying down for a few minutes."

There is some confusion in the use of these words. It takes a little thought to discriminate meanings. We say, "I lie down now," "I lay down last night." The past form of "lie" is the same as the present of "lay." In the past tense we should say "I laid it on the table," "I lay down in my bed"; "I have laid the book with yours," "I have lain on the couch all day."

The past tense of "sit" is "sat"; of "set" is "set." We say "I was sitting on the porch last evening"; "I will set the flowerpot in the window," and "I set the flowerpot in the window last night."

A hen "sits," but you "set" her; a coat "sets"; a dress "sets well."

We say, however, that the sun "set." This word "set" has nothing to do with the active verb "set"—it is a shortened form of "settle"—"The sun sets—settles in the West."

To know just what is right in each of these cases is not easy. We must think whether the word has, or can have, an object or not. If there is or can be an object, we must use the transitive verb "set," "lay." If there can be no object, we use the intransitive verb "sit," "lie."

Finally, there are the very common mistakes of using "aint" for "aren't"; "it's" for "it is," or "'tis"; "good" for "well" and the frequent omission of "ly" in adverbial forms.—*Office Topics.*

A CURIOUS FACT.

That Cicero had a very clear idea of what constitutes "pi," and that he had an equally clear idea of what might result from the proper assemblage of letters, is evident in the following extract from his "De Natura Deorum":

"Balbus, the stoic, in replying to Vellejus, the epicurean, opposes his atheistical argument that the world was made by chance, and says: He who fancies that any number of solid and invisible bodies could be kept together by weight, and that a world full of order and beauty could be formed by their accidental juxtaposition—from such a man I can not understand why he should not also believe that if he threw together, pell-mell, a great number of the twenty-one letters, either of gold or some other material, the Annals of Ennius could be legibly put together from the forms scattered on the ground."

With this clear perception of the principle of composition, and the known fact that the Romans used hand stamps, both for impressing and printing from inked surfaces, it seems incomprehensible that the art of printing from movable types had to wait until near the middle of the fifteenth century for "discovery." De Vinne explains this on the hypothesis that successful printing from metal surfaces could not precede the discovery of printing-ink; that is to say, the discovery that oil was needed in mixing with color to make an ink suitable for printing purposes and permanency.—*The Stick.*

LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. "Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

TO PRODUCE GLOSS ON PROOFS.—"Prover," New Haven, Connecticut, writes: "I notice in THE INLAND PRINTER something about getting a gloss on the impression. A simple way I practice is this: Dust some soapstone over the proofs and then rub them down hard with a cloth. This makes the ink shine with a brilliant luster."

THE LITHOGRAPHIC AGREEMENT FOR 1905-06.— The men comprising the unions in the lithographic trade throughout the United States have adopted the arbitration agreement presented by the combined firms, both sides conferring in a business-like manner and both sides making concessions. Thus peace and good will is assured throughout this country for another year.

THE Massachusetts Institute of Technology and Harvard University have been merged and the new institute is to occupy a site on the Cambridge side of the Charles river and is to be known as the "Institute of Technology." The faculty is to consist of the working forces of both schools governed by the president and treasurer of both branches. Industrial science is to be the subject taught.

WHEN IS A STATUE NOT A STATUE?— According to our art appraisers in the United States Customhouse, a real statue must be made of stone or it has no claim to artistic excellence. They have barred work made by eminent hands because containing composite materials and therefore have classed this work with manufactured articles. This may be called forcing art upon industry with a vengeance.

"BEN DAY" LITHOGRAPHY.— J. K., stipple artist, New York, writes: "In corresponding with a German firm who desire to engage my services as a stipple artist in their establishment in Frankfort-on-the-Main, I am nonplused by the sentence: 'We wish to engage you as a stipple lithographer, principally for working the *Rastermanier*.' I have never heard the word. I can not find it in the dictionary or encyclopedia, nor does any of my union confrères seem to know what it means. I understand German, but am sorry to admit that I am not equal to this proposition." *Answer.*— The word *raster* means layer of lines or dots. *Rasterlithograph* is one who works in line technic or one who works with "Ben Day" films, although this expression is seldom used. It would be more proper to say *tangierlithograph* or *carreaulithograph*, meaning "Ben Day" lithographer.

AIR-BRUSH WORK.— "Artist," Chelsea, Massachusetts, writes: "I have tried the much-lauded air-brush on a sketch on which I proposed to put in the background with that machine, and I will say that it will ever remain machinework. Although I used an instrument which was in perfect order, it was impossible to get an even tint therewith." *Answer.*— If every one could take an air-brush, or for that matter any other tool, and produce fine results by its haphazard use, there would not be much to learn and wages might reach a very low level. What people are nowadays striving for is the very highest perfection which it is possible to attain by constant practice and painstaking application. There are multitudes in the race for supremacy; many are perhaps striving harder



PIERROT.

than our worthy correspondent did with the air-brush, but will get tired before the goal is reached, the same as he has, but that will not deter the more energetic. This instrument is daily in the hands of some of the most worthy lithographic sketch artists and produces work which could not be equaled by any other means, enabling them to do the work in at least one-half the time.

TRANSFERRING GELATIN-CUT TRACINGS.—"Pressman," Newark, New Jersey, writes: "I have had some gelatin-cut tracings to transfer to stone for originals and at the same time to answer for keystones. Now, what I want to know is how can I tell when the ink is rubbed out well enough to come

down on the stone without making a blurred line? My lines are not sharp." *Answer.*—Use good transfer ink, rub it well into the lines, and then rub it out again with a cloth until there is no ink visible upon the gelatin surface. You need not be afraid to rub away too much of the ink unless the tracing has been cut very shallow. Now, in order to get the lines perfectly clear, take a clean piece of cotton cloth and rub over the entire work once more with a firm, even pressure. This takes the last scum of transfer ink off the gelatin, which is what causes the smudged lines if left on during transferring.

INTAGLIO STEEL-PLATE PRINTING.—C. H. F., Fremont, Ohio, writes: "Will you please answer the following questions on the limit of the capabilities of intaglio steel-plate printing by any method whatever: (1) What is the diameter of the finest



GRISETTE.

color-ink line, blue, yellow or crimson, printable as a solid color line under any practical conditions? Is the diameter as small as one-thousandth or one-two-thousandth of an inch in fineness or even more, as a solid unbroken line when seen under the microscope, the printing being from an intaglio steel plate with heavy pressure? (2) Can the varnish color-inks be printed with an intaglio steel plate, or is a special printing-ink required for this purpose? (3) Does steel-plate intaglio printing give a finer or sharper cut line of a given diameter than relief metallic plate printing, and, if so, why? (4) Are lithographic color inks the most durable to light, and, if so, can they be used for intaglio printing from steel plate or intaglio plates? (5) What is the price of steel plates, such as you use for intaglio steel-plate printing, 4 by 5, 5 by 7, 8 by 10 inches?" *Answer.*—(1) The microcosm of intaglio engraving and printing is a subject upon which a volume could be written. The minuteness of such an engraved line depends upon (*a*) the closeness, hardness and polish of a steel plate; (*b*) the perfection of the burin, the tool with which the line is engraved; (*c*) the mechanical means employed to charge this line with a substance suitable for printing; (*d*) the mechanical means employed to clean or wipe the surface so as to remove all ink from it, but leave a sufficient amount of it in the line; (*e*) the condition and degree of reduction of the atoms of coloring matter composing the ink; (*f*) the nature and texture of the substance commonly called paper upon which the line is impressed by printing; (*g*) the power and perfection of the press, in which is also included the fineness of the blankets used. The diameter of the finest ink line printable as a solid is about the four-thousandth part of an inch. Of course, such lines can not be cut deep and close together, say about the twenty-five-hundredth part of an inch apart. (2) The varnish inks, at least some of them, are printable on steel plates, but only under certain conditions, the amount of varnish being smaller and the consistency much greater than in type or lithograph inks. (3) Steel-plate intaglio engraving furnishes a finer line than an etched line, the former being V-shaped and the latter U-shaped, and therefore the latter carries more ink and is more liable to blur, but, on that account, is more useful for artistic effects in printing etched work. A rilievo line can never produce as fine a line as intaglio, because the ink rollers, being of a soft, pliable nature, passing to and fro over the projecting line, will always force some of the ink over the edges of the line; besides, the impression is only a coloration of the paper, but the intaglio line is a *projecting* line with an actual body of ink material and is therefore of brilliancy and life. The great power of steel-plate engraving lies in the fact that a number of lines of exactly the same breadth can be so cut that they will exhibit different degrees of relief. (4) Lithographic inks are ground with less care than steel or copper-plate inks and the latter are of greater consistency, because used when the plate is warm; besides, the lithographic mode of printing is more a rilievo printing and not at all comparable with intaglio printing. The coloring substances are the same in all inks. Some coloring materials can not be ground down fine enough for plate use on account of the grit, some will form chemical combinations with the metals, and some are not permanent, it makes no difference whether used for lithographic, type or plate printing, but it can be stated that, on account of the greater body of the ink carried on the line of an intaglio impression, the same may last longer against the light. (5) Prices of plates will be given by any of the firms advertising in THE INLAND PRINTER. First-class photo-process supply houses also furnish plates.

SNIDE LIGHTS ON TYPOGRAPHICAL HISTORY.

Jost Amman had completed his great work "The Book of Trades." He regarded the pictures of his typefounder, engraver and illuminator with satisfied eye. "'Twas a happy idea, to have these fellows all sitting at their work; had I made them stand for ten hours I would not have been a(m)man."

Meerman was nettled at the success of Schoepflin's "Vindiciæ Typographicæ." "I must do something for my reputation," he groaned. So, without facts, he hurriedly wrote his delusions which have kept bibliographers guessing ever since whether Coster "poured" his wood type or cut it from the side of a tree with a hatchet.

Gerrit Thomaszoon was proud of his ancestor, Coster. "Seems to me," he mused, "all those works by an Unknown Printer, now in the Haarlem Museum, ought'n to go beggin' like that for a father." Thereupon he bribed the town clerk to rig up his pedigree, to the great joy of the museum authorities. This was the origin of the Legend of Haarlem, and incidentally started that never-to-come-off smile we see on the face of Hollanders to this day.—*The Stick.*



BY GEORGE SHERMAN.

"In preparing your line of argument, see that there is a knot in it to keep it from slipping through the reader's mind without convincing him. The tailor who neglects to make a knot loses his stitch."—*Jed Scarboro.*

A good advertisement has a well-defined story to tell. The Monday morning's announcement of a department store may be devised to arouse interest through a special sale of a seasonable commodity; or it may hinge upon an offering of remnants, which invariably appeals to the economical housewife. The announcement for Tuesday may call attention to a special bargain sale of wearables; or on some other day, perhaps, it may talk of inducements to the holiday shopper; or the special merits of an exclusive fabric, well-chosen to attract buyers at that season. These are knots in the thread of successful advertising talk for a department store. They are subjects, each chosen to be of pointed and seasonable interest, and they have an effect upon the general business of those particular days likened unto the importance of a special sale of suspenders in the improvement of trade in trousers.

It does not improve the value of advertising in any line of business to be too general — or to attempt to cover the details of a business after an exhaustive fashion. Rambling descriptive lacks the knot that holds the stitch. The weakest advertising for a printing business is usually of the kind that harps upon the subject of printing, even though it may repeat again and again the shop-worn phrase "Our printing is the best and our prices are the lowest." For, is it not a fact that even those who print badly and indifferently are ever advertising in like fashion? No use in advertising your print-shop if your story does not contain a knot that will keep it from slipping through the minds of your readers.

"Any maneuver calculated to make a good impression is fair in love and advertising. A clever coating is often necessary to make a wholesome pill of truth go down smoothly."—*Jed Scarboro.*

That's one kind of a knot and a good one to tie frequently in your line of talk. Tell another story — not a story bound and gagged with the severity and harshness of printing technic — but have your knot placed so that the reader will get impressions of the goodness of your products.

One of the best booklets that has reached this department recently comes from the press of the Wright & Joys Company, Milwaukee, Wisconsin. It is full of knots, and they are all tied at the right place. "When you can't fish — mend your nets. A little talk on the strenuous art of angling for the elusive dollar." That's its title and there is nothing commonplace or tiresome about its contents, either. Among the many interesting paragraphs in this booklet is one that says: "The only difference between tarpon at Palm Beach and perch in Lake Michigan is about $200 and a dress suit — any way, a real successful perch fisherman might be satisfied with home-made gout and still have, in his way, just as much sport. All printing need not be 'de luxe'; there's satisfaction in the simpler things, if properly executed." And then to define this subject of fitness in printed things, the book continues in the following manner, still adhering to this nicely woven story of angling: "You can't make a big haul with a broken net; neither is cheap tackle advisable for cheap fish. One who would sell you a clothesline for flycasting wouldn't seem to know much about brook trout; and the man who merely does job printing, without regard to its purpose or appearance, is quietly passing along with many others of the 'also-rans.' Nowadays there's less 'job printing' and more 'think' in successful advertising." This last sentence contains a knot that holds exceptionally well when tied in a line of printing talk. If you can prove to a man that a goodly quantity of brains is a substantial factor of your printing business, he will forget the homely phrase "job printing" entirely, and look upon you as a creator of rare things of intrinsic and artistic merit — things that possess quality and drawing power. Like the department-store advertisement, you should make your talk of immediate importance — chosen to stimulate interest in present styles of composition and written and printed in a manner that shows you are alive to the modern tendency of publicity.

The power of brevity is exemplified in a little folder issuing from Frank W. Black, Chicago. The argument is convincing and the printing is a witness thereof. "Black: He Prints," and at the same time sets forth who pays for his efforts in the following manner:

When you go around from printer to printer getting bids on a job and then giving it to the lowest bidder, you get an indifferently good job — one with no particularly good points — one that sells no goods for you. Then who pays the printer? *You do.* When you pick out a good printer, giving him all your work, educating him to an idea of your needs, and paying a fair price for the work you get, your printed matter necessarily creates a favorable impression for you and what you offer, and becomes a factor in selling your goods. Then who pays the printer? Your customer. *He does.*

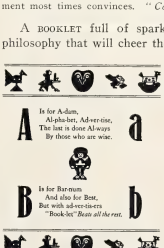




"Eternal Fitness" is the title of a booklet filled with profound advertising philosophy. It is an evidence of the kind of business-bringing creations that have done so much toward placing Corday & Gross, Cleveland, Ohio, on the top rung of the ladder of success. The booklet is 3 by 12 inches in size, printed on white deckle-edge paper, with an embossed cover. A splendid half-tone illustration is tipped on. "What is result-bringing ability?" This trenchant question is answered in most satisfactory style:

Every tradesman says: My mouse trap is of merit — strong, well designed for its purpose, durable; therefore economical, though it costs a trifle more. But he who is smart enough to make his good trap known through printed matter that's equally good — *he suggests goodness* by that very act; he's smart enough to use good argument, too. The quality of printing is a large part of the argument — if that is good, the argument most times convinces. "*Conviction is result-bringing ability.*"

A booklet full of sparkling wit and splendidly adapted philosophy that will cheer the recipient and profit its publisher, has been issued by Linn, The Printer, Columbus, Ohio. It is styled "Linn's A B C Book" — a book of jingles — and is illustrated with grotesque caricatures selected from the American Typefounders' Mission Toys. It is a clever chap-book — modernized with good paper, presswork and typography.



A booklet of well-worded sentences, with "biting" qualities — stylishly set and printed in Chandler & Price fashion —

has just been issued in the interest of "The Expansion System of Printers' Blocks," by these well-known makers of presses. It is styled "A Master Printer's Monologue."

"Go for the Thing You Want." This title on a unique folder from the Herrick Press, Chicago, is illustrated with a "howling dervish" mounted on a flying steed. All that has been said in this folder appeals forcibly. "Go for the thing you want. You can get anything you ask for, providing you make a straightforward appeal."

There must be something unusually fascinating about a habit that a man can't relinquish. If it's a good habit he profits in its enjoyment. The Matthews-Northrup Works, Buffalo, has formed the habit of sending out those valuable little monthly "Pocket Reminders." They undoubtedly find enjoyment in doing such good work and profit by the results it brings.

This is how the Hibberd Printing Company, South Bend, Indiana, invites attention. The idea is a splendid one and merits favorable returns.

The Hibberd Printing Company

At Home

on and after Wednesday, February the twenty-second nineteen hundred five at their new location, corner Polk Street and Hibberd Court. The most centrally located printing office in South Bend. Your presence is desired at any time. WITH OR WITHOUT ORDERS

Thomas Todd, Boston, has shown what can be done in the creation of an artistic calendar-design, unassisted by engravings. The March number breathes of freshness, and it is enlivened by one of his characteristic home-made poems.

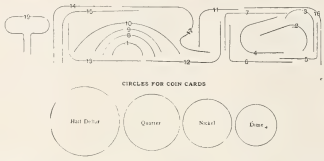
"Without the resolution in your hearts to do good work, so long as your right hands have motion in them, and to do it whether the issue be that you die or live, no life worthy the name will ever be possible to you; while in once forming the resolution that your work is to be well done, life is really won, here and forever."—*John Ruskin.*

No man has ever been successful in any business who did not continually strive to attain better things — few men with the resolution in their hearts to do good work have failed. In a neat folder Irving K. Annable, Boston, says:

We have built our business on the basis of good work — doing it right — and doing it promptly. We do not mean to say that we do nothing but high-priced work, for, on the contrary, you will find our charges to be moderate. But we do give to all our orders *careful* and *intelligent* attention. We plan and lay out the work with proper regard for every detail, and at every stage in its progress it receives the full benefit of *our best endeavor.*

DEVICES.

Ingenious advertising novelties and die-cut creations that may be produced with steel cutting-rules on a Gordon press have been shown in articles on this subject in previous issues of The Inland Printer. Further to facilitate the building of cutting forms, the American Type Founders Company has



just placed on the market a number of steel-rule cutting-designs, such as circles for coin-cards, odd laps, closures and round corners, etc. Some of these designs are illustrated herewith.

A clever idea in the shape of a desk blotter was recently created by the Tribune Company, New Albany, Indiana. It has been a custom with this house to send out a regular monthly small blotter. The type-form of this blotter was printed on the large desk-blotter in a manner that would deceive the eye to recognize it as an actual blotter lying close at hand. Mr. Peters, of the Tribune Company, explains the scheme further, as follows: "The scheme is to furnish two or three small blotters with the desk-blotter, and while the advertisement on the desk-blotter is where it will attract the eye, we hope to get the benefit of the advertisement in persuading the person using the desk-blotter to reach for the impression of it in mistake for one of the small loose blotters."

Two of the best blotters received this month are reproduced. They come from the shop of the F. H. McCulloch



Printing Company, Austin, Minnesota. "A small order of envelopes" sets forth the capacity of this house in a convincing manner. Still better is the clever blotter with a miniature scratch-pad attached. Its utility enhances its preservative qualities.



The Phillips' Service, Louisville, Kentucky, has discovered an effective remedy for a disease among advertisers that so frequently develops through lack of the initiative. The preparation is served in capsule form, and it is sent to the afflicted in a neat little box labeled "Nerve Tonic." An enclosed cir-

cular reads: "Publishers' Tonic, for stimulating the entire system. Dose: Open capsules and absorb mentally. Repeat frequently until satisfactory results are ascertained. Doctor Wiseman." The dose consists of a small circular full of stimulating advice to prospective users of printed advertising matter.

MUCH inventive genius is revealed in the attractive die-cut novelties sent out each month by the *Philadelphia Ledger*. The carrier in the illustration was printed on a handy sized



desk-card, and the newspaper under his arm is an actual miniature reproduction of the *Ledger*. It is held secure by being passed through two die-cut slits.

TABLOID PAPERS IMPOSSIBLE.

A correspondent of the New York *Times*, who suggested that the pages be made smaller and more numerous, to facilitate handling, was told:

"The suggestion is not new, but it has almost always been made by those with no knowledge of the practical difficulties that lie in the way of its adoption. The manufacturers of newspapers know quite as well as the readers thereof that a small page is more easily handled than a large one, and they haven't the slightest objection to the small page, as such. Indeed, when presses of the modern type came into use the size of newspaper pages was reduced all over the country, and now very few of the old 'blanket sheets' are to be found, but the reduction can not yet be carried very far without reaching limits, partly mechanical and partly economic, that are not safely to be passed. Pages comparatively large save both time and money in getting out a paper. The size of most weekly and monthly publications shows plainly enough that the money price of increased convenience is paid willingly enough, while the fact that daily newspapers, which must be made in great numbers and with great speed, have for years remained about what they are now is evidence that the consideration of time simply can not be ignored. Our correspondent and others who may have been inclined to give the same advice that he does may rest assured that their wishes in this matter would be heeded if it were practicable. It is not."

Written for THE INLAND PRINTER.

COLOR MIXING IN PRINTING.

BY E. F. W.

THE printer frequently is given a piece of cloth, as a color sample, and required to match it on paper. He generally strikes a pretty close match to the sample when mixing the color in the mass on the stone, but when it comes to be printed on the paper it is oftentimes away off. It is one thing to mix a color on a stone, tap a little of it on a paper with your finger and thus strike a shade, and another thing to charge a roller and transfer the ink to the paper through the medium of the press. In the first place, it must be remembered that a piece of cloth is usually of a texture different from paper. A textile fabric may be of coarse fiber, it may be transparent, or it may have a glossy appearance or it may have a volatile sheen which is changeable by every turn to the light. A texture can only be reproduced by an engraved plate or by embossing; transparency of color is obtained by adding varnish to a color besides, of course, taking such colors which possess natural transparency. In addition thereto, the ink should not be allowed to flow too freely from the fountain. Glossiness is produced by the addition of varnish and bronze dryers, siccative, etc. Sheen in the ink is effected by adding an aniline dyestuff to the ink. Heaviness of appearance is obtained by mixing white lead with the ink. A lesser degree of opacity is gotten by using magnesia instead of white. The flow of ink, the nature of the form, paper and impression must all be considered. It often happens that a sheet must be printed twice in order to get a sufficiently solid body of ink on it. A granulated appearance of the color is produced by adding a saponaceous, or better still, a spirit varnish to the ink; this requires a constant agitation of the ink in the fountain. In order to obtain a velvety or granular appearance on certain subjects, a powder, which may be made of a great variety of different materials, is dusted upon the impression, much upon the principle of bronzing, printing the form, of course, with a strong, adhesive varnish, mixed with a similar color. In judging colors outside of these special manipulations, it must be borne in mind that the peculiarities of textures or fibers are out of the question and only the general underlying color is to be aimed at in the reproduction upon the press. In order to accomplish this, two pieces of paper, either white or light gray (neutral in color), should be procured of, say, three inches square, in the center of which are cut openings about one-fourth of an inch square. Take up some of the ink from the stone with a cork or rubber and impress it upon the paper to be printed upon. When this is dry, lay one paper with the slot cut out over this color and the other paper with the slot cut out over the cloth to be matched. This will allow a study of the composition of the color and it can be easily determined whether a little warming or cooling is required. To brighten the shade, add a little of the major color; to deaden, use either black or brown or gray, always taking care not to use a color which will combine with the dominant shade into a complementary and thus throw the color in an entirely different direction from what was intended. The printer should therefore study the principles and theories upon which colors are based. An all-important subject is the paper stock; this may be of a porous, absorbent body, it may be of a high glaze or finish, it may be soft or pulpy, it may be thin, it may have a tint of a warm or cold hue and numerous other peculiarities, all of which enter into the study of printing, if one would wish to excel in the art.

HIS FIRST LOVE.

I have been a reader of THE INLAND PRINTER ever since I first saw a copy of the book, which was over a dozen years ago. I consider it invaluable to an up-to-date printer.—*W. S. Lyon, Geneva, New York.*

THE EXPORT FIELD

BY CHARLES W. PAFFLOW.

Under this head it is aimed to give a monthly summary of the important happenings in the field of the graphic arts in other lands. Exchanges are solicited with leading German, French, Italian, Spanish and Russian trade publications. Communications and specimens of foreign work are respectfully invited.

UN MUSEE DU LIVRE A BRUXELLES.

Petitioned by more than sixty leading printing firms and individuals of Belgium to establish a museum of the graphic arts in Brussels, the minister of commerce and labor delegated Messrs. Edmond Gregoir and J. Van Overstraeten, president and secretary of the Cercle d'Études de Bruxelles, to proceed to Germany for the purpose of investigating the various graphic art schools in that country and particularly to study the far-famed "Book Museum" of Leipsic.

These gentlemen reached Leipsic on January 7 last, where they were warmly received by the various typographic bodies, and every opportunity was afforded them to study the subject in hand. They visited the Palace of the Book Industries, the Academy of the Graphic Arts, the School of Professions and many private establishments. On January 11 the delegates left Leipsic for Dresden and Berlin, where they met with a like fraternal reception and where they made a thorough study of the leading printing institutions.

Their report is now before me, and a more pleasing and neatly executed booklet than "Un Musée du Livre à Bruxelles; Rapport Présenté par Edmond Gregoir et J. Van Overstraeten" has not reached my exchange table in many a day. It is printed from Linotype slugs in brown ink and slate-colored triangular vignette borders on superfine paper. It contains some eighty octavo pages, replete with the most interesting data concerning the noted Leipsic Museum, and much useful information about the printing industry in Germany, embellished with several interior and exterior views of the Leipsic institution.

The report is addressed to the minister of commerce and labor of Belgium, and its purpose is set forth in the following preface:

"The idea of establishing a museum of the graphic arts at Brussels meets with approval on all sides and seems in a fair way of realization. . . . Our visit to Germany resulted in obtaining so vast an amount of information to the end in view that, despite our efforts, the report we have the honor to submit does not begin to contain all we have learned on the subject.

"Besides the many exhibits in the Typographical Museum of Leipsic, which called forth our admiration, we were enabled to inquire into many details of practical professional instruction in the various departments connected with the bookmaking industry. A visit to the technical schools, printing-offices, photoengraving establishments and binderies of Germany, where one can see the latest improvements in practical operation, will show that that country occupies an artistic position superior to that of any other country on the continent, and it is this that convinces us more than ever of the necessity of realizing a project which will give a fresh impetus to the bookmaking industry of Belgium."

The following is an outline of the program of this institution:

"A permanent exhibition of work and the materials employed in the bookmaking industry (typography, lithography, engraving, bookbinding and everything that is connected with the business).

"Practical demonstration of all new inventions.

"Organization of a retrospective exhibition of books.

"A technical library of the Cercle d'Études.

"Translation of all interesting subjects appearing in foreign technical publications.

"Organization of an international exchange of printed matter."

THE FRENCH NATIONAL PRINTING-OFFICE.

In view of the present agitation on the part of the French employing printers against the government doing its own printing, the following brief sketch of that institution will be found interesting:

Francis I. first appointed a "royal printing-office" in 1538, but the civil wars of the League interfered with its development till 1615, when Savary de Brèves, who had been French ambassador at Constantinople, brought from Rome a printer named Etienne Paulet, under whose supervision various fonts of Oriental type were made. The Imprimerie Nationale was really founded by Louis XIII. in 1640. It languished and almost died during the Revolution, was revived under Napoleon, and met with bad days again at the restoration, but from 1848 to the present day again took its place as the chief printing-office in France.

The Imprimerie Nationale, in the rue Vieille du Temple, Paris, claims to be the best equipped printing-office in the world, and is said to possess twenty-three hundred different faces of type, including those of the principal Oriental languages. A newspaper account of the visit of Pope Pius VII.



SPRING.

to this institution a hundred years ago reads: "Mr. Marcel, the director of the office, received the Holy Father with a Latin address. As often as the Pope passed one of the 150 presses it printed a pater noster in a different language — Hebrew, Chaldean, old and new Arabian, Syrian, Armenian, Persian, Malayan, Chinese, the languages of Java, Hindostan, Mongolia and the Tartar dialects. Altogether there were used on this occasion seventy-five European, forty-eight Asiatic and twelve African languages."

The Imprimerie is situated in one of the historic old hotels of Paris, it formerly having been the residence of the celebrated Rohan family. There is an interesting museum attached to the office which is open to the public one day a week.

The laws provide that the Imprimerie shall work exclusively for the government, the only exception being in the

case of books relating to languages, the characters of which are not to be found in other offices, when the author or publisher has applied for permission to have the work executed at the national office. It performs all the printing for the republic — laws, ordinances, reports, treasury bonds, the proceedings of parliament, etc.

There are six departments, one of which is exclusively devoted to the printing of the *Bulletin de Lois*, and another is entirely engaged in Oriental work. There are employed some 1,250 persons, 350 of whom are women. The director's salary is $3,474 per annum, the submanagers receive from $868 to $1,158 annually, foremen about $772, and proofreaders from $579 to $965 per year. Compositors earn from $6.75 to $9.65 a week, except those who work in Oriental languages, who earn considerably more. The compositors work largely by the piece at rates fixed by the ministry of justice.

photographer of that town. Germany was also the birthplace of the ordinary postal card, which was introduced by Dr. von Stephan, the German postmaster-general, in 1865.

The most artistic cards are those produced by the Italians, many of them representing famous paintings, in color as well as in outline. The latest specimens are those imitating oil paintings of towns, cities and choice bits of scenery. So great is the demand for these cards in Europe that when a customer enters a restaurant or a saloon the waiter brings him a postal-card album before inquiring what he will have to eat or drink. A fairly complete collection of cards comprises at least a half dozen and sometimes as many as a hundred photographs of the principal cities of the world.

Mailing cards from Japan present many striking scenes of the war nowadays. One card, for instance, lately received in this country, has upon it two pictures of the army review held



— From *One-Type-a-Time*.

Wages amount to 2,700,000 francs per year. The total receipts for 1902 were 7,300,000 francs and the disbursements nearly as much, the profits being about $20,000. The Imprimerie turns out 100,000,000 sheets, or 3,300,000 volumes of 30 sheets each, in the course of a year. There are 2,000 tons of type, valued at 7,000,000 francs.

ILLUSTRATED POSTAL CARDS.

It is estimated that Germany manufactures over a billion illustrated postal cards annually, or about nine-tenths of all the cards produced. The majority of cards apparently issued by American houses, reproducing scenes in this country, are made in Germany. The negatives are taken by local photographers, sent to the other side and returned.

One firm in this country, however, manufactured last year twenty-five thousand varieties of illustrated cards, and while the industry is still in its infancy here, it promises to become as popular with us as it is on the other side of the Atlantic. Some collectors have already as many as twenty-five thousand different varieties, many of them of the most beautiful and artistic character.

The idea originated in Germany, the first specimen having been a view of Passau printed on a postal card by a German

in Tokyo in November of last year. There is also reproduced on this card a bar of music, presumably an army bugle call. There are legends in Japanese characters on each side of this card, and the title explaining the pictures is printed in English.

Another Japanese mailing card with a war picture for its illustration has likewise legends in Japanese on either side, one of these inscriptions being in gold. The title of this picture, as printed in English, is, "Our Combined Squadron Steaming Toward the Enemy."

SCHOOLBOOKS AND THE CHILDREN'S EYES.

Under this title the *Buch- und Steindrucker* for March says: "In these strenuous times, when the school has been diverted from the ideal aim of developing the best that is in the mind and the body, it must still be the end to be wished to keep the school well abreast with other working places in the matter of hygiene.

"Passing over other ills and diseases, which may arise in the schoolroom, our periodical takes up the injuries to the eyes of the children. A distinguished oculist, Dr. Hermann Cohn, of Breslau, found one thousand out of ten thousand school children shortsighted. In the public schools, the percentage of shortsightedness is nearly seven per cent; in the

'real' schools, where the demands on the pupil are greater, the percentage is nearly twenty per cent, while in the 'gymnasia,' where the requirements are the most severe, the percentage is over twenty-six per cent. This shows that the amount of work put on the student, which calls for a corresponding amount of work by the eye, affects the eyesight in proportion to the amount of eyework to be performed.

"The principal cause of injury to the eye, however, Doctor Cohn finds in the bad type and in type too small for schoolbooks. Then he goes on at length showing how schoolbooks should be printed in order to insure the minimum strain on the eyes of the children. With the large number of children wearing spectacles in our primary schools, the question, How should schoolbooks be printed, is one that ought to appeal to many persons."

ADOLF MENZEL.

All the German publications representing the graphic arts, and many others besides, are giving biographical sketches and pronouncing eulogies on Adolf Menzel, who has recently gone



JUNE.
Suggestion for Booklet Cover.

over to the majority, bordering on his ninetieth year. Menzel was the father of the graphic arts in Germany in so far as they were appropriated to the periodical press. He had the soul and the eye of an artist and the hand to execute the images which his brain produced.

He was born in Breslau, but when quite a youth he with his mother and his brothers and sisters removed to Berlin. His father had taught him drawing, and he began in Berlin the work of mercantile lithography and designing advertisements, and by specimens of this work he was recognized far and wide as belonging to the guild of artists.

Three volumes of his historical investigations contain 453 lithographs, which he produced in fifteen years, among which are thirty in colors. He was also a master in the art of engraving on wood.

FRANCE.

WHAT shall be the status of women machine operators, is the burning question with the French printers.

THE French governor in Indo-China has discontinued the government printing-office at Saigon and let the work to private contract.

M. CLER, owner and publisher of the *Courier de la Creuse*, at Paris, wishing to retire from business on account of his health, has made a gift of his printing-plant and journal to his employees.

AT a recent meeting held by the Mutual Aid Society of Bookstore Employees at Paris, the condition of the organization was reported as very prosperous. Funds in hand December 31, 1904, 343,265 francs, an increase of 17,370 francs over the preceding year. The total membership is 543.

THE financial report of the federation of printers in France for the last quarter of the year 1904 shows: Receipts, 212,562 francs; expenditures, 16,388 francs; balance on hand, 196,174 francs. Due from sections to federation, 105,191 francs; from federation to sections, 59,586 francs; total available funds, 241,779 francs.

THE *Informateur* sums up the circulation of the Parisian newspapers as follows: *l'Action*, 55,000; *l'Aurore*, 28,000; *l'Auto*, 70,000; *l'Autorité*, 40,000; *les Courses*, 18,000; *l'Echo de Paris*, 100,000; *l'Eclair*, 98,000; *le Figaro*, 32,000; *le Gil Blas*, 10,000; *l'Intransigeant*, 66,000; *le Journal*, 750,000; *la Lanterne*, 42,000; *la Liberté*, 22,000; *la Libre Parole*, 66,000; *le Matin*, 400,000; *le Monde Sportif*, 30,000; *l'Officiel*, 26,000; *la Patrie*, 90,000; *le Petit Journal*, 800,000; *le Petit Parisien*, 1,500,000; *la Petite République*, 72,000; *la Presse*, 70,000; *le Radical*, 48,000; *le Rappel*, 20,000; *la République*, 4,500; *le Siècle*, 3,000; *le Soir*, 4,000; *le Soleil*, 22,000; *le Supplément*, 96,000; *le Temps*, 35,000 and *le Vélo moyenne*, 30,000.

GERMANY.

Der Buch- und Steindrucker for March contained a well-executed three-color engraving of the "Woman or the Vase," which appeared in THE INLAND PRINTER some time ago.

THE German Printers' Union has a balance of 3,649,897 marks. In the third quarter of 1904 the income was 551,811 marks and the expenditures 594,811 marks. In the summer months the income is less than the disbursements, but this deficiency is made up in the increased receipts and decreased expenditures in the winter months.

PAUL BAEHRE writes to the *Buch- und Steindrucker* from London that the daily press in America is two centuries ahead of the daily press in Europe. The principal excellence which he sees in the American press is the headlines over each article, which informs the reader of its contents, so that he can pass it over if without interest.

A GERMAN trade paper characterizes as specially American an agreement between the editor of the *Post*, of Dallas, Pennsylvania, and a clergyman of that town, according to which the editor receives half of the wedding fee from the minister in consideration that the former furnish the wedded pair his paper free for one year in addition to a glowing account of the wedding ceremony.

OUR federated government of so many independent States in one union always has been and always will be a stumbling block to foreigners. A Mr. Brandt, in giving an account of the Government Printing-office at Washington before the Typographical Society of Hamburg, said that in this giant establishment was done the government printing of the forty-eight States.

ARRANGEMENTS are being made at Vienna for the erection of a statue of the late printer Karl Scherzer. On becoming a journeyman printer, in 1844, he devoted himself to scientific studies, and in 1857 accompanied the Archduke Maximilian on

a tour of the world. A full description of this tour by Scherzer appeared simultaneously in several languages. He was afterward raised to the rank of knighthood by the Emperor of Austria, and was later ambassador and plenipotentiary.

The following maxims about advertising are published in a recent issue of the *Buchdrucker Woche*: "One insertion is no advertisement; to stop advertising when business is dull is like tearing away a dam when the water is low; he who sows advertisements shall reap a harvest of orders; an advertisement must be striking to attract the attention of the public. Business men who advertise once every three months forget that most readers do not remember what they see in a newspaper longer than seven days. Do business with people who advertise, for they are intelligent, and thou shalt profit by so doing.'

One of the ablest and most exhaustive trade reviews in Germany is the *Papier-Zeitung*, published twice a week at Berlin by Carl Hofmann, price $1 a year. In a recent issue it seeks to account for the disparity in speed between the American and German Linotype operators, and says in substance: "It is reported that the seven principal English dailies of Chicago employ machine operators of whom five produce 7,300; twelve, 6,900; seven, 6,800; fourteen, 6,300; thirteen, 6,000; eighteen, 5,800, and twenty-eight, 5,300 ems on an average per hour. Operators in Germany do not average over half of this for the following reasons: (1) In America the operator does nothing but finger the keyboard. To every four machines there is a machinist to keep them in order, while in Germany every operator is his own machinist. (2) The English language, owing to its shorter words, fewer capitals and uniformity of type, makes for greater speed. (3) Most important of all is the fact that the Americans have typewritten copy, while the Germans lose much time and torment themselves over all kinds of obscure manuscript."

GREAT BRITAIN.

The last quarterly report at the general meeting of the representatives of the English printers shows 11,455 unions, disbursements of £8,986, and £52,364 in the treasury.

An extraordinary meeting of delegates of the printers' union of Scotland was recently held at Glasgow to consider the problem of female compositors and its regulation. Out of 1,086 printers employed in Edinburgh, 700 are women; also in Aberdeen and Perth they constitute a large proportion. It was hoped that the meeting would reach a final solution of this vexatious question, but such was not the case, which gives occasion to the *Scottish Typographical Circular* to remark: "It appears as if the £100 which our union has spent on this convention has had no other effect than to give the delegates a good time."

Wellington (N. Z.) Linotype operators are greatly dissatisfied with a recent decision of the arbitration board to the effect that seven thousand ens per hour is to be the minimum product of an operator to command the scale of $16 weekly for day or $18 for night work. Heretofore the requirement was sixty-five hundred ens per hour. At the prevailing rate of 6 cents per thousand ens for piece work, it is complained that an operator has to produce a quantity equal to the value of $21 to receive the maximum wage of $18. The Wellington union declared unanimously that the decision of the board is unjust and partial to the interests of the employers. The board also decided that female compositors shall receive the same



THE BALLET.



DECORATIVE BITS.

pay as their male colleagues, and that apprentices are to be permitted to learn to operate typesetting machines after one and one-half years' work at the case.

MISCELLANEOUS NOTES.

A NATIONAL publication society, with a capital of 65,000 pesos, has been organized at Santiago de Chile for the purpose of publishing native and foreign works. The plant has been ordered from Europe.

ST. PETERSBURG has now a trade paper in the interest of book dealers, entitled *Bookdealers' Exchange*. It is the first journal of its kind in Russia. Its editor and publisher is N. H. Martinov, well known to the book trade.

THE *Noticias Gráficas* says that the printing industry of the United States, which a few years ago occupied the eighth place among the industries of the country, now occupies the fifth rank, with twenty-eight thousand establishments.

AN exceptionally meritorious exponent of the graphic arts, under the title of *Nordisk Boktryckerekonst*, reaches us from Sweden. It is a new venture which deserves a full measure of success. Published monthly at Stockholm by Hugo Lagerström.

NORWEGIAN postoffice records for 1905 show that there are 510 newspapers published in that country. Christiania alone prints 216, Skien issues 91 and Bergen publishes 32 papers. The subscription prices vary from 10 öre to 17.50 crowns per annum.

Les Annales de l'Imprimerie, a carefully edited, most attractive and highly creditable printers' magazine, is a welcome visitor to our exchange table. It is published monthly at Brussels, under the auspices of the *Cercle d'Etudes Typographiques de Bruxelles*, and is in its fourth year.

A COMMITTEE was named by the Spanish government which is to devise means for the celebration of a national fête in commemoration of the first publication of "Don Quixote." The seventh, eighth and ninth of May are holidays in Spain, and one of these days is to be set apart for the said celebration.

A NOTABLE increase in the number of newspapers is to be recorded from Japan during the present war. In a single month eighty-nine new dailies have made their appearance. All together there are 4,500 newspapers and periodicals, of which 2,300 are daily publications, and 120 of them are published in Tokyo. The *Dsissi Skimpo* (*New Times*) has a circulation of four hundred thousand.

ACCORDING to *Noticias Gráficas*, a printing trust was recently formed in Chile under the name of *Sociedad anónima de Imprenta y Litografía del Universo*, with a capital of 1,250,000 pesos. Its object is to absorb all leading printing plants in Valparaiso and Santiago de Chile. The provisional directory is composed of Messrs. G. Helfman, G. Arrigada, G. L. Plummer, G. R. Santa Maria and T. E. Plate.

L'Arte della Stampa, under the title "Journalism on the High Seas," says that eight of the Cunard transatlantic steamers have installed printing-offices, and that every morning during the voyage there appears the *Cunard Daily Bulletin*, printed the night before. Not only the ship's log and any other matters of interest occurring are printed, but a Marconi apparatus furnishes news from the dry land.

THE latest turn of affairs in Russia has brought about an improvement in the condition of the printers throughout the empire. In the cities of Warsaw, Kief, Kharkov, Ekaterinburg, Wilna, Rostev, Odessa, Orenburg and Irkutsk all work on Sunday has been discontinued, the nine-hour day has been introduced and the pay has been increased to a minimum of eight per cent. These concessions, however, are not satisfactory to the printers of Minsk, who demanded in addition full pay for time lost on account of accident, a full month's extra pay in case of the death of a member of a family and a week's extra pay on the birth of a child.

IN 1827 a printing-office was first established on the island of Madagascar by the London Mission Society for the printing of the Bible in the language of the island. Later the Hova government established its own printing-office. Now Antananarivo, the capital city, has ten and Tantave three printing establishments. The employees are natives, earning on an average about $4 per month for nine hours' work per day. The capital city has a printers' union, comprising some three hundred members.

A COPY of the first edition of "Don Quixote de la Mancha" has lately been discovered at Valladolid, Spain. The book contains a large number of written corrections and marginal notes which are believed to be in the handwriting of Cervantes himself. This valuable work was in the possession of the noted Cervantes student, Doctor Ortega, whose widow has offered to sell it to the Spanish government. In case of its rejection by the government, it is to be sold to an English antiquarian at a high figure.

ACCUSTOMED as we are to the cutting of prices in bidding on printing proposals, the following instance goes beyond anything yet recorded: The Tunis government advertised for proposals on its printing. Among the bidders, says the *Revue des Arts Graphiques*, one firm offered to make a discount of fifty-seven per cent, another eighty-four per cent and a third one hundred and one per cent. The latter offering a premium, in fact, of one per cent for the privilege of doing the work for nothing.

IN Lausanne, Switzerland, a scale has been agreed upon between the proprietors and employees according to which only journeymen printers are to be machine tenders. The fixed wage for machine operators is 7.20 francs for an eight-hour day; overtime, forty per cent in addition. The time required for learning to operate the machine is fixed at two months. The minimum product required is thirty-six hundred letters per hour. Apprentices are only permitted to handle the machine in the last year of their apprenticeship.



PRINTER — "What makes you think he would make a compositor? Has he shown any taste in that direction?"

MRS. O'TOOLE — "Shure he has. It was only to-day the taicher sint him home from school to set an example."

— From *One-Type-at-a-Time*.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

PREVENTION OF RUST.— Sprinkle Brothers, West Virginia: What is best to rub polished steel portions of presses with to prevent rust? *Answer.*— Shellac dissolved in alcohol.

THIN GUMMED PAPER.—Where can gummed paper, as thin as sample, be procured? *Answer.*— Dennison Manufacturing Company, 26 Franklin street, Boston, Massachusetts.

GRINDERS FOR PAPER KNIVES.— Dr. Hess & Clark, Ashland, Ohio: What concern manufactures grinders for paper knives? *Answer.*— Baldwin, Tuthill & Bolton, Grand Rapids, Michigan.

QUICK-DRYING INK.— O. Pester, Leipzig, Germany: What can be added to cut ink to cause it to dry quickly? *Answer.*— For soft papers, add Japan dryer; for hard papers, gloss dryer is better. Any ink house can furnish these dryers.

PRACTICAL HAND PRESSES.— Orson W. Peck, Traverse City, Michigan: What firms manufacture or handle small hand printing presses that are practical and not toys? *Answer.*— Kelsey Press Company, Meriden, Connecticut; Chandler & Price, Cleveland, Ohio.

LITHOGRAPHED CHECKS IN COLORS.—The address of firms that make a specialty of lithographed checks in colors. *Answer.*— Monasch Lithographing Company, 500 Fifth street, S., Minneapolis, Minnesota; Goes Lithographing Company, Sixty-first and Clark streets, Chicago.

CLOTH-LINED BOARD.— Clarence P. Smith, Adirondack, New York: Where can I get linen-faced cards like enclosed sample? *Answer.*— Cloth-lined board, as this stock is called, may be had of Henry Lindenmeyr & Sons, 20 Beekman street, New York; J. W. Butler Paper Company, 218 Monroe street, Chicago, or James White & Co., 210 Monroe street, Chicago.

ZINC-ETCHING OUTFITS.— Florence *Tribune,* Florence, Colorado: Where may zinc-etching outfits suitable for the cartoon work of a country newspaper be obtained? *Answer.*— Of F. Wesel Manufacturing Company, 70-80 Cranberry street, Brooklyn, New York; United Printing Machinery Company, 337 Dearborn street, Chicago; Fuchs & Lang Manufacturing Company, 29 Warren street, New York city.

PRINTING ON CELLULOID.— H. W. Pearson, Boston, Massachusetts: I have tried varnishing printed celluloid as described in the December number of THE INLAND PRINTER, page 367. When the varnish is applied with a brush, especially when diluted with turpentine, the ink is removed. Dipping leaves the work rough and mottled. Can you give further instructions? *Answer.*— Either the varnish used contains too much alcohol or other dissolvent, or the ink is not a good dryer — is too soft.

STEREOPTICON SLIDES FROM NEWSPAPER CLIPPINGS.—J. E. G., Williamsport, Connecticut: Give process for mounting ordinary newspaper cuts so that they may be used as lantern slides. *Answer.*— Newspaper cuts can not be mounted so that they can be used very satisfactorily as lantern slides. The best way to prepare them is by coating the picture with varnish; a fine spirit varnish should be used, or a negative varnish might answer. Rub the print face down on the glass until all air bubbles are expelled. When dry, soak the paper with water, and rub the paper off the glass very carefully with the finger, so as not to remove the varnish and ink of the picture. If successful, the picture will remain on the glass when the paper has been removed. In Hopkins' "Experimental Science" you will find a description of a method of projecting pictures and solid opaque objects directly upon the screen without transfer to glass. Photographs can thus be projected with good effect. It is much better than any transfer of a picture to glass.

LOSS IN REMELTING LINOTYPE AND STEREOTYPE METAL.— American Newspaper Publishers Association, New York: We have an inquiry from one of our members in regard to percentage of loss in linotype and stereotype metal during a year's use. He is told that a certain percentage of loss occurs through vaporization each time the metal is heated, and he wishes to know whether there is any way to determine the amount of this loss on a given quantity of metal in use. *Answer.*—The percentage of loss in remelting metal varies



BEFORE THE STORM.

according to the care which the metal receives. In some cases it runs as low as three per cent, though more usually it runs between five and ten per cent. The loss is entirely in dross and oxides, nothing being lost in vaporization.

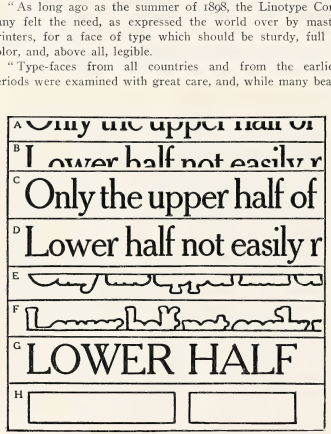
POSTAL REGULATIONS.—The Wachusett *Press,* Somerville, Massachusetts: (1) When a monthly paper is entered as second-class mailing matter in the Boston Postoffice, must it cost them a cent for each copy they send in the postal district where it is published? (2) When it is entered as second-class mailing matter in the Boston Postoffice, are they allowed to print more than double their subscription list? *Answer.*— Periodicals not exceeding two ounces in weight, when deposited in a letter-carrier office for delivery by its city carriers are subject to 1-cent postage each, prepaid by stamps affixed; periodicals exceeding two ounces, 2 cents each. If mailed for box delivery or for delivery through the general-delivery window, the bulk weight rate of 1 cent per pound prevails. This pound rate applies to the entire subscription list and an equal number of sample copies, if marked "sample copy," and mailed separately from the bona fide subscription list. If sample copies in excess of fifty per cent of the entire number of copies are presented for mailing, the excess will be chargeable at the rate of 1 cent for each four ounces or fraction thereof on each separately addressed copy or package of unaddressed copies.

THE DESIGNING OF A FONT OF TYPE.

THE Cheltenham Press, of New York city, has issued a handsome brochure on the designing of the popular series of type — Cheltenham Old Style — which has been produced in Linotype matrices up to twelve-point and in complete series by the American Type Founders Company. The tinted antique deckle-edge stock employed enhances the beauty of the text, which is printed in two colors, and adequately demonstrates the legibility of this widely used series of type. By permission of the Mergenthaler Linotype Company, by whom the booklet is copyrighted, THE INLAND PRINTER is privileged to reproduce the text, which will undoubtedly prove interesting to its readers.

"As long ago as the summer of 1898, the Linotype Company felt the need, as expressed the world over by master printers, for a face of type which should be sturdy, full of color, and, above all, legible.

"Type-faces from all countries and from the earliest periods were examined with great care, and, while many beautiful specimens were found, none seemed to embody all the desirable features that were found separately in many faces.



"It was at this point, and after very careful consideration of the work of Morris, Shannon, Ricketts, and other type designers of the present day, that the Linotype Company laid the matter before Mr. Ingalls Kimball, director of The Cheltenham Press.

"It was felt that the face to be desired would best be planned by some one familiar particularly with type arrangement instead of by a designer, who from his training could see letters as designs only.

"Mr. Kimball was commissioned to suggest and supervise the making of a letter which, while beautiful, should above all be legible.

"Work was at once begun, and at the end of about eighteen months the preliminary drawings were placed in the hands of the company. In the following pages will be found some account of the difficulties encountered, and of how they were overcome.

"It will also be shown that *an entirely new principle of type design has been discovered, the influence of which has already been strongly felt in faces which have appeared from the hands of other designers since the Cheltenham letter was made public.*

"It is a recognized fact that legibility is increased by leading; but leading detracts from the beauty of the page, and adds materially to the cost of composition — not figured by the thousand ems, but by the thousand words.

"In other words, to make a given number of pages, a book must necessarily be set in smaller type leaded than solid, with a consequent increase in the number of ems; or it must be set in a greater number of pages with an equal increase in the number of ems, and a further increase in cost of presswork.

"It was obviously desirable, therefore, to produce the legibility given by leading, without the accompanying disadvantages of appearance and cost. The true reason for this increased legibility of a leaded page had never been demonstrated. It is not, as has been so often stated, that the eye picks up the beginning of a line with greater ease — this being solely a question of the length of the line.

"Experiment showed that the importance of the lead lay in the added white space *above* the line under consideration, rather than in the added white space *below* it.

"Examples I and II, which follow, demonstrate the truth of this statement; I, having ample white space above and little below, is much easier to read than II, which has ample white space below and little above.

"Try to read the marked lines only — paying no attention to the pied lines above and below.

Eye-attracting yard willfulness is near so yet that man man will.
Way this merely jumble statistical calliope spectrophone mythical

I. A type design that increases the attractiveness of printed matter
Bubbles strength winter allies yesterday afternoon illness is not
Covers tape quotations ticker at home Winter numerically snowier
II. A type design that increases the attractiveness of printed matter

Man designing warfare typesetting little may be did on Befuddled
Maorine istic onomy but are nevertheless notwithstanding howso-

"The first idea then in the new type-face should be a gain of white space between the lines, emphasizing as much as possible the gain above the round letters, as opposed to that below, and at the same time preserving the size of the round letters.

"Further research fully demonstrated the fact that in reading a language with which one is familiar, words are read by their formation more than by the letters which compose them. Therefore, any type which emphasizes word formation adds to legibility, and types which minimize word formation are difficult to read. It is difficult to read a page of capital letters, simply because with capitals there is no word formation, all words being exactly the same as all other words except in the lengths of the parallelograms formed by their outlines.

"A glance at the diagram shows what is meant by word formation. Figure A it is next to impossible to read. Figure B is perfectly legible, yet in each case the line is cut at exactly the same point. Figure C being the completed form of Figure A, and Figure D being the completed form of Figure B. Figure E is the word-shape of A, and F is the word-shape of B. Both lines in capital letters would be mere parallelograms, as is shown by Figures G and H.

"This covers the second principle on which type should be based, namely, accentuation of all irregularities of shape in the upper part of a letter. While irregularities of shape should be accentuated, eccentricities must be avoided.

"If the theories laid down above be accepted as correct, it then follows that, as we read most easily words familiar to us, and which therefore are picked up by the eye as a whole, compactness in the word itself is a quality much to be desired, for compactness accentuates word-shape. For example, an upright a sixteenth of an inch high erected upon a line a foot long is much less noticed than the same upright erected upon a line three-sixteenths of an inch long. It is therefore desirable, not only first to add white space above the round letters, second, to accentuate the word-form by increasing the height of the ascending letters, but, third, to make this increase

in height as apparent as possible through shortening the length of the word itself.

"The only part of any letter which is common to all letters, capitals and lower-case alike, is the serif. Its very existence is unnecessary, but to drop the serif entirely would be to make a form of type so unfamiliar as to be eccentric, and therefore to attract attention to the form of each letter — in other words, to make the reading of words as entities more difficult.

"The serif, moreover, gives a finish to each line in a letter, helps the eye to stop pleasantly, defines the letter itself. It was, therefore, decided not to drop the serif, but so to shorten it that the letters of every word would set very close to each other.

"This setting of the letters close to each other not only accentuates word-forms, but makes possible the use of a narrow space between the words without detracting from legibility. The close setting quality not only makes the page fine, full and even in color, but increases legibility in the most obvious possible way — by increasing the size of type that may be used to bring a certain number of words within a given compass.

"As a matter of fact, many unions insist on extra price for hand-set Cheltenham because of the great number of letters comprised in a thousand ems.

"What was finally accomplished resulted in the production of a type lacking in unpleasant differences of color (there are no very heavy lines and no hair-lines in Cheltenham); second, possessing rounds approximately as large in a given size as the round letters of any of the better body types; third, tall ascenders violently accentuating word-shape; fourth, very short serifs and consequent close setting, which not only accentuates word-shape, but increases the number of words per thousand ems by almost twenty per cent.

"Increased ascenders mean increased size of capitals, so that those words which are printed in capitals, and which must necessarily therefore be read letter by letter, are much more legible than has been possible heretofore.

"Having enlarged photographically many examples of the work of the master punch-cutters of the past three-hundred years, the designer roughed out in pen and ink a series of words composed of letters based as nearly as possible on the principles he had determined to follow. The long ascender, the short descender, the short serif and compact spacing were all followed. These drawings were made quite without regard to size, and attention was chiefly directed to securing all possible combinations of letters.

"As each example was finished, it was photographed down, so that each line was one-sixth of an inch in height, making an equivalent of pica.

"The zinc plates made from these photographs were then collated and printed, both solid and leaded, on paper of various surfaces. This period of photographing down and printing examples of drawn letters was almost the most discouraging part of the entire work. Drawings which looked remarkably well one and one-half inches high became spotty and almost illegible in pica. The old faces, on the other hand, which had looked well in the smaller sizes, presented violent defects when enlarged. Finally what seemed a satisfactory result was obtained, and preparation of large drawings was begun. Every letter was drawn to scale, approximately fourteen inches in height.

"Here new difficulties arose. There are many optical illusions to be guarded against in lettering. For example, all the round letters have to be a little bit taller than the square letters, otherwise they look too small. The capital "O," for example, is higher than the capital "H." Curves which seem pleasant in the very large size are exceedingly square in the small. Corners which appear wide open and generous become so cramped as to fill with ink. All these optical illusions have been understood and guarded against in the casting of founders' type for many years, but when the rules governing this proposition against optical illusions in ordinary faces were applied to Cheltenham they did not fit, for the very good reason that Cheltenham is based on a new principle — that of reading by words instead of letters — and laws laid down to fit other faces did not fit this one.

"With the larger drawings corrected to what seemed perfection, trial letters were made in eleven-point — with most disappointing results. It now became necessary to formulate a new set of corrections which should fit the new conditions — and this with no data from which to work. The designer believed that much of the irregularity of the old faces, irregularity which it had been sought to imitate by the mere roughening of the lines of the type itself, was as a matter of fact not a real irregularity at all, but an apparent irregularity arising from the fact that in cutting his punches the old master punch-cutter worked without theories of optics, and with the appearance of the finished letters as the sole guide.

"It will be seen that the capital "C" in Cheltenham looks smaller than some of the other letters, although it is actually larger.

"After constant changes occupying a period of many months, a trial font of eleven-point was finally completed, and specimens set up and printed.

"Here new difficulties arose, for letters found themselves in combinations which had not been anticipated, so that the space between them was irregular and unpleasant. The letters which looked too far apart in certain combinations would, if this error were corrected, be too close together, and vice versa.

"Here again the laws which had been formulated by punch-cutters and typefounders fell to the ground, because, as the design of Cheltenham type departed in its whole spirit from the design of other types, so corrections which would make other types perfect failed to hold in Cheltenham.

"It would be tedious to enumerate in detail other difficulties which were encountered before Cheltenham Old Style was finally cast. It will be observed that these difficulties were due largely to the fact that Cheltenham differed not only in appearance but in essential principle from any face of type which had ever been produced. This fact received final recognition from the Patent Office."

DOING THE PROOFREADER.

ZEKE.—"About sixty years ago, when I was just out of my time, punctuation was a part of the trade. Since piece work has been done away with, you leave all that to the proofreader."

DEACON.—"That reminds me. In 1849 I landed in New York and got a job in a book office. My first take was the entire copy for a book which made 230 printed pages. I plugged along all day without seeing a proof. When I got to my frame next morning I found proofs of all the type I had set the day before. Not one punctuation mark, except periods, had been left where I had placed them. After I had corrected these proofs I once more began composing. I left out all marks, periods excepted, until I had finished a chapter. Then I set up a row of each punctuation mark and placed them at the end of the chapter. I then set up a footnote, as follows: 'Proofreader: Here is a sample of all punctuation marks. Select what you like, place them where you please. You have the last say.'"

When the Deacon finished, Zeke had vanished.—*New York Unionist.*

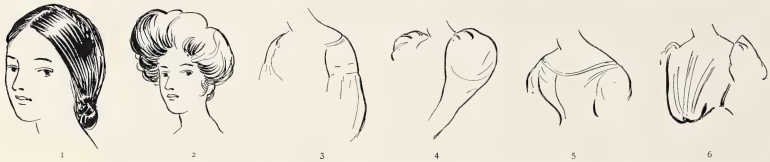
AN INSPIRATION TO THE PRINTER.

In THE INLAND PRINTER I find inspiration for renewed efforts, and hope some day to work "up ahead" by your aid. —*W. E. G., Camden, Arkansas.*

THE INLAND PRINTER COVER-DESIGN.

The cover-design of this number of THE INLAND PRINTER, the third of the series of national types by August Petrtyl, is an idealization of the American woman of the period preceding the Civil War.

The subject is a popular one with artists because of the grace and refinement expressed in the feminine costumes and manners of that time. Notwithstanding that our modern dictators of fashion find little to retain or copy in the dress of half a century ago, there was something peculiarly fascinating in the tight-fitting bodice, the sloping shoulder effects and the full ruffled skirts of our grandmothers. The simple hairdress—a smooth parting in the middle, with the locks drawn back closely over the head, revealing the contour—was the final contribution to the score of "decent looks," which, however quaint in 1905, indisputably suggest the qualities most esteemed in woman, purity and neatness (1), in striking contrast to the "rat"-burdened pompadour style (2) (now fortunately dying out) which gives the present-day belles a circassian, top-heavy appearance. The bodice was likewise cut to follow the graceful line of the shoulders (3), unlike the so-called "leg-of-mutton" sleeves, which appeared to be just what the word implies and as if attached to the shoulders (4). The front of the waist also followed the form of the bust (5), unlike the blouse waists now popular (6). The uncomfortable-looking crinoline and voluminous skirts of the time have been criticized, and perhaps justly enough, although there are indications of their again coming into fashion, but surely little can be said in praise of the street-sweeping train of to-day. These are some of the things the artist has to give a studious regard to, and they are within the purview of the progressive printer also, for in the widening range of the arts of engraving and printing the study of the human form divine and its habiliments is of the first order.





DRAWING BY PETRTYL.



A PETRTYL DRAWING.

Artistically speaking, the course of fashion in women's costumes and manners in the last fifty years has been from the spiritual to the physical. Mr. Petrtyl has endeavored, successfully, to give us a rendering of the spiritual at its highest development in America.

Throughout this series of designs, the effort of the artist is directed to obtaining the strongest effects by the simplest means. The covers are worthy of study on this account alone.



Mr. Charles W. Pafflow, editor of the department "The Export Field," in The Inland Printer, has recently issued from the press of the Neale Publishing Company, New York and Washington, a timely and interesting historical and descriptive story of Russian intrigue, dealing with the mysteries of the Winter Palace. The title of the book, "The Mysteries of the Zimniy Dvoretz," conveys little to American ears without the parenthetical explanation. There is scandal to make the book salacious enough to meet the cloyed taste of the most erotic, but the author tells his story simply and strongly, without any attempt to add color of his own, for the narrative and incidents have enough vividity of themselves. The book is handsomely bound in cloth, and paper and letterpress are of high quality. Price $1.50.

One of the greatest conveniences in the office or home is a good dictionary for convenient reference. The large unabridged dictionaries have the place of honor, but for quick reference on the desk, Webster's Collegiate Dictionary, the latest and largest abridgment of the International, is received with unqualified favor. It contains most of the essentials of the larger work, and was prepared under the same editorial supervision. It has a sizable vocabulary, complete definitions, adequate etymologies, and indicates pronunciation by familiar diacritical marks and respellings. Its appendix contains vocabularies of names, rhymes and foreign words, tables of arbitrary signs, etc. The book is a very handsome one and is printed on Bible paper, so that it is exceedingly compact, yet very legible and beautifully printed. It is bound in two styles: Art canvas, dark blue, gilt side and back stamps, limp boards, marbled edges, round corners, indexed, $3.50; full seal, rich dark brown, gilt side and back stamp, limp boards, full gilt edges, round corners, indexed, $5. G. & C. Merriam, publishers, Springfield, Massachusetts.

"Ireland's Story," by Charles Johnston and Carita Spencer, begins with the legends of the nation and traces the story of the country throughout its picturesque course down to the present day. The work of St. Patrick is given, partly in the words of his own confession, and other saints and scholars receive attention. A curious omission is that no notice whatever is taken of the origin of the shamrock as a national emblem. The pillaging of the Danes, the coming of the Normans, the oppression of Elizabeth, the cruelty of the Cromwellian incursions, and the invasion of William of Orange are carefully and fairly described. The recent Irish problems, such as Irish Church Disestablishment, Catholic Emancipation, Land Purchase, Home Rule, etc., are fully treated. A new feature is provided in the chapters on the Irish in America, the Irish on the Continent, the Irish in the British Empire, and the Irish Literary Revival. The volume will serve admirably as a text-book for schools, as a book for home reading, and as a basis for class study in literary societies. Mr. Johnston's previous work received the commendation of Cardinal Gibbons and Archbishops Ryan, Ireland, Corrigan and Williams. The work is copiously illustrated with portraits, views and maps. School edition, $1.10 net; library edition, $1.40 net, postage extra. Houghton, Mifflin & Co.

AN ENTHUSIASTIC FRIEND.

I thank you for your good work in the interests of the printer craft. Three cheers for The Inland!—*David Silve, New Orleans, Louisiana.*

LOW PRICES AND EIGHT HOURS.

E. E. Southard, Portland, Oregon, writes to The Inland Printer, objecting to the conclusions of E. B. Stuart in his letter on "Estimating" in the May number. Mr. Southard's letter arrived after the section containing the correspondence department had gone to press. For this reason his letter is given, "too late to classify":

To the Editor: Portland, Ore., May 8, 1905.

Under the pretense of discussing "estimating" and of showing the shortcomings of present methods in that line, a correspondent in your May issue takes occasion to work off the following gem of argument anent the proposed eight-hour proposition, after practically admitting that with all his wisdom he is still unable to compete with what he terms "Patent Medicine Houses" who have printing-offices:

"These low prices are made by those smaller printers who find it necessary to put in from twelve to fifteen hours a day and yet are unable to make journeymen's wages. They are of the same class who are now crying for the eight-hour day, and, if granted that, would soon be crying for a seven-hour day."

Now, fiction is sometimes very entertaining, when dressed in the right kind of togs, but even fiction may depart so far from the bounds of reason and common sense as to become ridiculous. I do not care to discuss the matter of "Estimating for Printers" with Mr. Stuart. Whether he is able to add any important information on that subject is all aside from my purpose. Parenthetically, however, if his knowledge on that matter is not more accurate than on the matter of "small" printers and their relation to the eight-hour day, I think the sum of human knowledge gained from his observation will be rather small.

Mr. Stuart intimates that he is not very well posted as to conditions in large cities, which is obviously true. The writer has worked in country offices, as well as in large cities, and in common with every one else who is familiar with conditions, knows that the small, one or two man office, the working proprietors of which are union men, constitute one of the great sources of annoyance and irritation in many unions, and often — almost invariably — retards progress in all movements such as the eight-hour proposition, or any other matter in which union men are generally interested.

Not only are they troublesome, in some ways, to the Typographical Union, but they are likewise a thorn in the side of the larger concerns, for several very obvious reasons. First, because they actually can afford to do work a little cheaper on the class of jobs they handle, having less expense. Second, because they are prone to work longer hours. Third, because, doing the work themselves, they escape criticisms or alterations in all cases, except from customers, and so have a minimum of corrections; besides other reasons which will suggest themselves.

Of course, being members of the union in good standing aligns them with that organization and puts the latter in a delicate position in the discussion of hours of labor or scales of prices, as well as a multitude of other matters. And as for small offices being in favor of shorter days, observation has shown that the smaller the concern is the more they want for their money; also the less money they are willing to pay. Of course there are exceptions in all cases. However, it must be evident to every one who is posted that the facts as to "small printer proprietors" and the "eight-hour day" are exactly opposite from those stated by the above excerpt from Mr. Stuart's correspondence.

At this time it is rather important that as few misstatements as possible be made concerning matters under discussion in the trade. It is not believed that The Inland Printer intends to make any such misstatements. E. E. Southard.

TRADE PRESS MEETING.

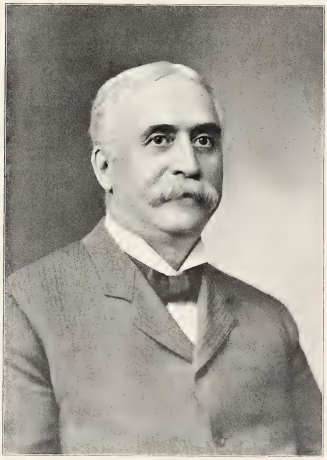
The New England Trade Press Association held its annual meeting on April 4, and elected officers for the ensuing year. W. L. Terhune, of the *Boot and Shoe Recorder,* was elected president; H. G. Lord, of the *Textile World Record;* Henry Lewis Johnson, of the *Printing Art,* and E. B. Pillsbury, of the *Grocers' Magazine,* were chosen, respectively, for first, second and third vice-presidents; and Robert Mitchell Floyd, of the *Trade Press List,* was elected secretary and treasurer. F. F. Cutler, of the *Shoe and Leather Reporter,* and F. H. Palmer, of *Education,* were appointed executive committee, while a special postal committee is composed of Mr. Johnson, of the *Printing Art;* Hon. Aaron C. Dowse, of the *New England Grocer;* Hon. Robert Luce, of *Press and Printer,* and Mr. Floyd, of the *Trade Press List.* An interesting address by Hon. Robert Luce, on "The Editorial End of a Trade Newspaper," elicited a hearty response from those present, which was given voice in the helpful general discussion that followed.

OBITUARY

HIRAM D. BROWN.

A special meeting of St. Paul Typothetæ was held Monday, April 17, 1905, at the Typothetæ rooms, 109 National German-American Bank building, at 4 P.M., to take action on the death of Hiram D. Brown.

After eulogistic remarks by Messrs. Fred P. Wright, David Ramaley, Sr., W. T. Rich, Conde Hamlin, H. A. Bigelow, Fred



HIRAM D. BROWN.

Leslie, F. H. Warwick, W. F. Repke, Sr., Frank Shoop, F. R. McDonald and Howard Collins, the following resolution was unanimously adopted:

WHEREAS, Our fellow member, Hiram D. Brown, was on April 16, 1905, called to lay aside the duties and privileges of this life, we, the members of St. Paul Typothetæ, desire to place on record this expression of our esteem and appreciation of him and his work. We express heartfelt regret that we shall no longer be permitted to enjoy his fellowship in the social and business intercourse of this life; and we deeply sympathize with his wife and children in the loss of a kind and loving parent, and his business associates in their loss of his ever-valuable advice and coöperation. We bear testimony to his valued services to our craft and rejoice in the success that has crowned his efforts, and regret that he was not permitted to longer enjoy its fruits.

Resolved, That a copy of this resolution be sent to the members of his family and that it also be incorporated in the records of this Typothetæ.

Hiram D. Brown was born in Loraine, Jefferson county, New York, on November 10, 1848, served his apprenticeship at the printing trade in Lake City and Red Wing, Minnesota, was publisher of the Lake City *Sentinel* for twelve years. Coming to St. Paul in 1881, he entered into partnership with B. B. Herbert, of Red Wing, under the name of Brown & Herbert, which was in 1883 changed to Brown & Treacy by the withdrawal of Mr. Herbert and the association of the late Michael Treacy, which in 1901 was incorporated under the name of Brown, Treacy & Sperry Company. Mr. Brown was also an active partner in the firm of Brown & Bigelow, and director of the Security Trust Company.

His services for the benefit of the printing interests at home and abroad have been active and valuable; he was one of the founders of this Typothetæ and served as its first president in 1886 and again in 1902, chairman of its executive committee in 1890 and member of the committee from 1887 to 1892 and from 1894 to 1900, vice-president of the United Typothetæ of America, 1895-96, and member of the executive committee, 1896 to 1898.

THOMAS C. HAYNES.

The death of Mr. Thomas C. Haynes, secretary of The Rand-McNally Company, Chicago, occurred suddenly on Monday, April 17, in the seventy-second year of his age. Mr. Haynes had been in failing health for over a year. He was one of the oldest printers in Chicago, and was an employee of the old Tribune Job Printing Company in 1861, and remained with the concern when it was bought by Rand, McNally & Co. some years later. He was made secretary of the company when it was incorporated.

WILLIAM RUXTON.

The death of William Ruxton came as a great shock to his numerous friends in the printing trade, where he has been so long and well known. He contracted a cold while in St. Paul, which, upon his return to Chicago, developed into pneumonia, and he died within the week. Mr. Ruxton has been connected with Philip Ruxton, Inc., for the last ten years, during which time he had gained the cordial regard of the trade by his sterling qualities and genial nature.

THE "MONOTYPE" MODEL CATALOGUE.

Just as we are going to press with the last forms of THE INLAND PRINTER we have received from Messrs. Wood & Nathan, selling agents of the Lanston Monotype Machine Company, one of the most sumptuous, if not the most sumptuous, catalogues ever produced showing the merits of type-composing machines. The advertising of Wood & Nathan has always been marked by superior excellence, and with a keen regard to that practical note which appeals so strongly to printers. There is probably no class of manufacturers so sensitively alive in detecting the representations of men who are not printers as those who are engaged in that art. In the work before us practical utility, range of service, superior craftsmanship and elegance are most happily combined to leave the most favorable impression on the mind of the recipient. The printer's imprint states: "Regarding this book: The whole of this work, with the sole exception of the ornamentation and headings, which were specially designed, has been printed from type composed and cast on the Monotype. To this fact we hereby testify. Redfield Brothers, designers and printers, New York." The Monotype is analyzed part by part, with beautifully engraved illustrations in two printings on heavy plate paper. Well-written and forceful arguments are given, and the latter portion of the book is given up to a varied line of work, art bookwork, inset cutwork, verse, foreign languages, bookwork with varied justifications, scientific and algebraic work, blanks, deeds, intricate tabular and open figure work, newspaper, catalogue and magazine advertising display, etc. The cover is embossed in blank, with a plain pale-green border, having a broad outside border in gold filigree, the spaces in which are in a pale pink tint. The stock is a semi-rough white. The book is a little larger in page size than THE INLAND PRINTER, and comes in a box with a protecting cover of heavy onion-skin paper. It is a most distinguished specimen of the art of catalogue making and reflects credit on every one concerned in its production.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

W. P. Dunn Company, Chicago.— Printing that is done by Dunn is well done. That's all.

H. R. Stewart, Penn Yan, New York.— The "Easter greeting" is well printed and does not require the accompanying apologies.

N. W. Anthony, Chicago.— There is an ornate quaintness about the typography that lends unusual attractiveness to the letter-head and statements.

"Some examples of good printing from the shop that does it"— on the outside of an envelope from the Great Falls Stamp Works. The proof — on the inside.

Wm. E. Spencer, Clarendon, Arkansas.— The letter-head is a good specimen of typography and color printing. The customer should have no fault to find with it.

A sumptuous circular in purple and gold, printed on cloth-finished paper, calls attention to the exceptional facilities of the Superior Printing Company, Birmingham, Alabama.

I. W. Pence, Angola, Indiana.— The card is an average specimen and does not possess especial attractiveness. Subdued tones of ink would greatly improve the coloration.

A handsome illustrated post-card, printed in three colors, bronzed and embossed, comes from the press of Fred Fenton, Ottawa, Canada. The work was done on a Chandler & Price Gordon.

Again, the Beck Engraving Company, Philadelphia, with a fresh design in their welcome little monthly calendar. It is entitled "A Roman Carnival," and has a characteristic touch easily recognizable in all the works of this house.

After reviewing a package of printed things from DeNeane Brothers, Washington, D. C., one can better appreciate the value of plain and



chaste styles of typography. The reproduced card reveals much of the simple attractiveness that inheres in others of the specimens.

One of the best letter-heads received this month comes from W. F. Melton, Dallas, Texas. A decorative poster-design is cleverly woven into a rich rule design of black and gold. The display is set in Cloister Black, with rubricated Missal initials.

M. D. L. Shope, Easton, Pennsylvania.— A chronic affliction — overornamentation — is noticeable in the letter-head. More restraint has been applied to the composition of the bill-head, which accounts for its being the better example of the two.

Bullard, The Printer, Wheeling, West Virginia.— Deep red and brown, a choice selection of colors for printing on brown, cloth-finished paper, assisted by correct typography, have produced an excellent circular for the Savings & Trust Company.

Here is the motto of the *Daily Tabloid*, "*an irresponsible paper*," published by the Press Club of Salt Lake City: "The *Tabloid* prints all the news that does not reflect on its owners." This is an unexpressed sentiment locked up in the hearts of many.

A series of cleverly devised blotters has been sent out to do missionary work for Perry's On-time Printery, Great Falls, Montana. They are all illustrated with three-color plates, which are supported with modern typography and convincing literature.

McMullen Printing Company, Cheboygan, Michigan.— Some printers gauge their efforts in behalf of pleasing results by the price of the product. Their specimens are usually good, bad and indifferent. "What we do we do well" is a McMullen guarantee, and the truthfulness of the assertion is shown in all the works that come from this house, whether it be an expensive brochure, printed in colors on hand-made paper, or a cheap dodger for a secondhand store.

Harry Rogers, Tracy, Minnesota, has created a novel and original design for a firemen's ball program. Each number of the "order of dancing" is printed on the rung of a ladder made of rule. The end of each rung is finished with a parenthesis. The device is die-cut.

Charles Fowster, Spring Valley, Wisconsin.— With the exception of a few mechanical defects, all of the specimens are well done. These faults are in the abnormal space employed between some words and inattention to the alignment of rules and type in blank lines.

A number of booklets, each one of which is a model of correct display and careful arrangement of department headings, have been submitted by Albert Ward Dippy, typographical designer for the International Correspondence Schools, Scranton, Pennsylvania. Mr. Dippy is a writer of ability on subjects concerning the graphic arts, and his critical knowledge of artistic typography is evident in the excellence of the printed things that come from the publication department of this well-known institution. One of the best covers is reproduced. Printed in black, with rubricated initials, on antique paper.



Horace Carr, Cleveland, Ohio.— The original copy of the letter-head has been greatly improved upon in the resetting. The scattered appearance of the side lines has been relieved by the use of the panel arrangement. The color scheme prevents a reproduction of this specimen.

J. F. Wright, Waterloo, Iowa.— The spacing in all of the lines in the envelope corner-card is too open, and lends a scattered appearance. The entire display is set one size too large, and it crowds the writing space unnecessarily. The letter-head is a good specimen of neat typography.

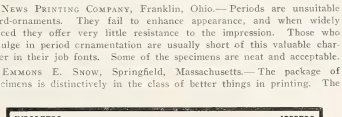
A forceful reminder of the higher attainments in commercial designing and direct reproduction made possible with advanced methods of photography and process engraving comes from C. J. Peters & Son Co., Boston, Massachusetts. It is a handsome portfolio of rare specimens done in half-tone.

The Pequa Press, Stoughton, Massachusetts.— The statement is an example of correct typography, in which the lettering and arrangement have been nicely adapted to the blue-tinted, cloth-finished paper. The maple-leaf trade-mark, in autumnal colorings and bronze, encourages favorable comment on the presswork.

E. W. Rice, Bartow, Florida.— The note-head is an example of unbalanced display. The letter-head on which the request for criticism was written was evidently set by another compositor. It is an excellent specimen of plain typography, and it might be suggested as a design to be followed in improving the note-head.

News Printing Company, Franklin, Ohio.— Periods are unsuitable word-ornaments. They fail to enhance appearance, and when widely spaced they offer very little resistance to the impression. Those who indulge in period ornamentation are usually short of this valuable character in their job fonts. Some of the specimens are neat and acceptable.

Emmons E. Snow, Springfield, Massachusetts.— The package of specimens is distinctively in the class of better things in printing. The



Forbes & Wallace circular is exceptionally meritorious. The title reproduced is printed in deep art-brown ink on the upper third of the page.

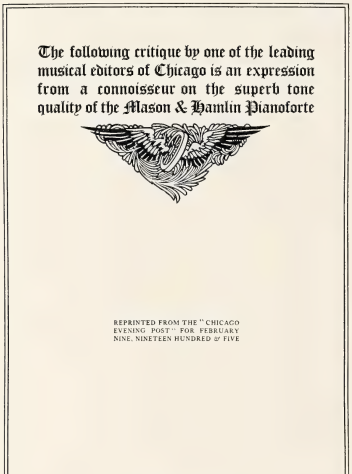
J. H. Singleton, Dothan, Alabama.— The display composition is above the average, but the printing has been ruined by poor presswork and inferior inks. The ink question figures extensively in the production of perfect printing. There are as many grades of inks as grades of work. It is impossible to do good printing with poster inks on linen and bond papers. For these kinds of paper nothing but superior job inks should be used. These inks, whether black, colored or white, are

quite finely ground, and contain all the pigment possible for the rollers to distribute nicely, and cost from $5 to $8 per pound.

THE blotter has entered an entirely new field as a medium of publicity. The Presbyterian Church of Blackwell, Oklahoma, announces its regular services and welcomes strangers in a blotter containing, in addition, a half-tone of the Savior. These words appear under the illustration: "I am He that blotteth out thy transgressions." It is a product of the *Times-Record*.

THE THOLEUS PRESS, Syracuse, New York.—The cover-design of the booklet affords an artistic suggestion in panel arrangements. The black, brown and gold, as applied, produce a rich color scheme. An improvement in the display could be attained by eliminating the floral design within the narrow panel, and by a rearrangement of the title, brought about by centering all of the lines.

R. C. STOVEL, Chicago, Illinois.—An air of dignity pervades all of the specimens submitted. The same refined taste is evident in the title reproduced.



A RECENT poster from the Chicago, Milwaukee & St. Paul Railway shows the splendid adaptability of the coarse-screen half-tone in pictorial billboard printing. The half-tones used are but thirty lines to the inch, which makes them available for use in forms containing solids and large wood type lettering. There is every indication that process engraving is beginning to share a fair percentage of patronage with lithography in posterwork.

"THE printer with the largest mortgage on his plant nearly always quotes the smallest price. People marvel at his apparent prosperity, but never get from him printing of 'Crocker quality.'" This is not all, but enough, however, to show how the H. S. Crocker Company, San Francisco, says things in a different way. And they print in a different way, too. "Quality" from the cover of the booklet bearing this embossed title, right to and including the tail-piece of the contents—it's all quality!

THE booklet "Tyrol," from Schwebke & Knerr, printers, New York city, is a work of art. The book is dedicated "in kind remembrance of Mr. Charles Landsee, proprietor of Hotel Tyrol, Innsbruck, whom every traveler in Tyrol knows, or who makes it a point to get acquainted with him, as well as the best wishes from the New World from the editor." The book is printed on deckle-edge paper and contains a number of half-tone illustrations with tinted backgrounds. A series of illuminated initials give a touch of life to the decoration.

WHEN a man prints the display line, "This is a sample of our printing," at the head of his blotter, you can depend upon it that he feels he has done something to be proud of, or, at least, if he has not, rest assured that "he did his damnedest; angels could do no more." Surely, Guessaz & Ferlet, San Antonio, Texas, can be proud of the more than one hundred specimens of blotters, booklets and stationery submitted, and they need not hesitate to attach the label "These are samples of our printing" to a package of such quality.

H. G. POTTER, Miles City, Montana.—The Montana Stock Growers' announcement is a commendable specimen of printing. True enough, the illustrated text *does* possess "a liberal percentage of keen Western humor." Here is the opening paragraph: "Pursuant to custom, and highly appreciative of the privilege, the good people (illustrated with a row of mounds and tombstones) of Miles City extend to you the glad hand and invite you to be one of the throng at the Stock Growers' Convention," etc.

AN infusion of something entirely new and fresh adds continued interest to the monthly package of good things that comes from the shop of the Stutes Printing Company, Spokane, Washington. A booklet issued in behalf of the savings department of the Old National Bank is one of the best things in a recent collection of specimens from this house. The cover is printed on a deep-red stock, and is die-cut. A yellow enameled paper is employed in the contents, and unusual attractiveness has been added by the use of tint-blocks and choice color schemes.

OLIVER C. SCHOFIELD, Augusta, Georgia, writes: "Three months ago I started a small office, with one foot-power press, in the attic of my home. My business grew rapidly. I associated with me Mr. J. L. Morris, and we rented a fine ground-floor room. We have managed to get a new Gordon press, a new thirty-inch cutter and a perforating machine. We attached an individual motor to our new press and placed it near the front window. Well, we're working day and night. That's all." A package of specimens accompanies this note, and the secret of this great success is discovered in their quality.

W. A. NICHOLSON, Alameda, Northwest Territory.—A better quality of ink should be used on these hard bond papers. Cheap inks and poor presswork are responsible for the slovenly appearance of the letter-head. Elimination of the underscoring would improve the composition. The use of battered and worn-out electrotyped script date lines in office stationery belongs to the vogue created a number of years ago, and it is practiced even to-day among indifferent printers. There is no law of correct typography that demands the use of script in date lines. A smaller size of the same series of type used in the display is preferable for date lines in office forms.

A LARGE package of quaint and ornate typography has been received from the Ostersunds Post Printing Company, Ostersund, Sweden. These are evidences of the remarkable versatility, the creative ability and the advanced mechanical skill of the Swedish compositor. Many of these specimens are further beautified with harmonious coloring and those subtle and delicate tintings which are produced so successfully by the Swedish and German inkmakers. There is noticeable a certain tact in the arrangement of the display and the text, and an esthetic touch inheres in the clever panel and rule creations of all this work that supplies it with the stamp of originality. Angular solidity characterizes some of the examples, while in others there is flow and rhythm.

A LARGE package of posters, ruled headings and miscellaneous printing received from the Appeal Printery, Arlington, Oregon, contains nothing of especial merit. In many cases too great a variety of inharmonious faces is shown in single specimens. The use of a bold Gothic letter with the delicate Celtic series is but one instance of poor judgment in type selection. In most cases the rule allotted to date lines is too long. A rule eight or twelve ems long is enough for all ordinary purposes. The use of leaders and hyphens between the name of a city and that of the State in an address should be avoided. Less underscoring, and the elimination of many meaningless ornaments would improve the work. The style of the National Bank envelope corner-card and the McDaniel business card is neat and tasteful, and it could be advantageously applied to many of the other specimens.

SUPERIOR PRINTING COMPANY, Birmingham, Alabama.—The most pleasing results with color schemes applied to office stationery are attained with delicate and subdued tones. When two or three strongly contrasting "straight" or primary colors are used, the results are inevitably too harsh, as evidenced in the bill-head submitted. A more refined and pleasing appearance would be imparted if the tint-block background were printed in very delicate azure, a color harmonizing nicely with the tinted paper employed. This would neutralize its obtrusive over-prominence. The rules and ornaments would then look well if printed in a slightly deeper shade of purple ink. By using the present colors, blue-black and red, for the typework, emphasis would be correctly

applied to the strong features of the heading. The ornamentation outshines the display in the bill-head, as submitted. There is no fault to find with the typography.

A few clever conceptions in the arrangement of letter-heads from M. J. O'Malley, Springfield, Massachusetts, have been worked out along



lines entirely away from conventional forms. An attractive example, done in red and black, is shown herewith.

TYPEFOUNDERS' SPECIMENS.

A specimen book of cast and electrotyped ornaments and initials — some made for two colors — comes from the Bruce Type Foundry, New York city. All of these designs harmonize nicely with the present vogue in typography, and their range of diversity is unlimited.

Washington Text, an original creation of the Keystone Type Foundry, possesses all the sterling qualities of most modern revivals of medieval black lettering, and it has none of their faults. It is a handsome face, ornate in design, and extremely legible. It possesses a quaint touch that lends to it much individuality. It is one of the most stylish job letters designed for some time.

Another striking face destined to be widely used from now on is the Mission series, shown for the first time in the spring issue of *The Type-Founder*, a house organ, published by Barnhart Bros. & Spindler, Chicago. Its design is quite different from the faces heretofore in general use, the distinctive feature being the length of the ascenders; or, to put it in another way, the smallness of the lower-case characters as compared with the caps. The change is extremely pleasing, and the new face will give printers a variation that will come as a decided and very attractive relief from the style in common use. Mission, too, belongs to that class of legible, durable, fairly heavy faces that of late have come into such general use. There are no hair-lines, and even the ceriphs are unusually heavy, though so short that, terminating as they do in a point, they are not in the least obtrusive.

GOVERNMENT ENVELOPE PRINTING.

The North Dakota Press Association, at its regular biennial meeting held at Bismarck, North Dakota, February 17-18, 1905, unanimously adopted resolutions concerning the policy of the Government in furnishing printed envelopes at a price which barely covers the cost of material, it being stated that if the attitude were followed to its logical conclusion, the Government could undertake to furnish a general line of printed stationery on the same basis. The injustice complained of, it was stated, affects in a greater or lesser degree nearly every printer in the United States and would seem to be the proper subject for general discussion and concerted action. The text of the resolution follows:

Whereas, The President has directed attention in his annual message to the extravagance with which the Government Printing-office is conducted; and

Whereas, As a marked example of this extravagance we cite the fact that the Government is engaged in the business of printing envelopes for private customers all over the United States at a price which barely covers the cost of material used and which leaves no return to the Government for the high-priced labor necessary to turn out the work:

Resolved, That this is manifestly unfair to the printers of the United States and that the Government has no more right to do this work than it would have to enter into competition with dealers in groceries, dry goods or hardware.

Resolved, That the North Dakota Press Association requests the members from this State in the Senate and the House of Representatives to use their best efforts to have the Government Printing-office discontinue this class of work.

Resolved, That copies of this resolution be sent to His Excellency, President Roosevelt, the Senators and Representatives from this State and the Superintendent of the Government Printing-office.

PRACTICAL HELP.

I have been a most interested reader of your valuable journal for years, and consider it the best practical helper for every printer.—*John H. Kornmann, Elkhart, Indiana.*

WORKING DOUBLETONE INKS.

The Sigmund Ullman Company, of New York, have issued a monograph on the subject of doubletone inks, entitled, "Our Doubletone Inks in Theory and Practice," which gives complete data on the subject and may be had from the company for the asking. The company writes to The Inland Printer that the article on page 249 of the May number contains statements that do not apply to their product, which is distinctively known in the trade as "Doubletone." Their letter says:

"In the first place, doubletone inks are not a line which had quite a vogue about a year ago, but are the most perfect and best working inks of any that were ever made, and instead of being in vogue a year ago, are always being used to a greater and greater extent by the best printers in every quarter of the globe.

"Secondly, cuts need not be washed up oftener, and the inks do not have a tendency to fill up, but they are considered to be the easiest inks to work in this respect, and the most economical from that standpoint. Neither do they have a tendency to get lumpy, or crack on the surface. The total misapprehension under which the author of the article in question labors is proven by the fact that he imagines that doubletone inks have a relation to copyable inks, and advises printers to reduce them with glycerin; the printer who would try to follow such directions would get into great difficulties.

"What it is necessary to do with imitations of the doubletone inks to make them work and prevent them from cracking on the surface, from filling up, or from getting lumpy, we do not know. The imitations of our doubletone inks, which have appeared on the market spasmodically from time to time, have nothing whatever in common with our doubletone inks, and we distinctly object having our doubletone inks classed with such imitations.

"We have a booklet called, 'Our Doubletone Inks in Theory and Practice,' which gives a complete summary of the properties of these inks, describing what they are, and how to use them, which is at the disposal of any printer who desires further information about them.

"In substantiation of our claims we can offer ample evidence, not the least among the testimonials received being a letter from Theo. L. De Vinne & Co., whose authority is unquestioned among the printers both at home and abroad; in which they say:

"'Previous to printing your specimen book we had but limited experience in using "doubletone" inks, and, knowing that certain colors called for the use of heavy pigments, we naturally watched the outcome of our efforts with some degree of anxiety. We had been but a short time at work when it became evident that these inks were easier to handle than the usual run of colored inks; we found them to be strong in color and of good covering capacity, and we feel that their smoothness and free-working qualities will insure for them the appreciation of printers.

"'You certainly have with your invention broadened the printing field, by making possible artistic effects which heretofore could only be obtained by two or more impressions. Your inks certainly open up possibilities to the printing world previously unthought of.'"

BEATS THEM ALL.

Just received my Inland Printer, and I think this number extra good. I have been a constant reader of The Inland Printer for a number of years — in fact, ever since I have been in the trade — and although I get many other printers' journals I prize The Inland above them all. I find that it saves me many times its cost each month to have it where my employees can use it for reference. Success to The Inland Printer!—*Charles P. Howard, Erie, Kansas.*

A UNIQUE ADVERTISING PROPOSITION.

Appreciation of good presswork in advertising matter is rising to higher standards. In order to obtain the best results the Mellier Drug Company, 2112 Locust street, St. Louis, Missouri, have offered a series of prizes for the best presswork in a selected list of medical journals printing their advertisements. About a year ago the Mellier Company decided to issue to the medical profession something unique in the way of a calendar, and obtaining one of Mr. E. S. Curtis' Indian photographs, they had it lithographed in colors by the Forbes Lithograph Company, of Boston, Massachusetts, mounted it on heavy board and mailed it to the physicians throughout the United States. These were much sought after and an edition of 200,000 was speedily exhausted. Then the company decided to use the illustration in the medical press, and offered a first prize of $15, a second of $10 and a third of $5 for the best work in printing the plate of the medicine-man; the awards to be made by men having a knowledge of good printing. If the advertisers in the trade press are going to adopt tactics like these, the standard of work must certainly reach a high plane.



GO-SHONO, APACHE MEDICINE-MAN.
Photo by E. S. Curtis, Seattle, Washington.

ELECTROTYPERS' AND ENGRAVERS' CONVENTION.

On April 12 the joint executive committee of the Electrotypers' and Engravers' Associations held an enthusiastic meeting in Cleveland, there being a large number in attendance. They heard reports from the national secretary, who has been doing pioneer organizing work for the past year, and the reports were decidedly encouraging, showing great progress made. Members were all exceedingly enthusiastic, and it was voted that the work of the chairman of the joint executive committee and the secretary be endorsed, and that the committee recommend to the national association the continuance of the work. It was also decided to hold the next annual convention at Buffalo, June 19, 20 and 21, and the largest convention in the history of the National Association of Photo-engravers is expected to be held at that time.

President J. L. Shilling states that great enthusiasm was manifest at the meeting of the executive committee, and a record-breaking attendance and a very profitable convention are anticipated. The deplorable state of affairs in the trade—concisely described as "rotten" by a prominent member—produced by reckless competition, is expected to influence the attendance of some of the most progressive and able men of the craft. Unusual efforts to ascertain the cost of production have been made during the past year and the results of these inquiries will well repay attendance.

The adoption of a scale or price-list and the employment of a national secretary are among the more important problems. With the labor question and other matters of moment the time for business sessions will be well occupied.

The committee aims to make this a highly practical convention, at which theories will be sidetracked for the consideration of facts. It is generally conceded that rates will continue to decline unless the "square-inch" rate is superseded by a more consistent and equitable scale.

Mr. George H. Benedict, of the Globe Electrotype and Engraving Company, Chicago, makes the following liberal offer: "Being convinced that the excessive profit on large work is the sole reason why we are obliged to sell our small cuts at cost, or less, and to influence other minds into giving the idea of a list of prices their best thought, I will give $100 to the person presenting at the convention the best plan for a price-list for half-tone and zinc etching."

TRADE NOTES

JOHN W. MOORE, of Kempton, Indiana, has assumed the publication of the Burkesville (Ky.) *Herald*.

THE Post Color Press Company has moved to the Caxton building, Dearborn street, near Harrison, Chicago.

THE Hub Engraving Company, Boston, Massachusetts, announces the removal of its plant from 36 Columbus avenue to 173 Summer street.

TOBY RUBOVITS, printer, binder, designer, has moved to the three upper floors of the new fire-proof building, 319 to 327 Fifth avenue, Chicago, Illinois.

THE Harper Paper Company, 10 East Thirteenth street, New York, carrying a line of book, super, coated, writing and manila paper and card stock, opened for business on April 17.

THE J. L. Morrison Company, manufacturers of "Perfection" wire-stitching machines, have removed their office from 60 Duane street, New York, to larger premises at 143 Worth street.

A CONSTANTLY increasing volume of business has compelled the firm of Blomgren Brothers & Co., designers, electrotypers and engravers, to take more commodious quarters at 76 to 82 Sherman street, Chicago.

MR. CHAS. A. STILLINGS, for the past two years manager of the Printers' Board of Trade of Washington, D. C., has been appointed manager of the Printers' Board of Trade of New York city, succeeding Mr. Franklin W. Heath, resigned.

THE last month was the best in the history of the Seybold Machine Company, Dayton, Ohio, and at present they are running fifteen hours daily and are ninety days behind orders — the usual situation with this enterprising and appreciated concern.

THE Chicago office of the Star Printing Ink Works (F. A. Barnard & Son), is now located at 349 South Dearborn street, in the very heart of the printing-ink district, where they expect to sell their share of the four million pounds of ink purchased in Chicago annually.

THE Chicago office of the Harris Automatic Press Company has been moved to 317 South Dearborn street, where the "Little Wonder" and the "Big Brother" may be seen in operation at any time — the latter running on colorwork and at record-breaking speed.

THE Economy Engineering Company, Chicago, makers of a successful tiering machine for paper-dealers, printers and others who have packages of goods weighing one hundred pounds or more to move, have been compelled by rapidly increasing business to take larger quarters at 58 North Jefferson street.

MR. DAVID GRAY ARCHIBALD, official photographer for the Pennsylvania, New York and Long Island railroad, and late official photographer for Mr. Howard Gould on board his steam yacht Niagara, has removed his place of business to 345 East Thirty-third street, New York city. Mr. Archibald's home address is Newark, New Jersey.

THOMAS P. NICHOLS, maker of the Nichols' Perfect Order and Record Book and a well-known printer of Lynn, Massachusetts, completed on May 5, 1905, fifty years of business activity. Associated with the elder Nichols are his sons, Frank H. and Fred H. They were the recipients of congratulations from many friends and business acquaintances.

THE Queen City Printing Ink Company, Cincinnati, Ohio, is well equipped in its new printing plant. The company is at present running two platens and one flat-bed cylinder, producing all its printed matter, advertising sheets, etc., and is rushed to the top notch with business.

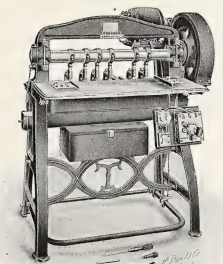
THE Ault & Wiborg Company, Cincinnati, Ohio, state that it is enjoying a high-tide business. The company's plants in the City of Mexico and Buenos Ayres are a pronounced success, and in London, England, where there are no less than eighty ink factories — more than in the United States — it is building up a fine business.

THE old and well-known Buckie Printers' Rollers Company are settled in their new, modern plant at 396-398 South Clark street, Chicago, where they are equipped with the latest gatling-gun and other machinery and every convenient device for the expeditious manufacture of high-grade rollers. Printers are invited to call and inspect one of the finest roller-making shops in the world.

THE Tubbs Manufacturing Company, of Ludington, Michigan, manufacturer of printers' wood furniture, point-line wood type, sectional cabinets, new idea cases and similar work for printers, announces that it has appointed A. F. Wanner & Co., 298 Dearborn street, Chicago, as its Chicago representatives. Messrs. Wanner & Co. have in stock a full line of the Tubbs manufacture and will be ready at all times to make shipments promptly.

THE Pohl system of thumb indexing, advertised in this number of THE INLAND PRINTER, is "something new under the sun." The time-honored method of cutting thumb indexes was an expense hitherto unavoidable in work requiring such an index, but by this invention, for which patents are pending, it costs nothing extra to make the index. A glance at the advertisement will reveal the Pohl method, and a line to the company, Richard C. Pohl, 152 Wayne street, Detroit, Michigan, will bring full information on the subject.

THE Samuel C. Tatum Company, Cincinnati, Ohio, reports that it has in the past six months installed seventy-one punching machines in twenty-seven States and twelve in Canada, England and Hawaii. The punches are made in four styles to meet every requirement of the printer and bookbinder. A useful convenience issued by the company, free, is a gauge-card, cut with the Tatum tab cutter, showing the apertures made by the special dies and the standard interchangeable round-hole punches. They have also recently introduced a foot-power perforator giving clean perforations the entire width of sheet, the machine having great strength and rigidity. The needle bar is removable and the needles can be sharpened conveniently and speedily. A cut of the Tatum power-punching machine is shown herewith.



THE American Chap-Book, edited by Will Bradley for the American Type Founders Company, is a distinct contribution to the subject of typography. Mr. J. F. Earhart, known the country over as the author of "Earhart's Color Printer," writes of this as follows: "The American Chap-Books are a delight to the eye. Mr. Bradley's excellent taste in composition and fine sense in the harmony of proportion are very marked. The American Type Founders Company is to be congratulated for the arrangement which has made possible the American Chap-Book, and the lovers of good typography

are fortunate in receiving this distinct contribution to the literature of printing."

The New York branch of the Crescent Embossing Company will remove May 1 from 60 Beekman street to 22 Beekman street. The change is made necessary by the rapid growth of the business requiring enlarged facilities. In its new location the company will carry a much larger stock of all "Crescent goods," thus insuring more prompt service to its many patrons in New York and vicinity. The main office will continue as heretofore, at the works of the company, Plainfield, New Jersey.

Farm, Field and Fireside, published by the Howard Company, Chicago, for the past twenty-eight years, has been purchased by William A. Radford, publisher and proprietor of the *American Carpenter and Builder,* the new trade magazine which has made a tremendous success in its field under the management of O. F. Byxbee, a department editor of The Inland Printer. *Farm, Field and Fireside* will be published weekly and monthly, as before, by its new owner under the style of the Farm, Field & Fireside Company.

C. E. Aughinbaugh, of Harrisburg, Pennsylvania, has removed his bindery to the new Telegraph building. Here he has twice as much floor space as in the old premises, excellent light, and with increased facilities can serve his customers promptly. He has added considerable new machinery, including a Crawley rounder and backer. Machines are handled by separate motors. Mr. Aughinbaugh has built up a profitable business, which grew to such proportions that these betterments became necessary. Good work and promises kept usually bring pleasant results.

Mr. Charles S. Conner, manager of the Baltimore branch of the American Type Founders Company, gave a reception on the afternoon of March 25 to the Typothetæ of Washington, their managers and superintendents. A special train was placed at the service of the guests, who, after a drive from the station about the burnt district of the city, were taken to the warehouse of the American Type Founders Company. There they had an opportunity to inspect the complete stock and modern equipment of the new warehouse and to partake of dainty refreshments.

A well-known firm of ink manufacturers sends the following letter recently received from a prospective customer: "We are seeking the best *black* black ink to be had in the world, in 500-pound barrel lots at 10 cents per pound, f. o. b.——— (to which city we will move our factory in July), the tests to be made here, before moving, said tests beginning Monday next. We will pay this price for a 25-pound 'sample pail' delivered here at once; said ink to be 'ready to use' on any press, at any season, at any speed — rotary, job or cylinder." All this for ten cents!

The American Type Founders Company has just issued a pamphlet of some ninety pages, as a supplement to the American Line Specimen Book. This shows specimens of between fifty and sixty different designs in type and border series which have been issued since the American Line Specimen Book was printed two years ago. This foundry now has something over fifteen hundred fonts of type cast on the lining system, which largely accounts for the popularity of "American Line." A larger number of fonts, as well as a greater variety of designs, of type cast on the lining system than are cast by any other foundry.

Bewick Roman is one of the notable type-designs which stands out prominently and will arrest the attention of every printer who receives a copy of the Golden Book of Business, which has just been mailed by the American Type Founders Company. This type-face is a modification of the old Roman lettering and is right in line with the present-day demands for a type which is bold, legible, easily read and at the same time distinctive. Bewick Roman possesses all of these good qualities, and has sufficient color to make it particularly effective for all forms of advertising display similar to the full-page announcements in this remarkable pamphlet. This is just the kind of a design which will appeal very strongly to buyers of good printing, and is a face that will develop remarkable staying qualities.

The New York office of the Smith & Winchester Manufacturing Company, successors to Cranston & Jones and also to The Frank A. Jones Company, at 260 West Broadway, New York city, has since May 1, 1905, been removed to South Windham, Connecticut. It is the belief of the Smith & Winchester Manufacturing Company, by having both of their offices united with their works at South Windham, they will be in a better position to give prompt attention to all orders and inquiries for their improved specialties. Mr. F. Kirchner, who has been in charge of the New York office and connected with the company for quite a number of years, will still continue his connection with the Smith & Winchester Manufacturing Company, and give at South Windham his attention as before to the line of paper-cutting machines, etc.

We have authority for announcing that Messrs. Bemrose & Sons, Limited, the celebrated color printers of Derby, Watford and London, have acquired a large interest in Dalziel Colour Press, Limited, the latter company having made a big commercial success in England with the four-color machine invented and patented by Edouard Lambert, of Paris. Besides making use of their four-color presses at Watford, the company is about to exploit the United States patent for Lambert's machine in America. Two quad royal four-color presses have just been started in the printing-offices of Messrs. Butterick, New York, and three more machines have been ordered by this firm for the exclusive production of their own publications. A powerful American syndicate will probably purchase the United States patent rights from Messrs. Bemrose-Dalziel, Limited.

"THE PRINTER MAN'S JOY."

"The Printer Man's Joy," recently issued by the American Type Founders Company, has created a decided sensation in the printing world, and has been the occasion of much comment and friendly criticism. It certainly struck an appreciative chord with the Biggers' Print Shop, Corsicana, Texas, which expresses itself as follows:

"'The Printer Man's Joy' got here O. K. and has located permanently; in fact, the joy it has already imparted has brought me to the point of believing it is the finest thing in the way of a type showing I have ever seen; and then the name, or rather the title — why that alone is enough to enthuse one before the pages have been looked at."

UP-TO-DATE FOLDING-MACHINES.

We are advised by Mr. W. Downing, manager of the Brown Folding Machine Company, of Erie, Pennsylvania, that his company has placed upon the market, during the past few months, three entirely new machines designed for the finest grade of catalogue and book work. One style is constructed with a view of meeting the demands of smaller offices, while another, their latest, is for up-to-date city offices printing a wide range of work. Mr. Downing suggests that all those wanting folding machinery write for full particulars and samples of work.

CONVENIENT TOOLS FOR THE PRESSROOM.

Mr. Frank R. Craig, connected with the Republican Publishing Company, Hamilton, Ohio, submits to The Inland Printer samples of his Type-High Gauge and Vignetting Punch, which he will mail to any address on receipt of $1.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

PARTRIDGE & ANDERSON'S NEW LOCATION.

Although less than four years old, the Partridge & Anderson Company has been forced to seek more commodious quarters for its rapidly increasing business. The new address is 96 Fifth avenue, where the company occupies nearly the entire fifth floor of the Times building, about ten thousand square feet of floor space. In the equipment of the new plant, no effort has been spared to make it up to date. In many instances old machines have been discarded and new machines installed, with the result that the capacity of the plant has been increased nearly one hundred per cent. The efficiency of the molding department has been materially increased by the addition of a five-ton hydraulic molding press, and many other features have been added or improved with the view of facilitating the production of high-class electrotyping. The entire plant is heated by steam, lighted by electricity and provided with all the conveniences which have become necessities to the modern manufacturing plant.



NEW HOME OF PARTRIDGE & ANDERSON COMPANY.

Mr. George H. Benedict, president of the Globe Engraving & Electrotype Company, 407-427 Dearborn street, Chicago, has devised a simple and rapid automatic calculating device for computing pay-rolls, which is highly spoken of by those who have used it. It consists of two cylinders, weighing about eight ounces altogether. The inner cylinder, which turns at either end, is an accurate table, giving the amount due for any period from five minutes to a full week, at any rate from $1 to $30 per week. The outer cylinder exposes to view only one column, showing one rate, at a time. On the left of the opening are the hours of work and the amount due for every hour at 25, 50 and 75 cents per week. On the right of the opening is a scheme for computing amounts due for overtime. An illustration of the device is shown herewith.



BENEDICT'S WAGE COMPUTER.

THE AMERICAN CHAP-BOOK.

In view of all that has of late been said with reference to the use of booklets for advertising uses, the March number of the American Chap-Book is particularly apropos. In this Mr. Bradley speaks of booklet covers and the desirability of providing a design of sufficient strength and character to "carry" the inside text pages.

It is evident that Mr. Bradley has "boiled down" what he has to say on the subject and reduced the text to the most compact limits, and every word is worthy the printers' careful perusal. In all, twenty-six illustrations are given of different cover-designs, and we predict that many a wide-awake printer will make use of these as "copy" and secure an order from his local merchant for an advertising booklet.

The previous number of this unique little Chap-Book was devoted by Mr. Bradley to the subject of leaflets, and as he suggests, there are few business letters that will not carry an extra leaflet without exceeding the postal limit. And then he illustrated the article with examples taken from the daily papers, arranged in form of leaflets and giving a hint which any printer can follow up to advantage.

Either the Chap-Book is becoming more practical or else the printing public is beginning to realize the fund of valuable information contained in these little volumes. At all events, it is certain that these later styles of Bradley type arrangements are being copied extensively.

It is safe to predict that this is really a remarkable little publication and will in the future take its proper place as a distinct contribution to the subject of good typography. Those who are careful to preserve a complete file of the American Chap-Book will most assuredly consider themselves fortunate, particularly if the American Type Founders Company should cease their publication with the present year, which expires in August.

Very naturally an added interest has been given to the Chap-Book by the publication at present running in Collier's of an extravaganza written by Will Bradley and illustrated with pictures of his own inimitable drawing.

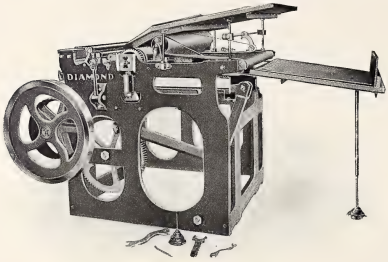
NEW CYLINDER PRESS.

We wish to call attention to a new press for the country publisher which is just now being put on the market. It is well known that the two extremes in the printing business, the man who prints only a few hundred copies of his paper, as also the large printer who prints by the hundred thousand impressions in many or few colors, is well provided for. In the one case, the Washington hand press will answer the purpose; while for the large printer, the various book and job cylinder presses leave nothing to be desired.

Between these two there is an immense field. That field

is taken up by the country publisher whose circulation has outgrown the hand press. For this business the Diamond cylinder was built. Up to this time nothing has been on the market that really supplied this want.

The Diamond is a low-priced, reliable machine with a regular ink fountain; the cylinder revolves in journals and the bed travels the same as in a high-priced press, and runs in



"DIAMOND" CYLINDER PRESS.

steel pinions; thus the impression and the distribution of ink are both first-class.

The really unique feature is a movable blanket which is brought on the cylinder only for the impression and is out of the way when the bed makes the return. In the power machine the bed is driven by a crank motion which gives motion to the whole mechanism. It is the simplest practical printing press made, as the non-essentials are all discarded.

We understand the orders are rapidly coming in, as the country printer at once recognized its value. If you are tired of the hand-press side of the business, the Diamond will give a happy relief.

GOLDEN BOOK OF BUSINESS.

The American Type Founders Company has certainly set printers to talking with this Golden Book of Business, a thirty-page pamphlet, each leaf of which is printed on a different color of Old Hampshire Bond, beautifully illuminated in colors, and bound between Kenmore Parchment covers.

This is something much more than a specimen showing of the company's type-faces and decorative material, for it will be used by printers as a veritable text-book. The book contains over one hundred illustrative examples, and more than one printer will use this as copy in securing an order from his customers.

It is a most sumptuous showing of type arrangements, in which Will Bradley's work appears at the very best. These illustrations cover the very widest possible range of work, such as letter-heads, bill-heads, checks, receipts, stock certificates and a full complement generally of the kind of every-day commercial work which interests the printer. It is not too much to say that some of these designs are really works of art. There is absolutely nothing to criticize and, in fact, many of these specimens are not only attractive, but exceedingly beautiful. It would seem that regard had been had in the type arrangement to every possible variety of taste and preference. There are decorative specimens and those which are absolutely plain; and notably, some of the full-page announcements are remarkable for the strength and dignity of the type arrangement. There is no question but that the Golden Book of Business will be treasured for long years to come and be highly prized by every lover of good typography.

TIFFANY UPRIGHT.

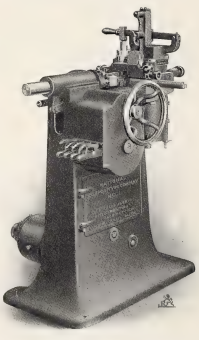
In the Tiffany Upright, the American Type Founders Company has maintained its reputation for enterprise, as this special face is an exceedingly close reproduction of the design at present so much in vogue with Tiffany, and all other leading engravers, for invitations and all society forms.

Tiffany Upright
The Latest American Script Design

The above specimen lines are set in the 24-point Tiffany Upright, and printed specimens of the full series will shortly be mailed by the foundry, showing the complete series.

MAKE YOUR OWN TYPE.

The automatic type machine in three hundred days of nine hours each will make fifteen thousand pounds of type. A printer of national reputation as a cost statistician writes that job type as sold at present prices by the typefoundries averages 57 cents per pound for sizes ranging from 6 to 36 point. At this figure, the product is worth $8,550. The cost statistician referred to pays a lad $4.50 a week to operate his machine; others pay $6, $10 and so on, up to $25 per week. One lad is operating two machines for $12 per week. Add to the cost of labor as you find it the price of old type metal at 6 cents per pound, or new metal at 11 cents per pound (a high figure), and you will find that the gross profit on a gross year's product at the highest rate for wages and highest price for metal is $5,600. Plenty of margin here to deduct incidental and fixed charges. We find a machine in Richmond running eighteen hours a day, and another in New York. In these cases, it appears that the machine is a developer of profits "beyond the dreams of avarice."



What is such a machine worth, so simple and automatic in its character, using less than one-quarter horse-power? Would $5,000 be too much? Not for a typefounder, but too much for the printer.

The policy of the United Printing Machinery Company, of Chicago, New York and Boston, is to sell to the printer, i. e., more machines at a lower price. The printer who will sign an agreement to use the machine and its product in his own establishment only can buy it at a very reasonable figure—one that will make it a profitable investment if he only makes 750 pounds of type a year.

There are pending in the United States Patent Office over twenty patent applications on the Automatic Type Machine, molds, moldmaking, matrices and matrixmaking, for which patents will issue in due time. We think it proper to notify the public to this effect in order that they will know the position we occupy in regard to the patent status. We also have numerous foreign patents and foreign patent applications pending, and from information gathered from all parts of the world, the Automatic Type Machine is absolutely the first in the printing art which makes it possible for the printer to manufacture his type without skilled labor. Therefore, the Automatic Type Machine is absolutely the pioneer, and the patent position it will occupy will be exceptionally strong against infringers.

MACHINERY FOR BOOKBINDERS.

An important addition to the list of labor-saving machines designed by the Smyth Manufacturing Company of Hartford, Connecticut, for bookbinding purposes is the casing-in machine advertised on another page of this number. This machine is the result of many years of experimenting and a close study of the requirements for such a machine. Its compact design shows the fine mechanical lines so well known in other machines produced by the Smyth Manufacturing Company, and it is of the same high-grade construction which is recognized as the highest standard for similar machinery in the world. This entirely new and novel machine has many advantages over the hand process of casing-in books. It produces clean and uniform work at a high rate of speed. It has a great range in size and will successfully handle any size book, thick or thin, for which cases can be made on any of the Smyth case-making machines. The selling agents for the Smyth Manufacturing Company report that some of the orders now being filled for this machine were placed with them over five years ago. It was desired, however, to thoroughly perfect the machine for all classes of work before placing it upon the market. Machines are now being delivered and erected as rapidly as possible and several are running in some of the larger binderies in the East. Some of the orders already booked for this machine are from the following well-known concerns: E. Adams & Co., E. Fleming & Co., Ginn & Co., Boston, Massachusetts; Williams & Co., Eaton & Mains, Butler-Ward Company, Robert Rutter & Son, J. C. Valentine Company, Trow Directory & Printing Company, P. F. Collier & Son, Edwin Ives & Sons, American Book Company, Braunworth & Company, J. F. Tapley Company, New York; Brock & Rankin, W. B. Conkey Company, M. A. Donohue Company, Robert O. Law Company, R. R. Donnelley & Sons Company, Chicago; United States Government Printing-Office (2), Electric Press, Cincinnati, Ohio; Murphy-Parker Company, Philadelphia; H. M. Plimpton & Co., E. Fleming & Co., Norwood, Massachusetts. E. C. Fuller Company, of New York and Chicago, are the sole selling agents.

HIS MENTOR.

I have been a reader of THE INLAND PRINTER for only about two years, and for whatever of success I shall attain as a job compositor hereafter, much credit shall be given your excellent publication, because, to me, it has become the standard of criticism.—*Herbert A. Smith, Huntington, Indiana.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A 21,630-MILE TRIP—"From Clime to Clime," 144-page book, contains both entertaining and instructive account of a printer's travels through United States, Mexico and Canada. Ask your bookseller to get it for you. Address all mail orders to SAMUEL MURRAY, 119 E. Tenth st., New York. Price, 25 cents postpaid. Reference: Any printer who knows me. "Gives much information as well as enjoyment."—INLAND PRINTER.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student* and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

EVERY PRINTER, PROOFREADER AND WRITER should have the Chicago Proofreaders' Stylebook; price, 50 cents postpaid. THE BEN FRANKLIN CO., 232 Irving ave., Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER CO.

"IMPRESSIONS OF MODERN TYPE DESIGNS"—A specimen book of job composition containing about 40 ideas in the arrangement of type, rules, etc., for cover-pages, circulars, letter-heads, bill-heads, business cards, blotters, etc., printed in colors in first-class manner; price, 50 cents. FRANK NICKERSON, 134 Spring st., Brockton, Mass.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief by one and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

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SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C—Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

BOOKS.

PROCESS YEAR BOOK — We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, $2. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new ones that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾; art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

SUCCESSFUL STEREOTYPING — Booklet of practical information; inexpensive process without special apparatus, valuable in small offices; price, $1. L. W. MATTESON, Phillipsburg, Kan.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CALIFORNIA TYPEFOUNDRY for sale or to lease; owners desire to retire; would go in on shares with proper person; very small capital required. EDGAR PAINTER, Hayward bldg., San Francisco, Cal.

CITY EDITOR or Linotype man with references and $2,500 can buy third interest in old-established Democratic newspaper and job printing business; hustling city of 7,000; arranging to start afternoon daily and need third man. "THE MIRROR," Mayfield, Ky.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. C 32.

FOR SALE — I have excellent opportunity for a young man in newspaper business, and desire to sell one-half interest in plant that inventories nearly $4,000; has power, cylinder presses, etc.; my only reason is that I need either editor or printer partner (prefer former), for I can not handle all the business; am close to large city, but my work all comes from home; in March and April did work to $889.09, expenses — $621.21, including my own salary of $15 a week, balance clear, $267.88; this is over forty per cent on $4,000; I want for half-interest $2,000, and will make terms to suit; must have reference; this is an excellent chance for the right man and will only keep it open until July 1, as after that I will arrange with my foreman for a half-interest; with partner business can be increased $4,000 a year; state age and qualifications, whether married or not. C 392.

FOR SALE — Large printing establishment in a Southern city of 60,000 inhabitants; will sell the whole business or will retain an interest; reason for selling — other business duties take all the proprietor's time; solicit correspondence, when full particulars will be given. C 362.

FOR SALE — Modern equipment, consisting of 2 cylinders, 3 jobbers, lever and power cutters, wire stitcher, new type faces, etc.; old established, good-paying business with fine steady and increasing trade, requiring no soliciting, in growing, progressive city in Michigan; will bear closest investigation; plant inventories about $7,500. C 398.

FOR SALE — Only printing business in New Hampshire town of 5,000; a paying investment, connected with newspaper; up-to-date plant, 3 presses; price, $3,500; $2,500 cash, balance easy terms. C 399.

FOR SALE — Weekly newspaper in central Michigan farming and manufacturing town of 3,500; good advertising patronage; 1,500 subscribers; $6,000 jobwork yearly; $4,000 will handle it easily. C 409.

FOR SALE OR TRADE — Printing office and stationery store in best-known printing town in Middle West; thoroughly advertised mail-order business; equipment complete, stock large and includes over 400,000 legal blanks; printing business will run $10,000 this year; stationery sales average $500 monthly; liberal terms or present owners will take interest in establishment of weekly or daily newspaper for which there is a good field. C 351.

FOR SALE — Partnership in a well-established Chicago printing establishment having Linotype machines; good trade; a splendid opportunity for a printer or Linotype operator having not less than $1,000 cash or good securities. C 396.

TO TERMINATE disagreeable partnership, Michigan City job office with established business will be sold for less than inventory. C 380.

WANTED — To find good location for establishing newspaper and job-printing plant in live, growing town in Texas or in the West. C 365.

FOR SALE — $3,500 cash buys printing and newspaper plant in Washington paying thirty per cent net on sale price; *cash only.* C 372.

Publishing

SPECIALIZED agricultural monthly for sale; circulation 40,000; gross business $18,500; price $8,000; investigate. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDERS' MACHINERY — SECONDHAND — Sanborn power sawing-out machine, Tennis sewing machine, Rosback perforator, paging and numbering machine, 5-hole steam glue heater, Hickok table shears, Hickok feint-line ruling machine, 21-inch job backer, 2-rod bench press, Sanborn roller backer, Sanborn book trimmer, Collins striker and duplicator. GANE BROTHERS & CO., St. Louis, Mo.

ELECTROTYPING PLANT FOR SALE — A power plant, almost new; machines of R. Hoe & Co.'s manufacture, guaranteed first-class in every respect; complete list of machines and material furnished; will be pleased to quote the price for same on application. REV. M. J. FITZPATRICK, P. O. Box 3512, New York city.

FOR SALE — A complete electrotype and stereotype foundry in running order, at a bargain. C 381.

FOR SALE — Addressograph and cabinet in perfect condition; $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE — At a bargain; complete engraving plant, including 3 lenses, Bogue lamps, etc.; retiring from business; outfit can be easily shipped. C 394.

FOR SALE — Century Campbell 2-revolution press, 4 rollers, front delivery, will print form 40 by 53; very nearly new, in fine shape; price not much more than one-half new price. C 266.

FOR SALE CHEAP — Fonts of secondhand type, good as new; proofs on application. H. S. RANSOM, Moline, Ill.

FOR SALE CHEAP — Simplex machine with about 500 lbs. 8-point type, brass and wooden galleys, brass leads, galley rack and extras; has been used on daily paper; $400 cash. C 411.

FOR SALE — Following cylinder presses: 23 by 30 2-revolution pony Campbell, table distribution, front delivery, 2 rollers; 37 by 52 2-revolution job and book Campbell, table, front delivery, 4 rollers; 38 by 55 2-revolution Cottrell, table, front delivery, 4 rollers; 43 by 56 2-revolution Cottrell, table, rear delivery, 4 rollers; 43 by 60 2-revolution job and book Campbell, table, front delivery, 4 rollers; 48 by 64 2-revolution job and book Campbell, table, front delivery, 4 rollers; 29 by 43 Cranston drum, tapeless delivery, 2 rollers; 33 by 48 Cranston drum, tapeless delivery, 2 rollers; 31 by 43 Cottrell stop cylinder, front delivery, 4 rollers; 6-column quarto Vaughn Ideal, with inking apparatus; many other machines; best bargains on earth. BRONSON, 54 N. Clinton st., just north of W. Lake st., Chicago, Ill.

FOR SALE — Most complete electrotype plant, almost new; just right for large publishing house; wish to correspond with same. C 346.

FOR SALE — New Golding jobber, 15 by 21, good as new, used 6 months; also complete equipment for newspaper and printing plant; also complete outfit photoengraving outfit — first-class condition. O 365.

FOR SALE — One Hickok ruling machine, serial No. 3385, 64 inches between the rails, double "O. A." striker, manifold pen underlift, No. 2 Layboy, bought new in 1895, original cost $705, will sell cheap for cash, no further use for wide machine; 48-inch Seybold Holyoke cutter, with intermediate clamp, good as new; Brehmer power paring machine; one Smythe sewing machine, with sawing-out machine complete. Write GANE BROTHERS & CO., St. Louis, Mo.

FOR SALE — Paper-feeding machine for attaching to ruling machine, 36 or 38 inches wide, A-1 condition. C 369.

FOR SALE — The following fonts of 2-letter Linotype matrices: 2 fonts 6-point No. 2 with Gothic No. 3; 3 fonts 9-point De Vinne series with Antique No. 3. The above matrices are complete and practically as good as new; will sell for $40 per font. GENEVA PRINTING COMPANY, Geneva, N. Y.

FOR SALE — 57-inch Brown & Carver self-clamp cutter, perfect condition, exceptionally good value. C 368.

THREE (3) 2-letter Linotype machines, A-1 condition, almost new. GREENEBAUM BROS., 86 Fulton st., New York, N. Y.

TWO MERGENTHALER Linotypes for sale; bargain. C 361.

WE HAVE FOR SALE 2 magazines for Model No. 1 Linotype machines; they are in first-class shape, just as good as new; we have added double-magazine machines to our equipment and the Model No. 1 magazines do not fit them; the regular price is $163, from which we will give you a discount of twenty-five per cent; they will be carefully boxed for shipment. PANTAGRAPH PRINTING & STATIONERY CO., Bloomington, Ill.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 7; Linotype operators, 4; operator-machinists, 7; superintendents and foremen, 9; all-round men, 5; bookbinders, 5; solicitors, 2; salesman, 1; ad.-man, 1; make-ups, 2; compositors, 2; artists, 2; photoengravers, 3; pressmen, 13; proofreader, 1; editor, 1; ad. managers, 2. Vacancies on file not yet filled: Job-printer, 1; superintendent and foreman, 1; machinist-operator, 1; all-round man, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

HELP WANTED.

Artists.

ARTIST WANTED — We wish to employ an artist who can do the highest class of figure or fashion drawings. SANDERS ENGRAVING CO., St. Louis, Mo.

Bindery.

BOOKBINDER — All-round man to take charge small shop; $14 per week. TIMES, Peterborough, Ont.

WANTED — Working foreman in blank-book shop; permanent position if services are satisfactory. Write HOOSIER PRINTING CO., Muncie, Ind.

Composing Room.

WANTED — FOREMAN for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting-up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address C 179, sending samples of work, and state where employed, married or single, and wages expected.

Engravers.

WANTED — First-class half-tone operator, experienced in colorwork; fine opening. BUREAU OF ENGRAVING, Minneapolis, Minn.

Operators and Machinists.

LINOTYPE OPERATORS — Double your speed in one month. Be a "swift" and command your own price; the country is full of 4,000 to 5,000 an hour men who are never able to draw more than the scale; you can be expert — simplest thing in the world; 50 cents prepaid; no stamps, please. J. C. HILTON, Box 1218, Bloomington, Ill.

Pressroom.

PRESSROOM FOREMAN WANTED to take charge of pressroom with 10 cylinder presses; must be accustomed to high-class work; write, giving experience and where previously employed, C 374.

WANTED — Working foreman for pressroom, acquainted with better-class bookwork and care of stock; wages, $18; apply, stating experience and references, BOX 553, Richmond, Va.

Salesmen.

WANTED — For an ink-manufacturing house, a first-class salesman for Western territory; experienced man preferred; application by energetic person acquainted with the printing and lithographic trade considered. C 261.

WANTED — Reliable salesman to handle Acme Ink Reducer as side line; commission basis; first-class line for party calling on printing trade; references given and required. ACME COMPOUND CO., Elkhart, Ind.

Miscellaneous.

WANTED — A competent foreman printer; must be experienced in presswork and modern shop practice, and of good executive ability; an excellent opportunity for a good, steady man who would appreciate a permanent position with fair compensation in a large manufacturing company operating its own printing plant. C 296.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 27; all-round men, 5; make-ups, 5; stoneman, 1; ad.-men, 13; proofreaders, 3; pressmen, 22; electrotypers and stereotypers, 3; job-printers, 20; bookbinders, 4; photoengravers, 3; artists and cartoonists, 6; editors and reporters, 5; advertising and business managers, 9; Linotype machinists, 11; Linotype operators, 22; machinist-operators, 25. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST, experienced in sketching, pen or wash drawings, crayon work on Ross board, Ben Day and air-brush work, photo retouching, colors for linework on zinc. C 373.

Bindery.

A FIRST-CLASS forwarder and finisher wants a position as foreman of a medium-sized bindery, or will accept a good position as journeyman finisher. C 350.

POSITION WANTED — Bookbinder, all-round forwarder; 28 years' experience; can furnish best of references. C 371.

Composing Room.

ALL-ROUND JOB COMPOSITOR, 12 years' experience, first-class, wants steady position; Eastern or Middle Western States preferred. C 66.

A-1 COMPOSING-ROOM foreman or superintendent wants to locate with reliable firm; estimator and business-getter; references. C 129.

FIRST-CLASS job and book compositor wishes to make a change; only A-1 office considered; gilt-edge references. C 390.

FOREMAN for any size office desires Western position with first-class newspaper or job office; single, steady, references. C 393.

SITUATION WANTED by up-to-date printer, union; in town of 20,000 or more; rapid ad.-man, neat job-printer; night-work not considered. C 358.

Electrotypers and Stereotypers.

ELECTROTYPER — Any one desiring the services of an up-to-date electrotyper to take complete charge of a medium or large sized electrotype plant may do well by corresponding with me; understand all branches of the trade and can handle a crew of men to the advantage of my employers; to the party that can pay the salary wanted I am open for an engagement the first day of July. C 294.

Engravers.

YOUNG MAN desires position in connection with office of reliable photoengraving house where 4 years' actual shop experience will be of value; open for position after June 10; best of references. C 195.

Managers.

EXPERIENCED MAN, thoroughly conversant with every detail of the printing business, desires position as manager, superintendent or foreman with first-class house; best of references, and willing to demonstrate ability. C 366.

MAN OF WIDE EXPERIENCE desires position as superintendent or foreman; accustomed to large plants and good work; excellent references. C 237.

PRINTER, capable of taking charge of large office, desires position; can estimate all kinds of work, purchase stock, etc. C 410.

SUPERINTENDENT OR MANAGER desires position with some reliable firm doing modern printing; can talk intelligently to customers and manage help thoroughly; 35 years of age; 21 years of practical experience; reference for the asking. C 384.

Operators and Machinists.

LINOTYPE MACHINIST — Can operate, 4,000 average; desires change; now running 10-machine plant; prefer 4 or 5 mills. C 290.

LINOTYPE MACHINIST'S HELPER, 3 years' experience, understands Models Nos. 1, 2 and 3 machine; competent to take charge, either book or news; furnish first-class references. C 405, care New York Office INLAND PRINTER.

LINOTYPE MACHINIST wants situation; desires 5 or 6 machine plant; steady, sober and reliable; also good operator. C 395.

LINOTYPE MACHINIST, with 14 years' experience on bookwork and news, is open for position; familiar with double-decker; can furnish A-1 references. C 404, care New York Office INLAND PRINTER.

LINOTYPE OPERATOR desires a change; experienced, steady, union. C 363.

LINOTYPE OPERATOR, lady, wishes position; clean proofs; book or newspaper. C 164, care New York Office INLAND PRINTER.

LINOTYPE OPERATOR of limited experience desires position where he can have opportunity to work on machine; an all-round newspaper man, sober, dependable, married, union, willing to accept apprentice scale until he reaches his speed. C 382.

MACHINIST-OPERATOR — Change of position wanted; single or double machines; my work is my reference; reliable, sober. C 383.

MACHINIST-OPERATOR, long experience, strictly first-class mechanic, printer and manager; temperate, reliable, married, union. C 138.

OPERATOR-MACHINIST, at present employed, wants change between May 1 and July 1; 8 years' experience, union, married, don't drink; references. California or Northwest preferred. C 279.

WANTED — Position by operator; will soon make good; 10 years at case; married, strictly sober; references. C 387.

Pressroom.

CAPABLE AND PRACTICAL pressman wants steady position; small or large plant; sober and reliable; references. C 408.

COMPETENT JOB AND CYLINDER PRESSMAN; 12 years' experience; best city reference. C 389.

CYLINDER PRESSMAN — A No. 1 on half-tones; 8 years in charge; best references; union. C 286.

CYLINDER PRESSMAN on book and law work wishes a steady position; middle West or Canada preferred; non-union, married. C 370.

CYLINDER PRESSROOM FOREMAN — A practical up-to-date mechanic on high-grade vignette half-tone and color printing, with executive ability to show results, now employed in a large magazine office in New York, will consider a proposition from some good, first-class printing or publishing house in a city of 20,000 or over, east of Chicago. W. L. S., 224 E. 21st st., New York city.

PRESSMAN desires a change; experienced on cut, color and commercial work; now with a leading house in the West; is capable of taking charge; West or Middle West preferred; union. C 397.

PRESSMAN wishes to take charge of small or medium sized pressroom; 14 years' experience; sober and reliable; non-union; reference. C 338.

SITUATION WANTED — Cylinder pressman, sober, steady and married, desires a steady position. C 125.

WANTED — A position by a first-class cylinder pressman understanding zinc-etched process for half-tones. C 128.

SITUATIONS WANTED.

Miscellaneous.

ALL-ROUND PRINTER, 10 years' experience (6 in Chicago), wants change; chance to work up to foreman; always sober, steady. C 388.

ALL-ROUND PRINTER wants to locate with a first-class Western plant; single, steady; best references; union. C 391.

MANAGING EDITORSHIP independent or Democratic daily or weekly; salary, $1,800. ANTI-BLUFF, care New York Office INLAND PRINTER.

PRINTING-INK MAKER (young colored man) wants position in or in the vicinity of Philadelphia. R. W. A., 841 Bridge ave., Camden, N. J.

WANTED TO PURCHASE.

CASH for Keystone type specimen book; Inland specimens of letterheads and Art Printer. D. C. SILVE, 428 Camp st., New Orleans, La.

PRINTER wants to buy or lease an interest in established paper and job office, now on paying basis; correspondence solicited. C 401.

WANTED — A secondhand cutter to take 36 inches. P. C. N., care New York Office INLAND PRINTER.

WANTED — A secondhand roller backer standing press and Smyth sewing machine; state condition and lowest price. P. O. BOX 1404, Philadelphia.

WANTED TO PURCHASE, for spot cash, complete printing plant; modern, standard two-revolutions and jobbers required; in replying, furnish detailed schedule and state makes, sizes and age of all machinery, which must be in good condition. EDMUND MITCHELL, P. O. Box 2411, Boston, Mass.

WANTED TO PURCHASE — In the West or Southwest a country newspaper; price not more than $2,500; county seat preferred. C 402.

WANTED TO PURCHASE — Secondhand embossing press; parties desiring to sell address Q 368.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than paper-mache; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

COLOR PROCESS — An experienced man, knowing the three-color process, also having a process of his own to make cheap three-color work on zinc without screen for labels or small posters, desires to become connected with a printing establishment; he has a complete outfit. C 400.

EASY-QUICK COLOR PLATE OUTFIT makes plain or ornamental tint-blocks cheaply. Send for booklet. W. J. HEDDEN, New Albany, Ind.

EDITORIALS WRITTEN for busy publishers; exclusive service. HENRY R. COBB, Red Wing, Minn.

GET OUT OF THE RUT — Learn at home to operate; big demand for operators; good money, short hours; be expert on the keyboard, the rest is easy; Thaler keyboard helps you do it; facsimile of Mergenthaler; made of metal; instructions in fingering; indorsed by Mergenthaler Company; $3.50, express prepaid; also for operators needing practice. THALER KEYBOARD CO., 453 "O" st., N. W., Washington, D. C.

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Do You Know the Difference

between a good patent and a worthless one? Do you know that failure to secure the whole kernel in the nut is largely the cause of the proverbial poverty of inventors? Patents of limited scope are often accepted when generic claims are allowable. When you have an invention to patent, go to those who make a specialty of that class of inventions. They know the art and can aid you in securing the broadest possible protection. We are specialists in the printing trades—make drawings, secure patents, build machines and market inventions. We refer to The Inland Printer Company.

JOHN S. THOMPSON & CO., 130 Sherman St., CHICAGO
Patent Experts, Attorneys, Mechanical Engineers.

Printers' Wiping Rags

Just what you are looking for. Wipers for cleaning your presses, rollers, etc. Our special grade of PRINTERS' WIPING CLOTHS are put up especially for printers' use. They are carefully assorted, are clean, and contain all large pieces. Put up in 300 and 600 lb. bales. Price, 3¼ cts. per lb., f.o.b. factory. Send us your orders; we know you will be pleased.

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WANT GOOD PADDING GLUE?

Try ours. The materials that go into it are the best that money can buy, and they are selected with the greatest care.
We know just what ingredients to use, and exactly how much of each.
THE RESULT — A strong, flexible glue that doesn't get sticky in hot weather.

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AD. DESIGNER — One, if possible, who has had experience in preparing and setting up advertisements for machinery or engineering publications. Please give in full experience and salary expected. :: :: :: :: Address

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ALL CARDS CUT AND RULED SINGLY.
LIBERAL DISCOUNT TO THE PRINTING TRADE.

The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.

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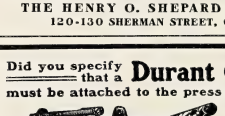
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Joseph Dixon Crucible Co., Jersey City, N. J.

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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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IT'S A GOOD SIGN

When a DURANT COUNTER comes with a press, for then you know the press-builder has used the best material.

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HIGGINS' PHOTO MOUNTER

Have an excellence peculiarly their own. The best results are only produced by the best methods and means — the best results in photograph, poster and other mounting can only be attained by using the best mounting paste —

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(Excellent novel Brush with each Jar.)

At Dealers in Photo Supplies, Artists' Materials and Stationery.

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with small plant, or capital sufficient to purchase machinery, in established printing office in a city of seventy thousand, in the South. Will furnish store and office for same.

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Each engine is fully tested before it leaves our factory to its full indicated horse-power. Its simplicity of construction and perfection of mechanical principles have been amply demonstrated during the past twenty-three years. Olds engines are standard the world over.

STATIONARY ENGINES, 2 TO 100 H.P.
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Formerly known as the "Hawkins" or "Campbell" Counter.

In use twenty-five years.
Counts 0 to 99,999.
Size, 5¾ x 4¾ x 2½ inches.
Can be set back at any number.
No key required for this purpose.
Can be attached vertically or horizontally.
Actuating Lever can be set in four directions, 90 degrees apart.
Price Moderate.

No. 4207 Counter
With feet on side and back.



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SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

The
Donkey
"KICKS BUT NEVER BALKS"
$50.

FOLDS Pamphlet Covers, Programs, Inserts, etc. Any single-fold job, 3½ x 7 to 10 x 14 inches. Speed up to 4,000 per hour, left-hand rolled-stock feed.

The Donkey Folding Machine Co., Albion, Mich.

"The Highest Achievement in the Art of Numbering Machine Construction"—THE INLAND PRINTER.

HIGH Praise—but WELL Merited

BATES MODEL No. 27

Is unequaled in every essential detail of design, construction and finish



№ 12345

FACSIMILE IMPRESSION

Plunger *geared* direct to pawl-swing and instantly removable—no connecting pins or levers—*no screws.*

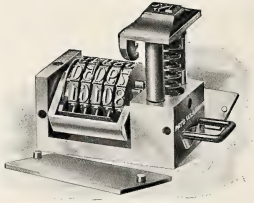
Side Plates *without screws.* Quick cleansing.

Non-Breaking Wire unit pawl-spring.

"No." and blank steel slides with each machine.

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All Dealers Stock Them. Immediate Deliveries.



View showing machine ready for cleaning—time one minute. NO SCREWS.

DON'T EXPERIMENT.

Only the Best is Economical.

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Fifty Models :: :: $5 to $500
Always ask our prices.

The Bates Machine Co.

NEW YORK
346 Broadway

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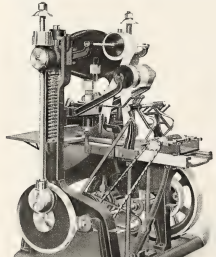
Specially designed numbering mechanism for all cylinder and rotary printing machines.

No proposition too complicated.

The Most Reliable and Efficient Press.

Will do the work of any embossing press, and do it better, and at the (*minimum*) lowest possible *Shop Cost.*

Will do work that other presses cannot do at all. Our chuck will take a 5x8 in. die. The powerful squeeze and the counter holding on the impression an instant or two, the same as dry embossing presses do (that are used for embossing book covers, photo mounts, etc.), is the reason why our press produces more accurate, sharper, better defined and superior work than any other make of press.



Roth's Patents.

B. ROTH TOOL CO. ESTABLISHED 1857. MEDAL AWARDED ROTH EMBOSSED PRINTING PRESS AND DIPLOMA FOR ITS PRODUCING THE BEST WORK ST. LOUIS WORLDS FAIR. 21ST & CHOUTEAU AVE. ST. LOUIS, MO.

A TRIUMPH OF SIMPLICITY.

Our press has less than one-half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation, including the attachments for running two and three colors in one impression. Its operation is entirely automatic. The dies can be inked and impressions run in one or several colors. The wipe of our pad is nearest approach to the wipe given by the human hand. The ink feed and wiping paper feed, as well as everything else, can be quickly and easily adjusted for the size die to be run.

Almost any letter head can be reproduced in embossed printing on our press; views of buildings, landscapes, clouded, etched, ruled work, and fine lines of all descriptions, our press being so powerful and easily operated large dies can be run as easily and almost as speedily as the smallest monogram can be embossed and burnished.

Perfect registry of the die and counter is assured.

Is absolutely durable.

Produces the finest quality of work with a most Brilliant Gloss, in the various colors, for Commercial, Business and Society Stationery, Trade Marks, Monograms, Art Envelopes, Bill Heads, Statements and Cards, Pamphlet and Folder Covers, Labels and Wrappers, etc., and a variety of work too numerous to mention, for Bankers, Lawyers and Professional Men and Women of all classes.

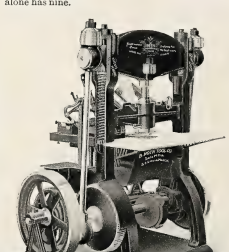
Sold on Trial and Guaranteed in every respect. Also that it can be operated by any person of ordinary intelligence.

We furnish an instructor *Free of Charge* to teach an operator in all the details of doing embossed printing with our press.

Is sold strictly on its Merits. No payment required until a thorough test has been given the press by the purchaser and the operator has been instructed.

Its operation is entirely automatic. All adjustments can be made while the press is running.

We have presses in successful operation in twelve of our large cities. One St. Louis concern alone has nine.



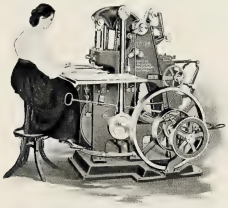
Roth's Patents.

Illustrated descriptive pamphlet with terms upon application, together with unburnished samples of work done in ordinary commercial runs.

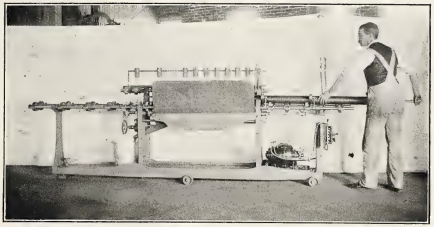
Correspondence solicited.

B. ROTH TOOL CO.,
Sole Owners and Manufacturers,
Est. 1857. ST. LOUIS, MO., U. S. A.

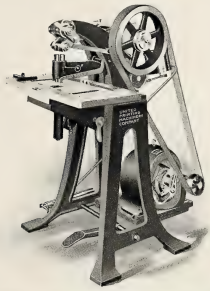
United Printing Machinery Co.



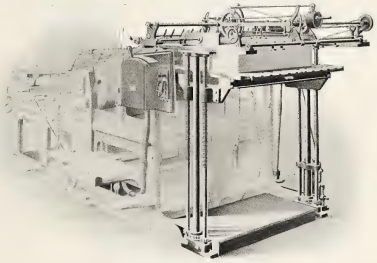
VICTOR STEEL DIE EMBOSSING PRESS
Two sizes made. Rapid, perfect results. Used by the leading steel-die printers.



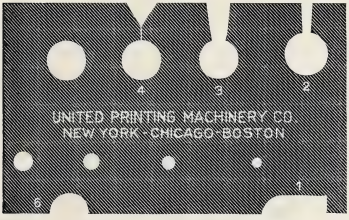
AMERICAN ROLLER-WASHING MACHINE (Crump Patent)
A great economizer and aid to cleanliness in pressrooms with five cylinder presses and over.



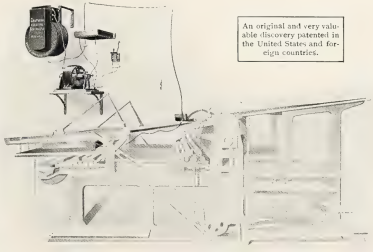
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The only machine that punches and eyelets at one operation. May be used as a punch only. Takes eyelets of all sizes.



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Perfect separation, accurate register, simplicity and moderate cost. The one feeder that is equally effective on short as on long runs. Pile replenished without stopping. Feeds two sheets or one, as desired.



SPARKS ROUND HOLE, SLOT HOLE AND CRIMPING MACHINES
One Round Hole Machine will do the work of five gang punching machines. These are wonderful economizers. Rented or sold outright.



An original and very valuable discovery patented in the United States and foreign countries.

CHAPMAN ELECTRIC NEUTRALIZER
This absolutely and forever eliminates all troubles caused by electricity in pressrooms. In operation on 600 presses, flat and rotary.

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Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts.

A PRACTICAL TREATISE ON THE ART OF DESIGNING and illustrating in connection with typography, containing complete instructions, fully illustrated, for the beginner as well as the more advanced student, which will enable any one who has a desire to learn drawing, whether connected with the printing craft or not, to become as proficient in the art as it is possible to be through the study of books. Full cloth; 240 pages; over 100 illustrations.

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The British Printer

For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "lifting." Every number contains pictorial reproductions in half-tone and colors. THE BRITISH PRINTER is the pioneer of three-color and its best exponent.

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$2.00 per Annum, post free. **Specimen Copy, 35 Cents.**

Subscriptions will be received by THE INLAND PRINTER CO., Chicago.

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PRINTS BRIGHT GOLD

(See Insert December, 1903)

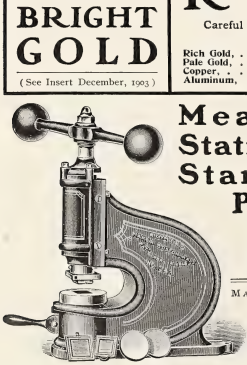
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Not made for anything but Plated and Coated Stock.

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold,	**$3.00 per lb.**	Put up in ½ and 1 pound tin cans.
Pale Gold,	**3.00** "	
Copper,	**3.00** "	
Aluminum,	**4.00** "	

T. RIESSNER
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Mead's Stationers' Stamping Press

For Convenience, Accuracy and Durability, is unequaled by any press made.

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The new device can be attached to any Linotype; the most intricate table work can be composed with its aid at a high rate of speed; the slugs are set straight across, the brass column rules remain rigid, and a substantial saving of time is effected in make-up, imposition, lock-up and make-ready on press.

This improvement is a decided step in advance of anything that has been heretofore accomplished, and it should be thoroughly investigated by every printer. Complete details and particulars will be given on application.

MERGENTHALER LINOTYPE COMPANY

NEW YORK CHICAGO SAN FRANCISCO NEW ORLEANS

DISTRICT OF COLUMBIA.

TWENTY-FIVE YEARS' BUSINESS—1880 TO 1904, INCLUSIVE.

COMPANIES.	Years Doing Business.		1880 to 1903, Inclusive.					1904.				
	Began in State.	No. of Years.	Risks Written.	Premiums Received.	Losses Paid.	Per Ct. Loss to Risks.	Per Ct. Loss to Prems.	Risks Written.	Premiums Received.	Losses Paid.	Per Ct. Loss to Prems.	Losses Incurred.
Aachen and Munich, Prussia	1897	8	$1,764,344	$21,356	$14,872	.0084	69.6	$258,892	$3,020	$2,529	83.7	$4,279
Ætna, Connecticut	1880	25	27,273,932	164,928	58,853	.0021	35.7	828,900	7,517	4,587	61.0	5,635
Agricultural, New York	1471880	24	9,639,958	64,716	29,170	.0030	45.0	1,452,300	10,415	1,922	18.5	2,246
Allemannia, Pennsylvania	1901	4	311,645	2,756	218	.0007	7.9	180,870	1,761	9	0.5	9
American, Massachusetts	3111888	8	445,183	2,560	254	.0005	9.9	83,834	665	75	11.3	75
American, New Jersey	1880	25	4,820,608	31,750	12,720	.0026	40.1	350,830	3,535	360	10.2	312
American Central, Missouri	1886	19	3,473,954	21,072	4,453	.0013	21.1	197,494	1,777	1,680	94.5	.....
American Fire, Pennsylvania	1880	25	29,837,800	150,957	43,611	.0015	28.9	714,080	5,021	1,851	36.8	1,950
Arlington, District of Columbia	1880	25	86,109,826	410,517	101,640	.0012	24.7	3,435,046	25,986	5,264	20.3	5,264
Assurance Company, New York	1903	2	101,228	1,167	.....	.....	.....	101,221	1,188	52	4.3	.....
Atlas, England	1893	12	5,650,944	38,295	19,116	.0034	49.9	453,630	4,200	1,530	36.4	3,926
Boston, Massachusetts	1898	7	1,124,009	9,056	1,080	.0009	11.9	332,637	2,934	69	2.4	69
British America, Canada	1882	23	4,585,416	39,500	29,700	.0065	75.1	223,342	2,055	155	7.5	220
British American, New York	1903	2	49,800	683	.....	.....	.....	61,850	686	23	3.3	23
Buffalo Commercial, New York	1904	1	.....	.....	.....	.....	.....	124,850	1,433	30	2.1	30
Buffalo German, New York	1880	25	6,758,787	40,471	8,923	.0013	22.0	181,400	1,298	13	1.0	13
Caledonian, Scotland	1221890	14	4,829,799	44,455	35,771	.0074	80.4	410,180	4,409	214	4.8	3,859
Citizens, Missouri	1897	8	1,159,278	14,294	10,187	.0088	71.2	434,529	5,392	3,117	57.8	1,963
Colonial, District of Columbia	1900	5	5,139,920	29,249	4,816	.0009	16.4	1,894,362	12,843	3,731	29.1	3,597
Colonial Assurance, New York	1898	7	567,925	5,221	550	.0009	10.5	151,808	1,794	1,991	110.9	496
Columbia Fire, Dist. of Col	1221881	23	79,620,392	446,021	106,007	.0013	23.7	2,545,879	20,875	2,460	11.8	2,460
Commercial, Dist. of Columbia	1896	9	30,522,358	137,808	36,596	.0012	26.5	3,509,517	27,614	6,135	22.2	6,043
Commercial Union, England	1880	25	18,565,025	145,315	65,024	.0035	44.7	913,981	11,384	4,094	36.8	4,699
Continental, New York	1551880	16	15,565,405	104,330	39,031	.0025	37.4	1,697,842	14,005	1,662	15.6	2,033
Corcoran, Dist. of Columbia	1061880	24	71,901,231	328,418	88,023	.0012	26.8	2,961,790	18,460	2,324	12.5	2,324
Delaware, Delaware	1903	2	55,800	346	.....	.....	.....	71,713	462	.....	.....	.....
Delaware, Pennsylvania	1891	14	5,674,370	36,845	12,216	.0021	33.2	180,945	1,682	1,076	63.9	1,085
Dutchess, New York	1904	1	.....	.....	.....	.....	.....	164,639	1,602	50	3.1	51
Equitable Fire and Marine, R. I.	1321880	23	1,883,096	10,409	2,127	.0011	20.4	132,433	1,039	18	1.7	18
Farmers Fire, York, Pa	1890	15	1,659,963	13,161	7,166	.0043	54.4	118,718	1,187	187	15.7	187
Federal, New Jersey	1903	2	133,576	1,961	.....	.....	.....	257,755	2,470	1,507	61.0	7
Fire Association, Pennsylvania	1880	25	10,750,787	95,004	56,571	.0053	59.7	490,987	5,115	2,114	41.3	2,239
Fire Ins. Co. of Co. of Phila., Pa	1889	16	2,404,594	16,615	6,227	.0026	37.4	95,125	839	55	6.6	55
Fireman's Fund, California	1880	25	7,052,061	54,128	30,720	.0043	56.7	582,814	4,901	2,213	45.1	2,203
Firemen's, Dist. of Columbia	1291880	23	111,770,810	539,529	110,828	.0009	20.5	6,482,787	37,230	13,746	36.9	13,746
Firemen's, New Jersey	1884	21	4,374,469	25,695	18,221	.0042	70.9	316,210	2,488	27	1.1	2,027
Franklin, Dist. of Columbia	1880	25	94,075,952	465,480	140,407	.0015	30.1	.....	.....	.....	.....	.....
Franklin Fire, Pennsylvania	1880	25	5,440,041	35,931	14,596	.0027	40.6	216,546	2,242	1,678	74.8	21
Georgia Home, Georgia	1281889	14	2,430,458	22,083	15,236	.0063	68.9	132,750	1,799	3,684	204.7	2,500
German, Freeport, Ill	1904	1	.....	.....	.....	.....	.....	332,085	2,312	.....	.....	.....
German Alliance, New York	1897	8	3,172,894	33,783	12,731	.0040	37.6	255,782	3,188	501	15.6	4,236
German American, Dist. of Col	1880	25	70,135,094	378,240	89,952	.0013	23.7	3,497,443	17,390	3,945	22.7	3,913
German American, Maryland	1902	3	77,400	780	358	.0046	45.9	55,225	517	8	1.5	8
German American, New York	1291880	23	19,208,748	140,480	70,048	.0036	49.8	3,810,189	28,272	5,510	19.4	5,790
German Fire, Peoria, Ill	1903	2	166,250	2,354	692	.0042	29.3	372,555	3,755	2,529	67.3	2,529
Germania Fire, New York	1883	22	11,580,718	65,632	11,578	.0009	17.6	537,860	3,679	68	1.8	811
Girard Fire and Marine, Pa	1880	25	17,410,231	89,051	26,880	.0015	30.1	310,133	2,068	81	3.9	81
Glens Falls, New York	1880	25	11,392,129	63,410	25,722	.0023	40.5	559,795	3,564	3,011	84.4	2,929
Globe and Rutgers Fire, N. Y	1904	1	.....	.....	.....	.....	.....	136,050	1,670	.....	.....	.....
Hamburg Bremen, Germany	1880	25	6,065,774	37,684	12,243	.0020	32.4	437,271	4,180	2,961	70.8	1,961
Hanover Fire, New York	1880	25	7,815,708	66,243	36,428	.0047	54.9	626,102	4,871	1,098	22.5	1,393
Hartford Fire, Connecticut	1880	25	14,657,685	139,160	83,620	.0057	60.1	1,379,623	14,106	4,730	33.5	3,579
Home, New York	1880	25	35,249,876	291,488	98,332	.0028	33.7	2,158,256	21,529	2,745	12.7	3,204
Home F. and M., California	1898	7	1,379,313	11,114	1,561	.0011	14.0	562,818	4,950	623	12.5	623
Indemnity Fire, New York	1898	7	380,479	4,329	1,479	.0038	34.1	109,574	1,231	1,768	143.6	2,004
Indianapolis Fire, Indiana	1904	1	.....	.....	.....	.....	.....	102,200	1,208	.....	.....	.....
Insurance Co. of N. America, Pa	1880	25	19,472,916	148,499	74,993	.0038	50.5	953,804	8,719	2,013	23.2	2,209
Jefferson Fire, Pennsylvania	1904	1	.....	.....	.....	.....	.....	253,850	2,207	74	3.4	74
Law Union and Crown, Eng	1899	6	312,901	3,587	409	.0013	11.4	77,246	931	132	14.1	127
Liv. and Lon. and Globe, Eng	1551880	16	38,662,524	267,051	119,647	.0031	44.8	1,443,226	15,373	2,501	16.3	2,328

SPECIMEN ROGERS' NEW TABLE SYSTEM.

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Sample Page from "Fire Insurance by States," 1905, Courtesy of Charles A. Jenney, F. S. S.

DISTRICT OF COLUMBIA.

COMPANIES.	Years Doing Business.		TWENTY-FIVE YEARS' BUSINESS—1880 to 1903, Inclusive.					1904.				
	Began in State.	No. of Years.	Risks Written.	Premiums Received.	Losses Paid.	Per Ct. Loss to Risks.	Per Ct. Loss to Prems.	Risks Written.	Premiums Received.	Losses Paid.	Per Ct. Loss to Prems.	Losses Incurred.
London and Lancashire, Eng.	1883	22	$15,109,673	$78,594	$43,516	.0029	55.4	$574,854	$5,112	$2,460	48.1	$940
Lumbermen's, Pa.	1904	1	.....	.....	.....	.....	.....	79,650	458	.....	.....	.....
Mercantile F. and M., Mass.	1880	25	2,640,149	15,326	4,622	.0017	30.1	146,896	1,113	794	71.3	20
Milwaukee Fire, Wisconsin	1903	2	125,413	1,211	130	.0010	10.7	139,830	1,441	1,427	99.0	1,427
Milwaukee Mechanics, Wis.	1896	9	2,846,969	21,320	8,761	.0031	41.1	680,915	5,157	1,256	24.3	1,256
National, Allegheny, Pa.	3361887	9	437,122	2,904	1,385	.0032	47.7	88,350	901	.....	.....	.....
National Assurance, Ireland	1900	5	1,585,433	14,052	3,900	.0025	27.8	307,412	3,690	2,859	77.5	1,368
National Fire, Connecticut	1880	25	5,992,489	51,115	34,192	.0057	66.8	394,890	4,782	520	10.8	528
National Union, Dist. of Col.	1880	25	76,198,015	438,613	114,617	.0015	26.1	4,778,362	26,413	2,267	8.6	2,567
National Union, Pittsburgh, Pa.	1902	2	293,850	2,738	163	.0005	5.9	555,100	4,045	2,796	69.1	809
New Brunswick Fire, N. J.	1904	1	.....	.....	.....	.....	.....	4,500	73	.....	.....	.....
New Hampshire Fire, N. H.	1221882	22	5,714,322	42,551	15,202	.0027	35.7	718,490	6,724	574	8.5	1,370
New York Fire, New York	2031888	8	589,870	3,966	5,040	.0085	127.1	182,175	1,425	251	17.6	251
N. British and Mercantile, Eng.	1880	25	17,725,695	118,402	55,634	.0031	46.9	4,616,503	28,590	6,028	21.0	6,232
Northern Assurance, England	1882	22	12,084,564	82,514	36,946	.0031	44.7	1,141,609	10,437	5,624	53.9	4,379
Northwestern National, Wis.	1121880	24	49,524,157	254,255	60,964	.0012	23.9	4,643,309	25,388	4,694	18.5	5,512
Norwich Union, England	1880	25	26,793,967	167,368	74,342	.0028	44.4	1,358,710	14,259	10,576	74.2	11,864
Orient, Connecticut	1880	25	8,502,393	55,559	33,280	.0039	59.8	480,049	4,359	3,177	72.8	1,677
Palatine, London	1901	4	986,947	8,939	911	.0009	10.2	381,805	3,650	2,162	59.2	2,137
Pelican, New York	1899	6	169,948	1,458	28	.0001	7.9	59,775	703	286	40.7	236
Pennsylvania Fire, Pennsylvania	971880	24	6,828,568	60,542	19,579	.0029	32.3	415,000	4,151	1,587	38.2	1,472
People's Fire, Dist. of Columbia	1231889	15	24,408,969	166,915	44,453	.0018	26.6	2,500,944	13,535	1,288	9.5	1,288
Phœnix, Connecticut	1880	25	15,357,903	103,946	45,796	.0029	44.0	910,095	7,105	123	1.7	103
Phœnix, England	1880	25	8,407,976	75,522	39,100	.0046	51.8	608,611	7,835	1,503	19.1	1,207
Potomac, Dist. of Columbia	1121880	22	120,065,144	607,883	151,206	.0012	24.8	4,540,700	22,130	4,283	19.4	2,851
Providence Washington, R. I.	1881	24	8,259,009	57,452	16,100	.0019	28.0	587,375	5,781	1,158	20.0	954
Queen Ins. Co. of America, N. Y.	1892	13	4,542,316	35,772	20,532	.0045	57.3	475,085	5,061	2,369	46.8	2,344
Rochester German, New York	491884	20	2,224,117	14,445	6,034	.0027	41.7	133,377	1,173	1,016	86.6	16
Royal, England	1882	23	27,733,678	183,046	119,231	.0043	65.1	2,481,691	19,556	2,582	13.2	2,582
Royal Exchange, England	1898	7	2,219,257	16,672	12,729	.0057	76.3	1,660,757	13,129	6,041	46.0	4,874
St. Paul F. and M., Minnesota	1431887	17	1,981,494	17,068	10,294	.0051	60.3	187,469	1,990	2	.....	2
Security, Connecticut	1887	18	3,677,443	27,820	19,568	.0053	70.3	247,825	1,611	60	3.7	1,960
Skandia, Sweden	1901	4	1,035,799	7,978	412	.0004	5.2	310,831	2,534	648	25.5	672
Springfield F. and M., Mass.	1880	25	7,939,986	65,155	37,367	.0047	57.3	1,052,295	10,054	7,785	77.4	7,034
Spring Garden, Pennsylvania	1886	19	3,919,752	15,662	1,845	.0004	11.8	203,075	1,417	150	10.6	150
State, England	1901	4	150,240	2,376	108	.0007	4.5	55,246	738	138	18.7	133
Sun, England	1281882	22	6,830,603	59,492	23,160	.0034	38.8	1,023,857	12,205	9,089	74.5	7,694
Toledo F. and M., Ohio	1904	1	.....	.....	.....	.....	.....	9,500	267	.....	.....	.....
Traders, Illinois	1771881	12	777,690	8,332	4,495	.0058	53.9	352,229	3,123	1,087	34.8	1,087
Union, Pennsylvania	1880	25	3,696,112	18,844	5,026	.0013	26.6	136,800	1,286	914	71.1	905
Union Assurance, England	1901	4	661,584	7,969	2,137	.0032	26.8	270,930	3,435	703	20.5	696
United Firemen's, Pa.	1881	24	5,313,157	39,321	22,799	.0043	57.9	154,686	1,909	349	18.2	399
Virginia State, Virginia	1901894	9	1,791,026	21,558	12,703	.0071	58.9	231,550	3,380	2,641	78.1	2,641
Western Assurance, Canada	1882	23	5,356,448	53,197	45,565	.0085	85.6	397,401	4,815	86	1.8	61
Western, Pennsylvania	1902	3	265,300	3,209	212	.0008	6.6	125,075	1,541	248	16.1	700
Williamsburgh City Fire, N. Y.	1880	25	3,918,173	29,434	9,031	.0023	30.6	340,570	3,548	1,065	30.0	1,065
102 companies in the State	1880–03	24	$925,381,730	$960,439	$821,115	.0021	35.5	$97,029,560	$737,159	$211,894	28.7	$209,260
46 companies left the State	1880–03	24	1,753,321	8,731	9,031	.0044	63.6					
60 companies ceased business	1880–03	24	11,977,751	12,357	33,751	.0030	47.5	731,563	9,633	12,791	19.1	
208 companies doing business	1900–04	5	$939,006,802	$980,527	$863,897	.0022	25.1	572,123	25,865	7,643	15.6	
Business transacted 1880 to 1904, inclusive	1900–04	5	$331,790,123	$151,523	$273,125	.0017	25.1	91,031	53,123	5,751	34.5	
	1890–99	10	503,151,010	772,633	531,722	.0021	47.2					
	1880–89	10	115,753,222	77,757	109,753	.0017	32.1	131,357	12,731	11,733	29.4	
217 companies doing business	1880–03	5	$939,006,802	$980,527	$863,897	.0022	37.4	$98,555,634	$838,511	$249,812	25.1	

Average rate of premiums..... 1880–89 .0054 1890–99 .0061 1900–04 .0067

1904. No. of companies... 111
1904. Rate of premiums... .0071
1900-04. Rate of premiums .0067

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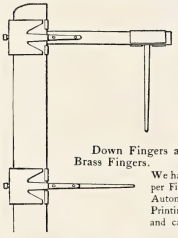
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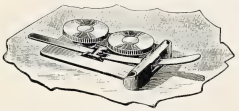
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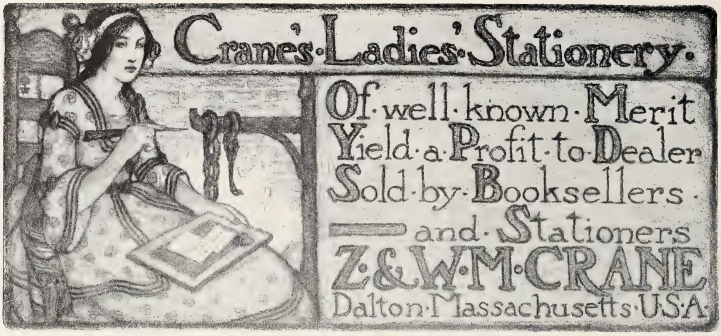
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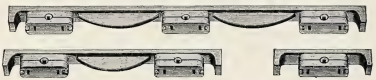

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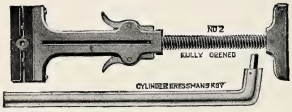
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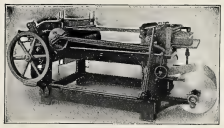
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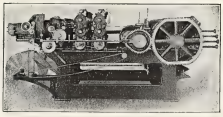
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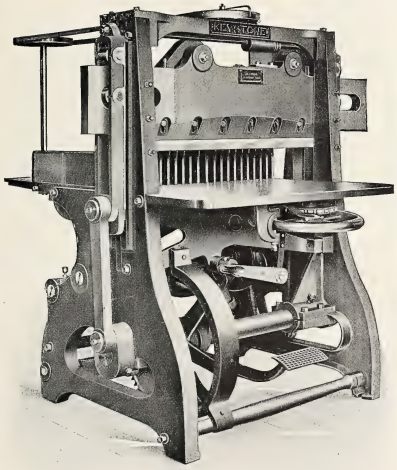
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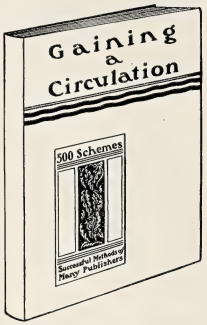
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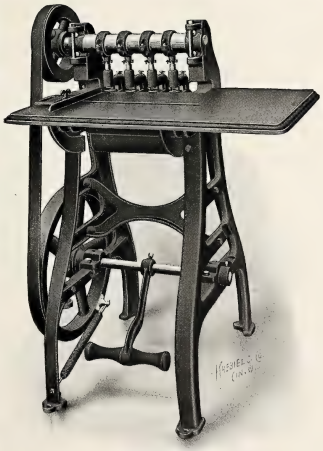
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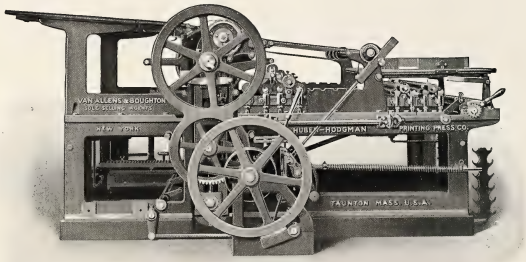
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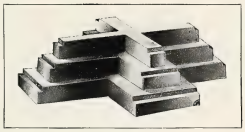
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Are light, strong and durable. Pages can be made up in a jiffy. Select the proper cross and place the four corner sections in position—that's all. Hooks and catches are properly distributed. Reduces time of make-ready and lengthens the life of the plate. Are cheaper in the end than wooden stereotype blocks and

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Ask for Booklet "Modern Methods."

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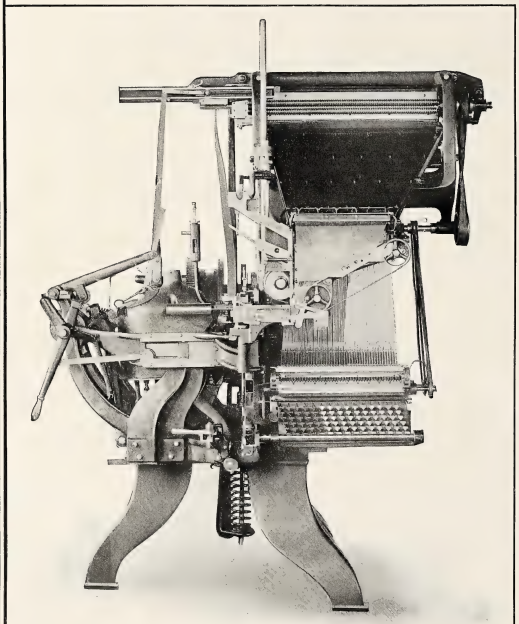
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The "Style B" LINOTYPE

Speed, Over 7,000 Ems an Hour

The Latest and Most Effective of all Composing Machines. The Simplest and Most Compact One-man Machine ever produced.

THE "Style B" Linotype is the invention of Linotype experts who have devoted their lives to building Linotype machines, and it is a natural evolution of the original Linotype. It was conceived in a Linotype factory, a factory engaged in the building of Linotype machines for fourteen years, beginning at the time when the Linotype first became a commercial necessity in printing. From the first it became apparent to our experts that the original invention, because of its complexity and its almost innumerable separate pieces of mechanism, was too cumbersome and should be simplified.



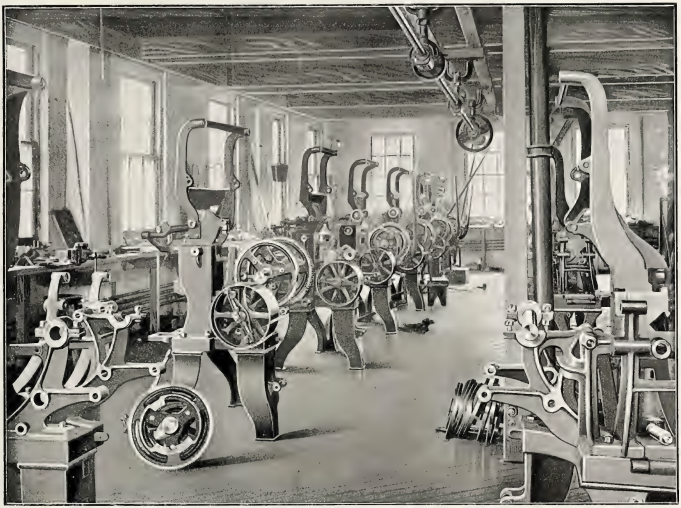
THE "STYLE B" LINOTYPE — *Front View.*

Two principal objects have been accomplished in the "Style B" Linotype: 1—Reduction in cost of manufacture and consequently in selling price. 2—The opening up of a field for the Linotype in the smaller centers where the conditions of business would not admit of the investment required for the more expensive and more complicated standard machine, requiring the constant attention of an expert machinist.

The "Style B" attains both these objects. It has only about one-half the number of parts contained in the original machine, and it has a novel method of its own of automatic "stops" which makes it impossible for the machine to be

put out of order even by a careless operator. The "Style B" Linotype is more strongly constructed, has fewer parts and is much easier to learn and to operate and will withstand more hard usage than any other composing machine.

The automatic "stops" on the "Style B" Linotype control all its movements, and in case of any derangement at any point in its operation the machine instantly stops, and breakage or disturbance of any part of the machine is made simply impossible. Every working part of the machine is in plain sight of the compositor and can be reached by him without leaving his stool. In short, the whole object of the invention of the "Style B" Linotype was to build a simple line-casting machine that could be operated by the average compositor or printer without the aid of expert machinists, as is necessary with all other composing machines, and this object has been attained.



A CORNER OF THE "STYLE B" LINOTYPE ASSEMBLING ROOM AT OUR CANADIAN FACTORY.

The "Style B" is also admirably adapted for setting newspaper headings in three faces, condensed advertisements with two-line initial and all similar work up to the capacity of the machine, which is eighteen twelve-point ems. Its range of work makes it useful in the largest printing offices as well as in the smaller ones, and its low price brings it within the reach of those printers who have hitherto felt that they could not afford to purchase the more expensive machine.

Arrangements are being made for the manufacture of the "Style B" Linotype in the United States, and it will be offered for sale in a short time fully guaranteed as to speed and efficiency.

FOR CATALOGUES AND FURTHER PARTICULARS ADDRESS

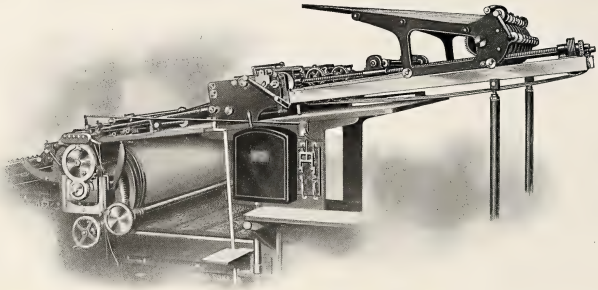
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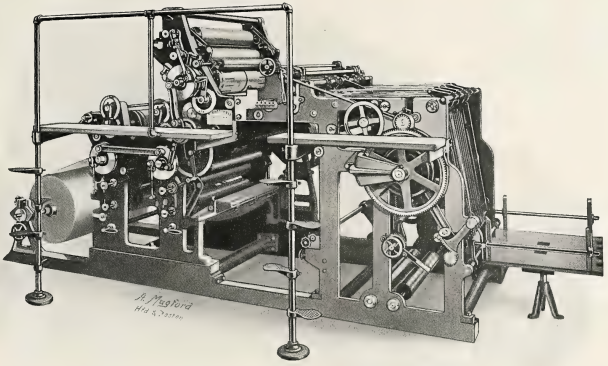
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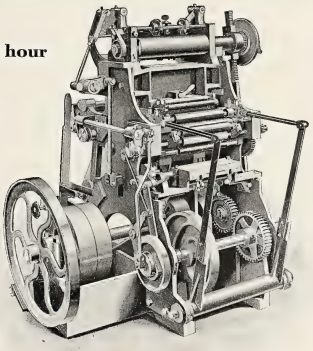
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Special press built for printing railroad receipts, bills of lading, etc.

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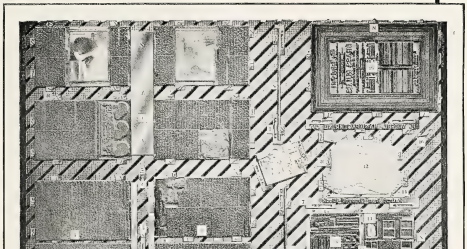
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Wesel All-Iron Specialties For Color Printers

Contain every device for mounting, anchoring and registering printing plates of every description. To the printer who wishes to handle profitably all classes of work usually printed from plates, they are a necessity, whether the work is in one or many colors. The most successful color printers are using them and admit that they could not get along without them.



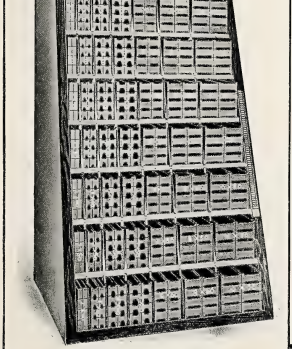
Wesel Patent Iron Grooved Block. Over 650 of these blocks have been sold. It is the best method of mounting plates. Nothing can approximate it in its effectiveness or its labor-saving qualities. It is made to fit the bed of cylinder or job press and its introduction into an office means a stoppage of all future expenditures for the unsatisfactory wooden blocks. The recent addition of the Wesel Self-Contained Hook to the equipment of this block has greatly increased its labor-saving qualities. Those who print from plates should thoroughly investigate this new hook as it is the best device that has ever been provided for our block.

Wesel Patent Iron Grooved Sectional Blocks.—This is a modification of our regular Iron Grooved Block. It is made in sections 8 x 8 ems pica, and may be used alone or in connection with our Iron Sectional Blocks or our Metal Sectional Blocks. The hooks provided with these sections are the Wesel Self-Contained, and two hooks may be used on each section if it is desired.

Dittman Register Hooks.—We are the sole manufacturers of these celebrated hooks, which are used by the most successful color printers in this country. They are made for ordinary and narrow margins. Are absolute necessities if it is desired to do colorwork at a profit. By their aid color plates may be registered to hair-lines and in a period of time measured by seconds. Our method of manufacturing these *hooks* guarantees their absolute accuracy — hooks and sections which are not accurate are worse than useless.

Wesel Iron and Metal Sectional Blocks.— Both these styles of blocks are made exactly .760 inch in height, as are also the Wesel Iron Grooved Sectional Blocks and the Dittman Register Hooks. This means that the Wesel System of Sectional Blocks is the most elastic, efficient and complete. By making all bases, hooks and sections interchangeable it is possible to use in one form every and any style of Wesel hook, including also all hooks, catches, margin strips, cutting and creasing rule and other specialties which were first designed to be used on the Wesel Iron Grooved Block. This one fact makes the Wesel System of Sectional Blocks the only complete and interchangeable system in the world. They will cost the printer less, increase his output and accommodate every style, size and quality of plate in existence. You can not get these features except in "Wesel Quality" Blocks.

Wesel Iron Stereotype Blocks.— For those who prefer the old individual stereotype block we make them in both wood and iron. Do not experiment with freak blocks. Remember that in mounting plates for the press permanency is the first requisite, and without this all other features are worthless. Our Blocks have been the standard for years and can not be equaled.



WESEL IRON FURNITURE
Font No. 12, with case, consisting of 448 pieces

Wesel Patent Interlocking Steel Furniture is practically indestructible. The interlocking corners keep the form perfectly square. It is made accurately to the point system. By its aid space can be filled quicker and with less material than any other form of furniture. Can be furnished in fonts with case or by the piece, as desired. It is taking the place of all other forms of steel furniture because it makes a *safer lock-up*.

Wesel Iron Furniture (*see illustration*) is put up in eighteen different sized fonts or may be purchased by the piece. Regular fonts are made up of pieces 2, 3, 4, 5, 6, 8 and 10 ems wide and 10, 15, 20, 25, 30, 40, 50 and 60 ems long. Other sizes may be had as it is made in 567 different sizes. It is made $\frac{1}{32}$ of an inch in height and this means a better and more permanent lock-up, as it gets a better grip on the top half of the type or cuts.

Wesel Patent High Steel Quoins.— Like the iron furniture these quoins will hold better on account of their increased height. Can be locked with ordinary Hempel key.

Wesel Steel Step Lock-up.— Made like a lock-up used in stereotype chases. Gives a uniform pressure on the form. Is especially designed for use on forms containing sectional blocks. Can also be used as a chase lock. *Nothing like it.* Just the thing for color printers.

Send for circular just issued containing complete illustrations and descriptions of these specialties for color printers

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Printers, Electrotypers, Stereotypers and Photo-Engravers Machinery and Supplies

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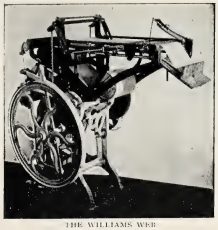
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FOR FEEDING PLATEN PRESSES



THE WILLIAMS WEB

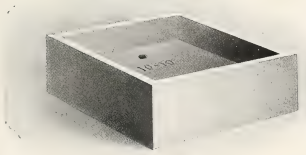
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LIGHTNESS	Combined only in our
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DURABILITY	Big lot in use—only one report—"It's Great Stuff"



Get our circular—also of our Patent Steel Furniture, the labor-saver on blankwork

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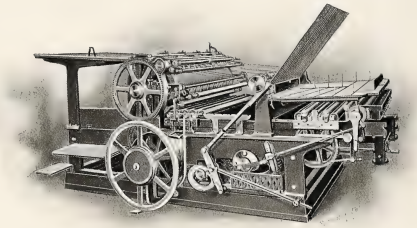
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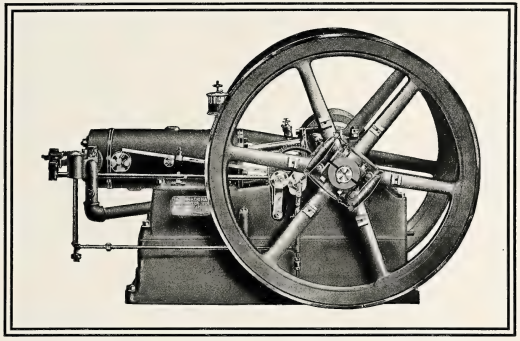
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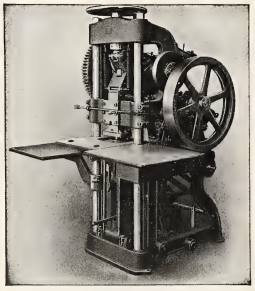
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The Highest Award and Requires No Explanation

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When we state that our press is the *best* built, the *best mechanically constructed*, the *quietest running*, the *most economically operated* press of its kind yet brought before the trade, capable of producing the greatest variety of work in intaglio and steelplate effects in the quickest time and at the greatest profit, we simply reiterate what users from *all sections of the country* are continually stating. Is this not sufficient ?

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It has helped others.
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Ambitious craftsmen who wish to perfect themselves in any of the above branches should write for descriptive booklets.

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The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

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BONNERWITH BROS., 78 Duane st., New York; 963-967 De Kalb ave., Brooklyn, N. Y.

ADVERTISING PADS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 160 W. Jackson blvd., Chicago. Send for catalogue.

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BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS' CASEMAKING, EMBOSSING, STAMPING, EDGE GILDING.

WALCUTT BROS. CO., 139, 141 and 143 Centre st., New York.

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ISAACS, HENRY C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & CO., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

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THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1906. The best and cheapest in the market. Write for sample book and prices.

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CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

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SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

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DURBROW & HEARNE MFG. CO., 12 Wooster st., New York. Counter No. 4207 for counting number of sheets of paper printed, from 0 to 99,999; can be set back; in use 25 years by best concerns.

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PITTSBURG PHOTO-ENGRAVING CO., 347 5th av., Pittsburg, Pa.

PUBLICITY ENGRAVING CO., 525 3d av., Pittsburg, Pa. Exclusive designs and perfect plates.

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BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 214-216 Pine st., St. Louis, Mo. Work in all branches.

EMPIRE CITY ELECTROTYPE CO., 251 William st., New York. J. G. Hurmuze, electrotyping.

FLOWER, EDWIN, 216-218 William st., New York city. "Good work quickly done."

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

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LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

ELECTROTYPERS, STEREOTYPERS AND PHOTO-ENGRAVERS' MACHINERY.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Most complete line of labor-saving machines and appliances, all our own make. Complete plants a specialty. Send for catalogue.

EMBOSSED FOLDERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

HENRY BREWOOD, Washington, D. C. Engraving, die-sinking, embossing.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

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EMBOSSING DIES.

STRUPPMANN, C., & Co., 78 5th av., New York.

EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SON CO., Boston, Mass. Embossing dies, embossing compound, stock cuts.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

ENVELOPES.

Clasp Envelope Co., 66 Park place, New York. Always in stock.

Tension Envelope Co., 22-28 Reade st., New York. Samples and merchandise envelopes.

United States Envelope Company, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papeteries. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:
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Plympton Manufacturing Co., Hartford, Conn.
Morgan Envelope Co., Springfield, Mass.
National Envelope Co., Milwaukee, Wis.
P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
W. H. Hill Envelope Co., Worcester, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

ETCHING ZINC—GROUND AND POLISHED.

American Steel and Copperplate Co., 150 Nassau st., New York; 358 Dearborn st., Chicago.

FOIL.

Crooke, John J., Co., 149 Fulton st., Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

GAS METAL FURNACES.

Orchard, C. J., 49 Franklin st., New York. Cheapest to operate, fitted with central-draft burners.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

GUMMED PAPERS.

Anderson, W. J., & Co., 84 Reade st., New York. Imported and domestic papers.

Samuel Jones & Co., 56 Carter Lane, London, E. C., England. Write for samples.

McLaurin Bros., 217-219 Mercer street, New York, makers of the world-known brands "Renowned" and "Ideal". Non-curling Gummed Papers. Largest stock in America of imported and domestic gummed papers are held at the above address. Nothing can equal these makes. Our mills established for forty-five years.

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American Printing Ink Co., 891-899 W. Kinzie st., Chicago.

Ault & Wiborg Co., The, Cincinnati, New York, Chicago, St. Louis, Toronto, City of Mexico, Buenos Aires, S. A., London, Eng.

Barnard, F. A., & Son, Star Printing Ink Works, 349 Dearborn st., Chicago.

Kienle, E., & Co., Walton av. and 144th st., New York. Manufacturers of lithographic and printing inks.

Roosen, H. D., Co., 263 Water st., Brooklyn, N. Y. Headquarters for high-grade black inks.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.

Ullmann & Philpott Mfg. Co., The, office and works, 89-95 Merwin st., Cleveland, O.

LAMPS—INCANDESCENT.

Sawyer-Mann Electric Co., 510 W. Twenty-third street, New York city.

LINOTYPE COMPOSITION.

Languages Printing Company, Languages building, 15 W. 18th st., New York.

Rooney & Otten Prg. Co., 114-120 W. 30th st., New York. Publishers' works a specialty.

LINOTYPE METAL.

Blatchford, E. W., Co., 54 Clinton street, Chicago.

Gardiner Metal Co., 442 W. Lake st., Chicago. High-grade metals.

Great Western Smelting and Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead & Metal Works, Fourteenth and Wyandotte sts., Kansas City, Mo.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHIC SUPPLIES.

Mayer, Robert, & Co., 19 E. 21st st., New York. Manufacturers of finest lithographic, printing and tin-printing inks, Parks lithographic hand-presses, printing machines, lithographic stones, tools and supplies.

MECHANICAL ENGINEER.

Hollingsworth, Samuel, Plainfield, N. J. Expert on printing machinery.

MERCANTILE AGENCY.

The Typo Mercantile Agency, general offices, 116 Nassau street, New York. The Special Agency of the Paper, Book, Stationery, Printing and Publishing trade.

MONOTYPE METAL.

Blatchford, E. W., Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

Gardiner Metal Co., 442 W. Lake st., Chicago. High-grade metals.

MOTORS FOR PRINTING MACHINERY.

Jenney Electric Mfg. Co., Indianapolis, Ind. Motor specialists for printers and engravers.

Westinghouse Electric & Mfg. Co., Pittsburg, Pa.

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Bates Manufacturing Co., 31 Union sq., N. Y.; Chicago, 304 Wabash av.; factory, Orange, N. J.; London, Eng.; 34 Queen st., Cheapside, E. C. Sole manufacturers of Bates and Edison Automatic Hand Numbering Machines. No connection with any other firm of similar name. Send for Booklet 9. All first-class stationers and rubber-stamp manufacturers sell these machines.

PAPER-CUTTING MACHINES.

American Type Founders Co. See list of branches under "Type Founders."

Eardley & Winterbottom, 125-127 Worth st., New York.

Isaacs, Henry C., 10 and 12 Bleecker street, New York.

Morgans & Wilcox Mfg. Co., Middletown, New York.

Oswego Machine Works, Oswego, New York, makers of the best in cutting machines.

PAPER DEALERS—GENERAL.

Elliott, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER MANUFACTURERS.

Crane Bros., Westfield, Mass. Makers of ledger and linen papers.

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Stoll, Chas., 302 Dearborn st., Chicago. Orders promptly attended to. Estimates given.

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United States Envelope Company, Springfield, Mass. A full line of papeteries made at
Morgan Envelope Co., Springfield, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

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PHOTOENGRAVERS.

Acme Photo-Engraving Co., The, 205 N. Calvert st., Baltimore, Md.

Alpha Photo-Engraving Co., 104 S. Eutaw st., Baltimore, Md. P. T. Blogg.

Baltimore-Maryland Engraving Co., The, 401 North st., Baltimore, Md.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Butt, Chas., 112 Fulton st., New York city.

Kelley, S. J., Eng. Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., 73 Fort st., W. Detroit, Mich.

Peters, C. J., & Son Co., Boston, Mass. Half-tone, line and wax engravers.

Romanski Photoengraving Co., cor. Camp and Natchez sts., New Orleans. Up to date in every respect. Independent day and night forces, organized on progressive lines and using original inventions and processes. Best in quality, promptness and low prices. Twice as rapid in filling orders as the prevailing standard of high speed. Customers once acquired are never lost. The only large engraving plant not hampered with trade regulations or labor restrictions.

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Standard Engraving Co. (Inc.), F. H. Clarke, prest., 7th and Chestnut sts., Philadelphia.

Strate Half-Tone Process Co., Park Row bldg., New York. Square-edge plates, 8 cts. square inch, minimum 90 cts., any screen.

The Franklin Co., 346-350 Dearborn st., Chicago, photoengravers and electrotypers.

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Seldner & Enequist, 87-95 Richardson st., Brooklyn, N. Y. Perchlorid and sulphate of iron, sodium sulphide, etc.

PHOTOENGRAVERS' MACHINERY.

Shniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' SCREENS.

Levy, Max, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

PHOTOENGRAVING MACHINERY AND MATERIAL.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Complete plants a specialty. Send for catalogue.

PHOTOENGRAVERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' SUPPLIES.

New York Engravers' Supply, H. D. Farquhar, proprietor, 168 Church st., New York. Specialists in photoengravers' supplies.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTOGRAVURE PLATES AND PLATE PRINTING.

McCarthy, J. F., 110 S. 8th st., Brooklyn, N. Y.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES—AUTOMATIC.

Meisel Press & Mfg. Co., Boston, Mass. Automatic bed and platen, also rotary presses for cash sales books, autographic register rolls, tickets, labels and other special printing machinery.

PRESSES.

Bronson's Printers' Machinery, H. Bronson, proprietor, 54 N. Clinton st., Chicago. Telephone Main 224.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

PRESSES—HAND AND FOOT POWER.

Kelsey Press Co., Meriden, Conn.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under "Type Founders."

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under "Type Founders."

Eardley & Winterbottom, 125-127 Worth st., New York.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under "Type Founders."

Campbell, Neil, Co., 72 Beekman street, New York city. Machinery, type, etc.

Goodrich, Jas. E., Co., Geneva, Ohio. Manufacturers printers' cases, cabinets, stands, etc.

Hammond Printers' Supply Co., 45 Eddy st. (opposite City Hall), Providence, R. I.

Hartnett, R. W., Co., 42-54 N. Sixth st., Philadelphia, Pa.

Keystone Type Foundry, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

Morgans & Wilcox Mfg. Co., Middletown, New York. Patent steel furniture and other specialties.

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Kennedy, T. E., & Co., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

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Morgans & Wilcox Mfg. Co., Middletown, New York.

Shniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

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Bendernagel & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

Bingham Brothers Company, 406 Pearl st., New York; also 413 Commerce st., Phila.

Chicago Roller Co.; also tablet composition. 114-116 Sherman st., Chicago.

Dietz, Bernhard, Co., 201 W. Conway st., Baltimore, Md. Up-to-date roller plant.

Maigne, O. J., 358-360 Pearl st., New York city. Also pressroom paste.

Wild & Stevens, 148 Congress st., Boston, Mass. Established 1859.

PRINTING MACHINERY AND MATERIALS.

Bronson's Printers' Machinery, H. Bronson, proprietor, 54 N. Clinton st., Chicago. Telephone Main 224.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Send for catalogue. Manufacturers of the largest line of Printers' Specialties in the world.

PRINTING PRESSES—SECONDHAND.

American Type Founders Co. See list of branches under "Type Founders."

SILK CORDS AND TASSELS.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

STEEL CUTTING RULE.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Also brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., Co., 54 Clinton street, Chicago.

Gardiner Metal Co., 442 W. Lake st., Chicago. High-grade metals.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, 14th and Wyandotte sts., Kansas City, Mo.

STEREOTYPERS' MACHINERY AND SUPPLIES.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Complete plants a specialty. Send for catalogue.

TIN FOIL.

Crooke, John J., Co., 149 Fulton st., Chicago.

TIN-FOIL PAPER.

McLaurin Bros., 217 Mercer st., New York.

TOILET PAPERS.

United States Envelope Company, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

TRANSLATION.

Languages Printing Company, Languages building, 15 W. 18th st., N. Y. Price-lists; commercial catalogues.

TYPE FOUNDERS.

American Type Founders Co., original designs, greatest output, most complete selection. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

Farmer, A. D., & Sons Type Founding Co., 63-65 Beekman st., New York city.

Hammond Printers' Supply Co., 45 Eddy st., Providence, R. I. Discount, 25 per cent.

Hansen, H. C., Type Foundry, 190-192 Congress street, Boston; 1017 Vanderbilt bldg., Beekman and Nassau sts., New York.

Inland Type Foundry, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago; 49 E. Swan st., Buffalo. Inventors of Standard-line Unit-set Type.

Keystone Type Foundry, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

Newton Copper-Facing Type Co., New York city.

Spencer & Hall Co., Ashland av. and McKim st., Baltimore, Md. Electrotypers.

WOOD ENGRAVERS.

Butt, Chas., 112 Fulton st., New York city.

Bryant, Jas. M., 706 Chestnut st., Philadelphia, Pa. Special attention and prices given to photoengravers. Established 1873; wood engraving exclusively.

WOOD TYPE.

American Type Founders Co. See list of branches under "Type Founders."

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; Eastern Factory and warehouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.

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BOOK OF DESIGNS. Containing two hundred and fifty advertisements submitted in competition by compositors. A valuable comparative study in ad. composition. Regular price - - - - - - - - - - - **$0.40**

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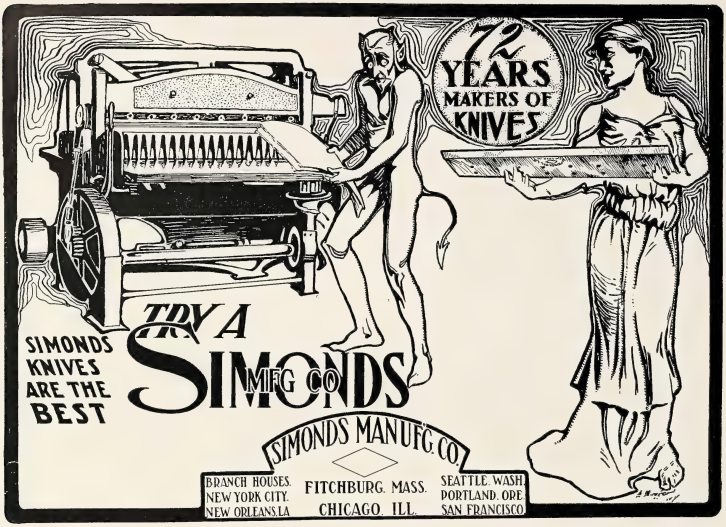
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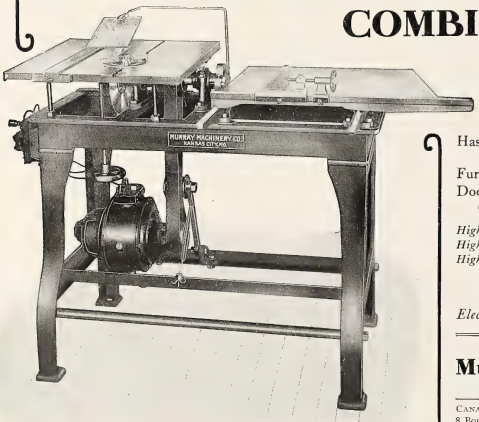
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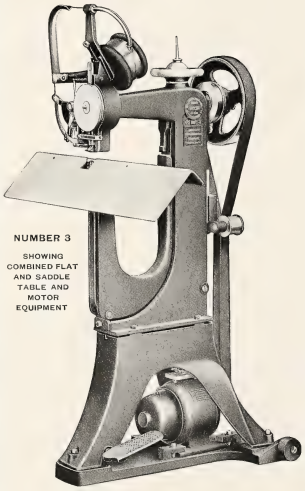
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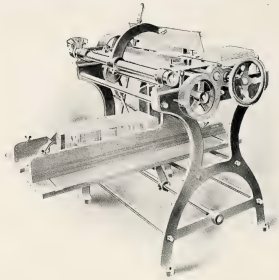
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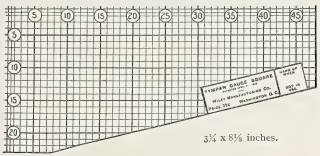
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P52

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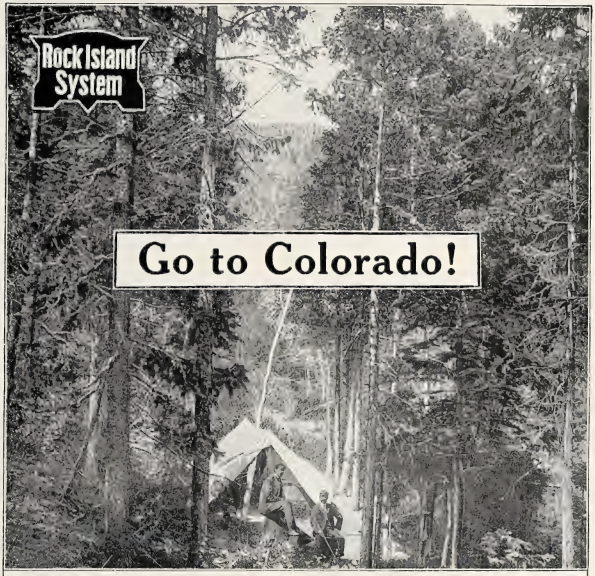
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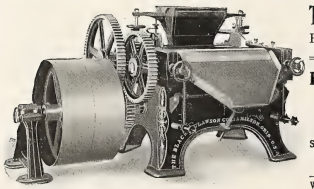
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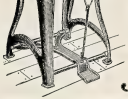
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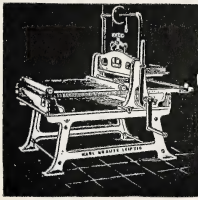
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THE INLAND PRINTER—JUNE, 1905.

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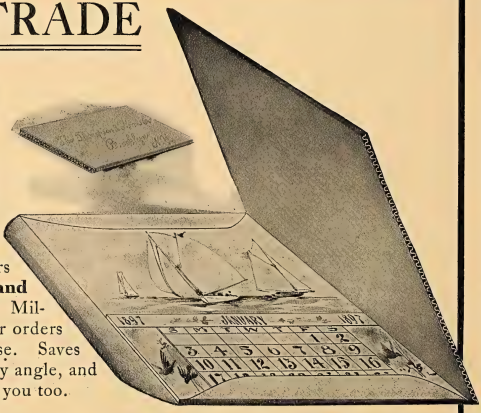
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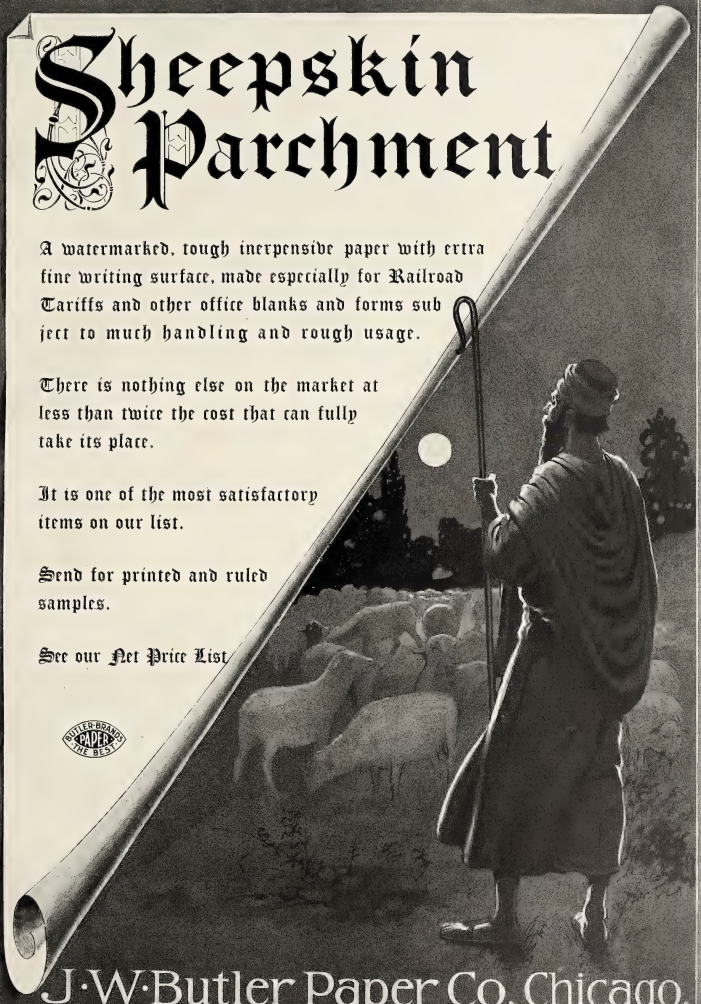
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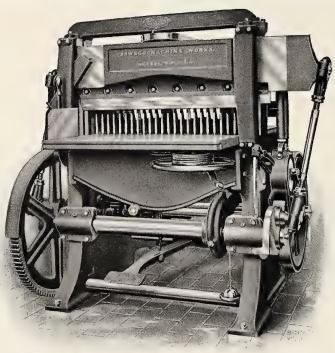
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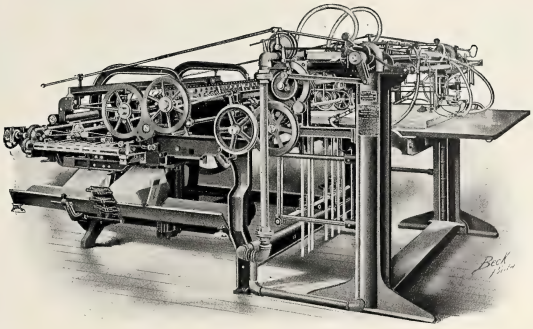
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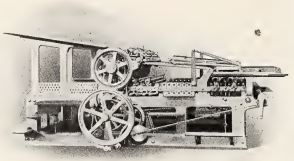
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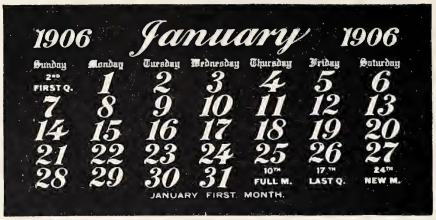
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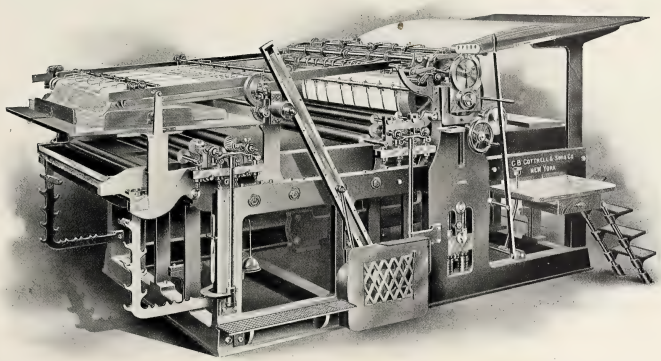
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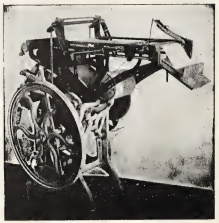
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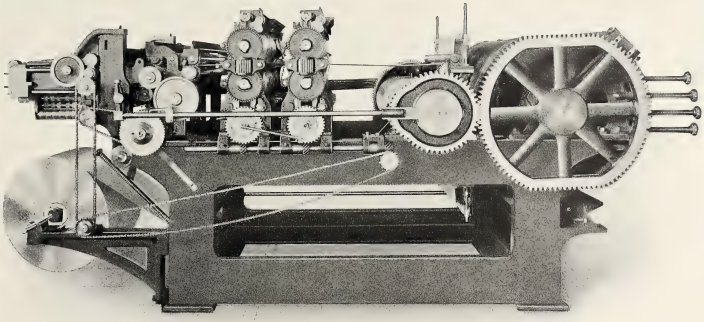
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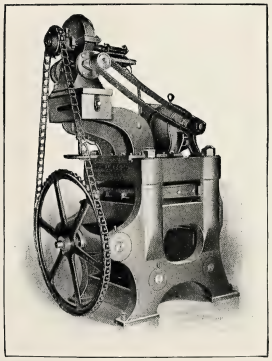
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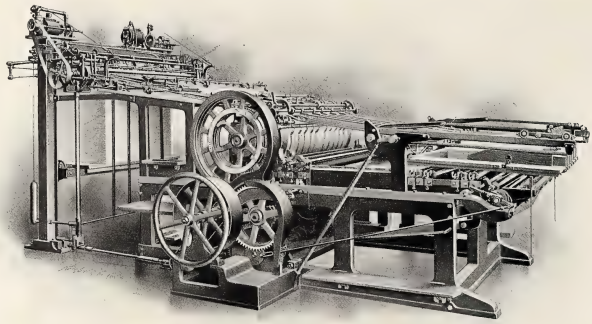
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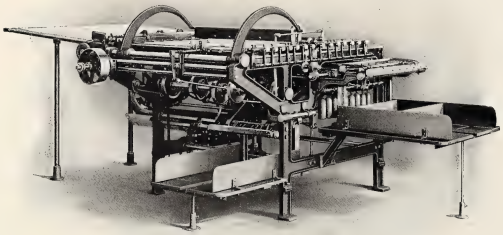


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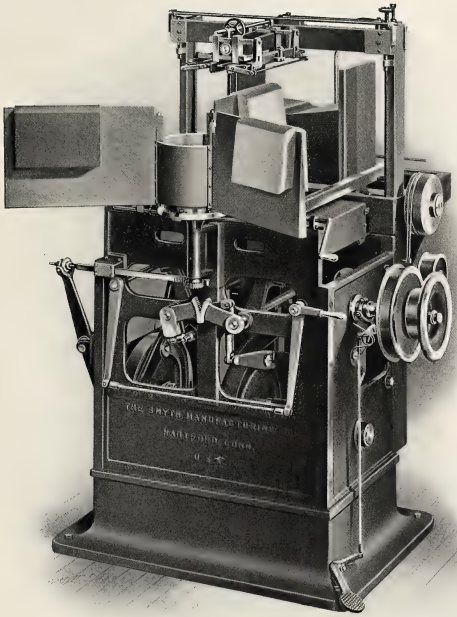
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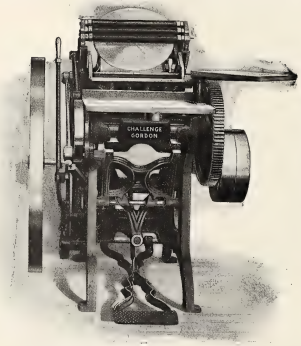
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The Machine for High-Class Work

¶ That the **Monotype's** versatility is one of its strongest features, is evidenced by the fact that the song of praise which arises in its favor is sung in many keys.

¶ Thus every **Monotype** user seems to find it peculiarly adapted to do just *his* particular line of work.

¶ The John C. Winston Company, of Philadelphia, for instance, as appears by the following samples and the accompanying letter, signal out for their especial commendation the **Monotype's** ability (as compared with that of other type-setting machines) to do the highest class of work. As they point out, the **Monotype** admits of over-running around cuts, and of the making of author's corrections at a minimum of cost.

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Sanderson, Charles Hassiepen, A. B. (La Salle),	Philadelphia,	4927 Lancaster Ave.
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Schadt, George Leonard,	Springfield, Mass.,	115 S. 34th St.
Schaeffer, Forrest Grimm, A. B. (Franklin and Marshall).	Reading,	Dorm. 32 Bodine.
Schaeffer, Robert L., A. B. (Franklin and Marshall),	Fleetwood,	Dorm. 405 Brooks.
Schick, William Fredrick, Jr.,	Belleville, N. J.,	117 S. 34th St.
Schmidt, William Henry,	Chester,	
Schollard, Eugene Joseph,	Worcester, Mass.,	3245 Locust St.
Schumacher, Forrest LeRoy,	Hazleton,	3712 Spruce St.
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Shaffer, Frederick Biesecker, A. B. (Franklin and Marshall),	Sipesville,	3257 Locust St.
Shonberg, Mitchell,	Pittsburg,	Dorm. 32 Edgar F. Smith.
Simmonds, Henry Thomas,	Shamokin,	3743 Spruce St.
Skelton, Robert,	Philadelphia,	2514 Richmond St.
Snyder, Asher Franklin,	Mountain Top,	Dorm. 322 Leidy.
Spargo, John Nicholas,	Ogden, Utah,	Dorm. 31 Edgar F. Smith.
Striegel, John George,	Pottsville,	3702 Locust St.
Strousse, Jacob Lowenstein,	Philadelphia,	939 N. 8th St.
Sutter, Charles Clyde,	Lindsey,	Dorm. 32 House S.
Swartley, William Blaine,	Lansdale,	
Traub, Adam J. A.,	Elizabeth, N. J.,	Dorm. 40 Edgar F. Smith.
Troutman, Holmes Fielding, B. S. (Alabama Polytechnic Institute),	Fort Valley, Ga.,	Dorm. 314 Leidy.
Truitt, Berton Clifton,	Philadelphia,	941 Lombard St.
Tucker, John Louis,	do.	5125 Chestnut St.
Umsted, Chauncey Vandever,	Coatesville,	2812 Oxford St.
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Free Elective Courses.

Free Elective Courses, amounting to ten hours a week for one year, to be chosen by the student. It should be noted that a single study may be taken as a free elective, without electing the group that includes it, and any courses open as free electives, may be chosen without taking the remainder of the minor course of which they may form a part.

Tabular Statement.

The studies required for a degree may for convenience be tabulated as follows:

Required Courses (Five hours a week for One Year Each).

1 and 2.	3.	4.	5.	6.*
English. [*Two Courses.*]	Philosophy.	Science: Physics, or Chemistry, or Geology, or Biology.	Science, or History, or Economics and Politics, or Law, or Mathematics.‡	Matriculation French, or Matriculation German, or Matriculation Greek (or Minor Latin).†

Two Major Courses (Five hours a week for Two Years Each).

Constituting any one of the following thirty-four groups:

I—XV.	XVI.	XVII.	XVIII.
Any Language with any Language§ (Fifteen Groups).	History with Economics and Politics.	History with Law.	Economics and Politics with Law.
XIX.	XX.	XXI.	XXII.
Economics and Politics with Philosophy.	Philosophy with Greek.	Philosophy with English.	Philosophy with Mathematics.

* The College provides matriculation classes, five hours a week throughout one year, for those students who in the examination for matriculation may have omitted Greek, French, or German; students not wishing to study Greek may substitute the course in minor Latin for the examination in matriculation Greek. Attendance on these classes is not obligatory before the beginning of the junior year, the student being free until then to make good her deficiencies by private study. Minor Latin may not be offered for examination without attendance on the college class after the beginning of the junior year.

† A student choosing Latin as one of the languages of her Group, and not wishing to study Greek, may substitute for the year of minor Latin five hours a week for one year of post-major Latin, or of French, or of German, or of Italian, or of Spanish.

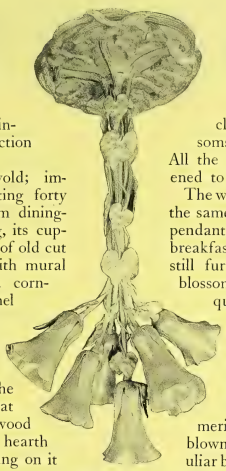
‡ Students electing minor Mathematics must also elect Trigonometry, two hours for one semester, or offer it for examination before entering the course in Minor Mathematics. Trigonometry may not be offered for examination without attendance on the college class after the beginning of the junior year.

§ For the purpose of forming a Group, Italian and Spanish count as one language; they may be combined so as to form a course of five hours a week for two years, as explained on pages 106 to 107.

THE MONOTYPE

mechanical inventions will, when given the leisure for culture, produce results as interesting and as original as any produced by the masters of the Renaissance. We are only at the beginning, and these illustrations are chiefly interesting as showing the direction of new thought and design.

But to return to Dreamwold; imagine a room capable of seating forty guests and still cosy. A farm dining-room in a house 300 feet long, its cupboards filled with the choicest of old cut glass and china, its friezes with mural decorations of farmyard and cornfield, while each individual panel in the tall dado below has on it, burnt and painted in conventional design, an ear of corn, a cluster of grapes, or other fruit, and so on around the room to the great fireplace that swallows cords of four-foot wood and cries for more. The tile hearth shows a grassy bank, and resting on it two large golden pumpkins whose tendrils climb over the fireplace facing and show, now a blossom, now a leaf, in the most naturalistic manner. The pumpkin gives the key to the room, and so it was again taken for a motif in the great central light that hangs over the table. A huge golden pumpkin with the light inside, it glows at night with all the mellowness of a Hallowe'en lantern, while around it and over it cling the vines and leaves that, hanging from the ceiling, support it and the cluster of golden pumpkin blossoms, each with its little light inside. All the colors are those of nature softened to the tone of the room.

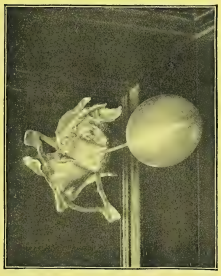


Breakfast Room Chandelier

The wall brackets show the same idea, the same golden blossoms hiding in their pendants the lights within, while in the breakfast room the conceit is carried still further where a great cluster of blossoms hangs like an inverted bouquet over the table.

Sometimes, in an otherwise long and monotonous exterior wall a quaint freak is pardonable, such as the ship's lantern hung over the terrace doors, its skeleton resembling the earth's meridians and parallels, while the blown glass gives a succession of peculiar bulging forms that seem anything rather than stubborn glass. The door in the bottom is formed of a large turtle-back, while the fixture itself is in a soft grey green.

No form of electric bulb has yet been devised that in its unshaded form is beautiful. The imitation candle needs a shade, the ordinary bulb a covering that will give beauty. The shade then becomes a necessity and its own beauty must be its apology. The fixture should then be an ornamental piece of table sculpture or wall or ceiling decoration, but it must also always be an illuminating fixture. Perhaps the bubble blowing fixtures here illustrated are as near an approach to perfection as can be hoped for. For here the



"Bubble Blower" Lamp



"Bubble Blower" Lamp

Monotyped by The John C. Winston Company, Philadelphia

JOHN C. WINSTON, PRES. WM. ELLIS SCULL, VICE-PRES. ISAAC T. JOHNSON, TREAS. CHAS. F. KINDT, SEC'Y AND MGR.

DEPARTMENT OF COMMERCIAL PRINTING
AND
SPECIAL PUBLICATIONS
CHARLES H. CLARKE
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The John C. Winston Co.
Book Publishers.
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PRINTING OF EVERY DESCRIPTION
CLOTH EDITION BINDING
CIRCUIT AND FLEXIBLE LEATHER BINDING

Winston Building
1006-1016 Arch Street

Philadelphia May 9th, 1905

Wood and Nathan Company,

Number One Madison Avenue,

New York City, N. Y.

Gentlemen:

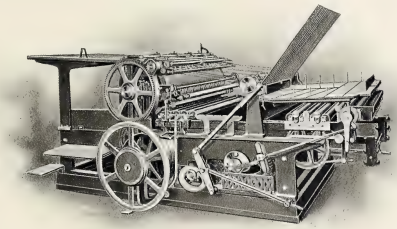
Pages two and three of this insert are specimen pages, taken at random, of work done on our Monotype machines during the past two months.

In our long experience with type-setting machines, we find that there is a great field for the Monotype, and invariably use it on our high-class work, which allows for over-running around cuts, and authors' corrections at a minimum of cost.

Very truly yours,

THE JOHN C. WINSTON CO.

"Printing is the science of all sciences, the art of all arts, for it has opened the fair land of opportunity to untold millions."



THE WHITLOCK

BY leaps and bounds printing, as the foster art, has come to a commercial prominence which has a new significance to the ambitious printer. Within the ten-mile radius of several large American cities, printing ranks as a third industry in value of product, and it will be found in the front ranks in all commercial centers.

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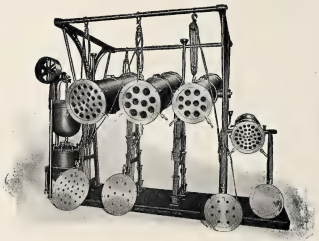
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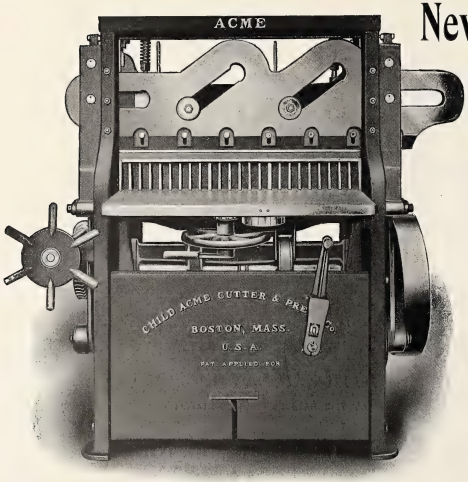
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We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

We aim to please our customers. Our prices are moderate and goods of the highest quality at all times

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Cover Reds
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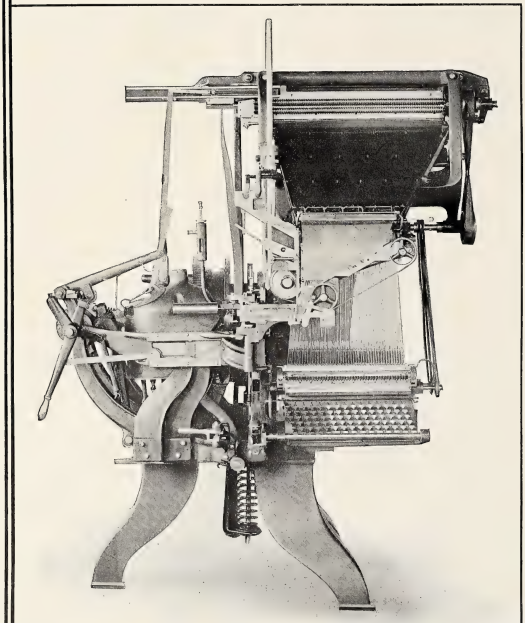
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The "Style B" LINOTYPE

Speed, Over 7,000 Ems an Hour

The Latest and Most Effective of all Composing Machines. The Simplest and Most Compact One-man Machine ever produced.

THE "Style B" Linotype is the invention of Linotype experts who have devoted their lives to building Linotype machines, and it is a natural evolution of the original Linotype. It was conceived in a Linotype factory, a factory engaged in the building of Linotype machines for fourteen years, beginning at the time when the Linotype first became a commercial necessity in printing. From the first it became apparent to our experts that the original invention, because of its complexity and its almost innumerable separate pieces of mechanism, was too cumbersome and should be simplified.



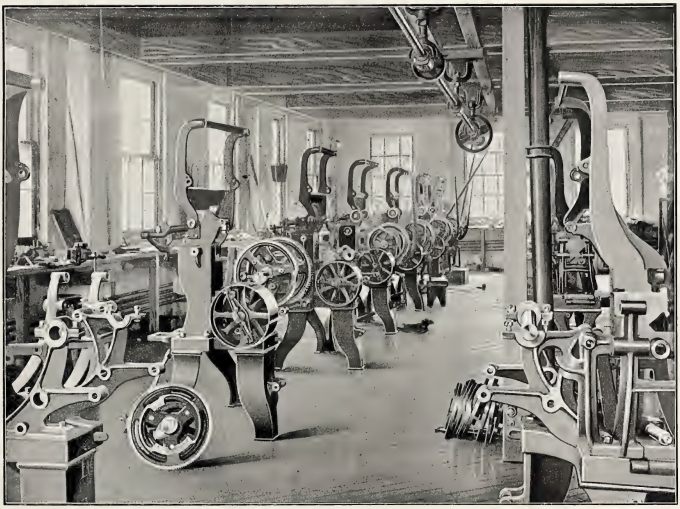
THE "STYLE B" LINOTYPE — *Front View.*

Two principal objects have been accomplished in the "Style B" Linotype: 1—Reduction in cost of manufacture and consequently in selling price. 2—The opening up of a field for the Linotype in the smaller centers where the conditions of business would not admit of the investment required for the more expensive and more complicated standard machine, requiring the constant attention of an expert machinist.

The "Style B" attains both these objects. It has only about one-half the number of parts contained in the original machine, and it has a novel method of its own of automatic "stops" which makes it impossible for the machine to be

put out of order even by a careless operator. The "Style B" Linotype is more strongly constructed, has fewer parts and is much easier to learn and to operate and will withstand more hard usage than any other composing machine.

The automatic "stops" on the "Style B" Linotype control all its movements, and in case of any derangement at any point in its operation the machine instantly stops, and breakage or disturbance of any part of the machine is made simply impossible. Every working part of the machine is in plain sight of the compositor and can be reached by him without leaving his stool. In short, the whole object of the invention of the "Style B" Linotype was to build a simple line-casting machine that could be operated by the average compositor or printer without the aid of expert machinists, as is necessary with all other composing machines, and this object has been attained.



A CORNER OF THE "STYLE B" LINOTYPE ASSEMBLING ROOM AT OUR CANADIAN FACTORY.

The "Style B" is also admirably adapted for setting newspaper headings in three faces, condensed advertisements with two-line initial and all similar work up to the capacity of the machine, which is eighteen twelve-point ems. Its range of work makes it useful in the largest printing offices as well as in the smaller ones, and its low price brings it within the reach of those printers who have hitherto felt that they could not afford to purchase the more expensive machine.

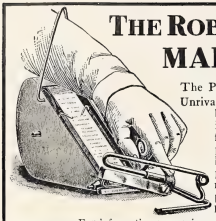
Arrangements are being made for the manufacture of the "Style B" Linotype in the United States, and it will be offered for sale in a short time fully guaranteed as to speed and efficiency.

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Canadian-American Linotype Corporation, Ltd.

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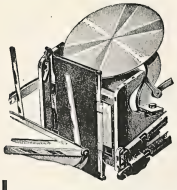
The following advantages at these locations are offered: Unlimited natural gas at very low cost; large quantities of straw; good labor conditions; liberal inducements; pure water and unlimited market for finished product in the great Southwest. Also openings for paper mills. Send for handbook entitled "Opportunities."

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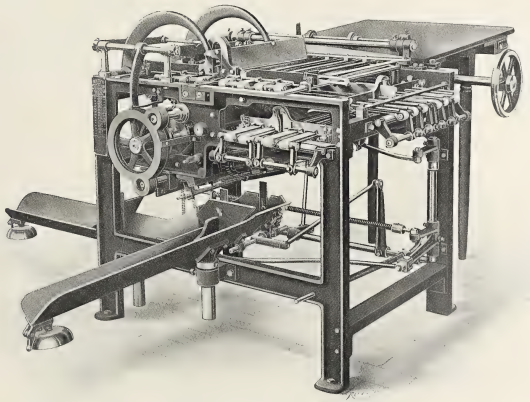
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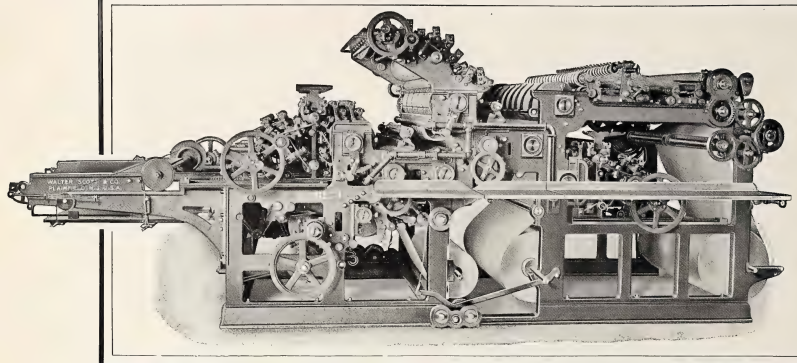
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An Authority on Printing

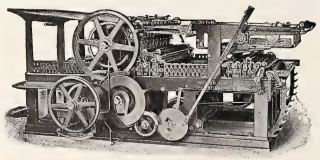
in this country stated that the rotary web press would not come into general use owing to the fact that you could only cut off one length of sheet and that the length of the sheets was unalterable and fixed by the circumference of the printing cylinder. He did not know then about the

Scott All-Size Rotary

which cuts off ninety different lengths of sheets, prints same on one or both sides of the sheet, in colors if desired, and delivers the product *flat* on a delivery table, ready for the paper cutter or folding machine, at a speed up to seven thousand sheets per hour.

If you have never seen this machine

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THE AMERICAN STANDARD
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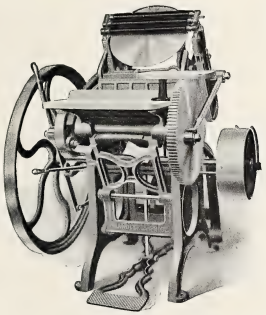
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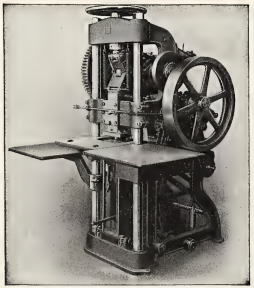
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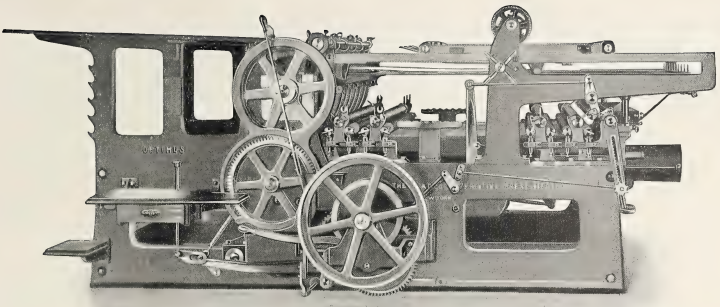
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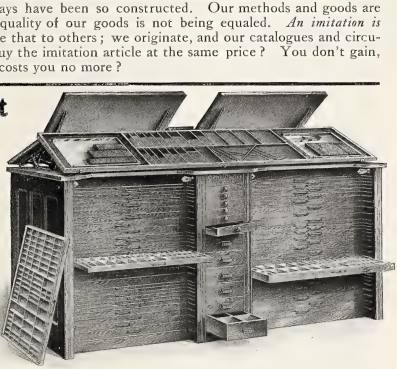
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The Manitowish Type Cabinet

THIS IS NOT THE "COMMON KIND"

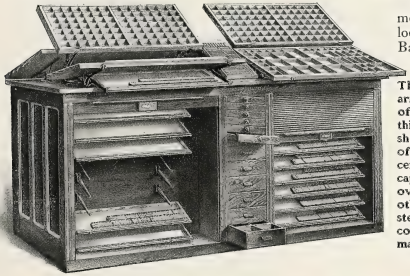


WE show here a new and greatly improved Type Cabinet which contains many *new* features, and combines all the *best* features of other popular type cabinets. One side contains *sixty* full-size California job cases, all within type-setting height. The cases are of varying depths, same as the Unit Cabinet.

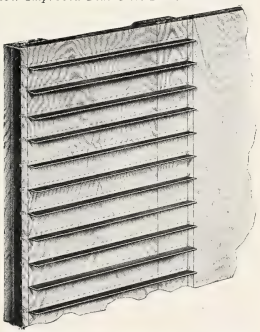
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The Manitowish Type Cabinet comprises every feature found in the Polhemus, Porter and Unit Type Cabinets, besides several new features in type cabinet construction.

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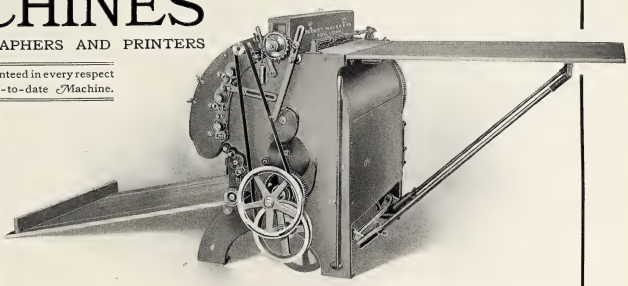
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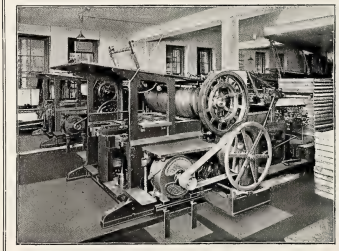
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The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXV. No. 4. JULY, 1905. TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

LETTERING FOR PRINTERS.*

NO. I.— BY THOMAS WOOD STEVENS.



HERE is no purpose in this and the succeeding papers of the series, to offer a new "system of sign-writing"; no perfect "mechanical method" will be put forward. No attempt will be made to impart the difficult and beautiful craft of lettering in six easy lessons.

Our effort will be to present the basic styles of letter by definite principles, so far as the principles can be set down; and beyond that point, to explain the considerations which, in the best practice, are known to supplement the established theory. As our object is distinctly practical, and as we aim to instruct in the better standards of free-hand lettering, historical matter will be introduced only for its bearing on the principles; the historical side of the subject is well covered in existing text-books. The text-books may also be consulted for the mechanical construction of letters and for the many interesting curiosities of old work not susceptible to modern use.

The intelligent printer of the present day has at his disposal a great variety of excellent letters. We hope to offer nothing which shall be palpably inferior to the resources he already has; but rather to add, by instruction in lettering, to the use and appreciation he accords his type.

Our intention, in short, is to develop the idea of lettering from its twofold source — the element of design in it, and the historical phases which have made it what it is. Beyond this, we shall try to point out the best manner of executing and using the plainer forms.

LETTERING AND TYPE.

Where type will serve as well, a proper economy of means will dictate its use. There are, however, many pieces of work in which a good type — and that means a plain one — will not give the effect desired. Still further will any informal or fanciful type fail, if the effect aimed at be artistic. You have in the shop a certain number of faces — many good ones, no doubt — but limited; each series stands rigidly by itself, and each individual letter takes a rigid, definite space. When you want something these faces can not do — then is the time to use lettering.

The stiff, unwavering character of type, from the designer's point of view, is its chief drawback. How much worse, on the same count, is the lettering that obeys an equally strict mechanical system? Every printer knows, from his daily work, that not all letters are the same width; that in turning letters to stand for missing sorts, the difficulty is to find two that are exactly the same. With this hint we shall dismiss all systems founded on the perfect square and all that depend on mechanical rules.

Lettering, to be of artistic and practical value, must be more flexible than type; it must be free-hand; and it must not suffer by comparison, or fall out of harmony, with the best products of the foundries. When it fulfils these conditions, it will be found to have great carrying and attractive power, together with complete submission to the artist's control.

WORKING FOR REPRODUCTION.

While the variety of uses to which good, hand-drawn letters may be put is unlimited, there is one which may be taken to include the others. This is drawing for reproduction. If the student learns to

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execute a good piece of work for zinc-etching, he will probably have mastered all the practical difficulties.

It is true that certain phases of the work for the purpose of engraving might disfigure the result for other ends (as, for instance, correcting with white water-color might help the etching, but ruin the appearance of the original drawing), yet a mastery of principles sufficient to produce a good drawing for the engraver will indicate a sure knowledge that will apply to other fields as well. Hence our attention will be directed to work for ultimate use on the press, believing that any other stray points will be covered on the way. If you know a letter, and can draw it acceptably a half-inch high, you will be able to put it on a sign or a blackboard with equal facility.

You are not called upon to *design* letters. That part of it is done — has been done for centuries. Not that no further progress is possible, nor that the results which have come down to us are necessarily perfect. But the student will find a large and open field for his research in the work of the past, and plenty of room for his whole ingenuity in making an intelligent application of the established styles.

In lettering, as in any other task requiring skill, the fundamentals are difficult to remember without an immediate means of putting them in practice. We shall therefore reverse the usual method, and speak first of the material media, of tools and their use, before discussing the more abstract matter of principle, or the more subtle considerations of style.

MATERIALS AND THEIR USE.

The necessary tools for lettering include only a pencil, ruler, pen and ink. But as the accuracy of the work depends on the accuracy of the guide lines, a drawing-board, T-square and triangle are all worth having, both for convenience and for the sense of security one gets by using the tools best adapted to the task. A water-color brush and some white moist color are useful for correcting; a pan of orange-vermilion water-color may help where it is desirable to indicate rubrication. Also one should see that the table is firm and the light good. Ruling pens, dividers and other draftsman's instruments are sometimes convenient, but seldom essential.

The kind of pen used is of little importance, so long as it is fine enough to make letters of the size desired, not fine enough to cut into the paper, and not too stiff. Annealing in flame of a match or gas jet will usually make a stiff pen flexible enough. The pen best suited to your personal use can only be determined by experiment, but the matter need not be given much thought; good letters can easily be made with a broken toothpick.

A water-color brush that comes to a fine point when dampened is good for inking large letters, but requires considerable practice for small work; it may be used with advantage on all heavy-faced letters with capitals more than an inch high. The edge of a brush stroke is considerably smoother than a pen line, so that brush letters, when much reduced, are likely to show a mechanical character. Where the work is made purposely rough and heavy, however, the brush covers the ground much faster than the pen.

Any paper with surface hard enough to take ink without blotting may be used. The rougher the paper the rougher the line; also, as a rule, the stronger in character. For accurate, formal lettering, use hard-surfaced bristolboard. For ordinary work, the heavy, sized hand-mades, such as Whatman, are good. The paper should take a pencil well, stand erasures, and carry ink without spreading.

For inking, hand-ground india ink, or any of the carbon drawing inks, will serve. The only considerations are that the fluid must stay black on the thinnest line and must flow with reasonable freedom. Where a red is desired, good results are obtained with the orange-vermilion water-color. This may be applied with a brush or mixed and used as ink, the pen being filled from the brush as fast as it becomes dry. The red characters made in this way have a good body of opaque color and serve as well as black for engraving purposes.

TO BEGIN WORK.

Any piece of lettering you choose to do requires careful planning from the start. If it is a title-page, an advertisement, or any matter which fills a definite space with a certain copy, it is necessary to make an estimate, more or less verified by experiment, of the size and proportion of the various lines and words. To begin with the simplest problem (one which will not require special instruction in letter forms), let us suppose that a word is wanted to fit in a title-page of Caslon old-style, and the type of the required size is not at hand. For due harmony, the lettering must be very similar to Caslon. The word is "Poems," the measure eighteen ems.

If you measure a few words set in any size of Caslon capitals, you will note that, while the types themselves, counting the shoulder, are considerably thinner than square, the letters as printed (the proof face) will average about equal height and width. The word "Poems," then, if drawn one inch high in the original, will be about five inches long. As this proportion will leave a fair reduction, we will base our lettering upon it.

With the T-square, pencil guide lines one inch apart and at least five inches long. Draw a few verticals, free-hand, between the guides. If they are not accurate, when tested with the triangle laid against the square, it means that some practice of this sort will be necessary. Meanwhile, draw at random a few true verticals with the triangle, as in Fig. 1, and, referring to any printed sheet of Caslon for the characteristics, sketch in the letters.

The mechanical verticals will be of no assistance in spacing, but they afford a convenient guide at

intervals, which will prevent the letters acquiring a slant in either direction. Draw very loosely at first, and feel for the position of the letters rather than their precise form.

The result will be something like Fig. 1. Clear away some of the superfluous lines, draw out the serifs a little more accurately, and you have Fig. 2. By this time you will observe several points, some of which apply to Caslon and others to all Roman letters. For



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

the Caslon, you will note that the waist lines of the letters are midway between the guides; that the serifs are rather thin, long, and strongly rounded to the vertical elements; and that the heavy elements are from one-seventh to one-sixth the width of the letter-square.

The penciling at first should be done with great care; if convenient, leave the work overnight at this stage; you will see errors better in the morning. Examine the penciled word for mistakes in the direction of the heavy elements; for too narrow round letters; for proper spacing and size, giving to each character its reasonable proportions. When these points have been covered, the word is ready to be inked.

The penciled work shows the shape and outline of the letters, in the main, correctly. But while it is difficult for the eye to judge the width of the elements at this stage, since it must add the white space and the outlines together and compare the sum with the neighboring sum, it will immediately detect any error when the work is finished and cleaned — too late for any easy remedy. From this you will readily see the danger in inking the outlines first and filling the black spaces afterward.

In inking, begin with a full, rough stroke between the lines (see Fig. 3); this, since it does not reach the bounds on either side, can not be wrong. From this stroke, work out to one of the edges, drawing the loose ends of your pen lines inside. When you have reached the edge, you should have it fairly accurate, since all the work of filling the black space has been in the direction of correcting the first rough line. Now work to the other edge, evening and correcting in the same way.

If you have difficulty in drawing the right-hand edges true, and are working on a small board, turn the board around. Bear in mind all the time that you are drawing to fill and correct the first stroke. The only error you can logically make — accidents barred — is to get the element too wide. When the element is done, go on to the next, finishing up the serifs as you go, or, if the work is large and hurried, leaving them all to be finished at once with the board in a more convenient position. The curves are to be carried out in the same manner. The letters in Fig. 3 show the inking at various stages. When the pencil lines are cleared away, the word appears as Fig. 4; not absolutely like the type, but having all its main characteristics, and quite harmonious with it.

For a variation, when the pencilwork is done, it may be inked heavily, rapidly and roughly with a brush, as in Fig. 5, and a variation in character, rather stronger and with considerable carrying power, will be obtained.

The processes of lettering, both of eye and hand, require considerable practice; also a working knowledge of the principles and characteristics of various letters, the study of which will begin in the next paper.

(To be continued.)

ITALICS BECOMING OBSOLETE.

The London *Chronicle* says: "Have our readers noticed the absence of italics from these columns? Partly because of the exigencies of printing, but more because italics are unnecessary — a mere saving of the writer's trouble — they have been at least for a time disestablished. Any writer who knows what he wants to say and how to say it can find enough words in the English language for his purpose. Our purpose at any rate is to try to convey our meaning without banging our readers in the eye.

"The great days of italics were in the thirties of last century, when the London *Figaro* began its criticisms of politics, the drama and society. Then every other word was italicized, and the effect to-day is as though every other word were a shriek.

"Until the eighties women retained the habit of underlining all but the prepositions and conjunctions in their letters, and there are still many women journalists who can not get along without the stimulus of italics. But in reality a writer needs italics about as often as he needs a Turkish bath."

Written for The Inland Printer.

APPEARANCES ARE SOMETIMES DECEPTIVE.

BY ARTHUR K. TAYLOR.

INK agents, as a general thing, are a pretty slick lot. Once in a while they make their breaks, just like other folks.

There was a pretty fair-sized office in P—— that had been running for a good many years, and the senior partner had died, although the firm name hadn't changed. The partner who had succeeded as head of the house, and whose name never appeared, was a practical man who could wade in and do better work in any department in his place than any of his workmen. He was the sort of chap that never put on any lugs, one of those quiet, easy-going men who never make much fuss, but can be counted on to produce the goods. He always gave more attention to the pressroom than to any other part of his plant, and to see him moseying around the presses you would take him any time for just a plain old-fashioned pressman, and when he'd come into the office for anything, dressed in his blue overalls and jumper, he'd speak that quiet and respectful like to the clerks that were getting about $8.50 per, that if you didn't know it you'd think he was afraid of getting discharged.

When it came to buying inks he didn't have much time for salesmen. He just had a few kinds of ink that he was sure of and he ordered them direct as he needed them. The fact is, an ink salesman never got to see him at all; the folks in the office took their cards back to the old man and reported to the anxious salesman words to the effect that there was "nothin' doin'." One day an ink agent had just sent his card back and was waiting his answer, when the proprietor came out of the pressroom and was standing by the office railing waiting to get some word over the 'phone concerning some paper. He was dressed in his working clothes and the ink agent spotted him right off for one of the pressmen. There wasn't any one else in that part of the office and a big filing cabinet kept any one from seeing what was going on.



THE PROPOSITION CONSIDERED.
Photo by John H. Clayton, Melbourne, Australia.

The ink agent edged over to the old man, who didn't seem to see him.

"Beg pardon, but while I'm waiting to see the proprietor, will you do me the favor to deliver a note to the foreman of the pressroom?" This, in a smooth "my good man" sort of tone. The old man looked over his glasses and in a hesitating way volunteered the information that he had been running the pressroom himself for the past few years, and expressed a mild curiosity as to what the ink agent wanted of him. Well, that ink agent didn't know when he had ever

been so delighted at meeting any one before. He had at last gotten hold of the man he wanted to talk to. He had been for the past three years trying to see the man who had charge of the ordering of the inks, but couldn't get within nine miles of him. It being very close to the noon hour, couldn't he have the extreme pleasure of having the foreman take lunch with him?—then they could talk matters over under more agreeable circumstances. He would meet the foreman over on the corner so as to avoid even the appearance of evil, and, there were a couple of cigars, which if he didn't smoke, he could hand over to a feeder. It would really be very much to their mutual advantage to get together, as he had a very interesting proposition to make to him.

If any one ever expected to learn of the old man's thoughts from the expression of his face he might just as well give it up right then and there, for the old man's countenance was as guileless and impassive as a Chinaman's; so for a moment that ink agent thought he had run up against some sort of a *rara avis* that was proof against his blandishments; but the word "proposition" may have had its effect in setting the wheels of the old man's mental equipment going, so the ink agent was made happy by his promising to meet him on the corner.

The old man scrubbed himself painfully clean and in due time presented himself on the appointed corner before the nattily attired ink agent. The first matter that claimed the solicitous attention of the affable host was the amount of time the foreman had at his disposal; and then the matter of the location of the place where the members of the firm usually took their luncheon, also seemed to be of some considerable concern. The old man put the young man's mind at rest as to the first point by confiding that if he got back by three o'clock he guessed it would be all right, as the firm wouldn't be back probably before that time—and anyhow, he had an arrangement with one of the pressmen to ring in his time at one o'clock. This information cleared up the whole matter to every one's satisfaction and moved the ink agent to wonderful cheerfulness; for indeed it seemed to him beyond all peradventure that here, at least, was a man after his own heart.



THE PROPOSITION ACCEPTED.
Photo by John H. Clayton, Melbourne, Australia.

And such a lunch as they had! They went to the swellest hotel in the town. There was the cut-glass, the gleaming silver, the snowy, padded table linen and the impassive and silent waiters; altogether it quite excelled the last Franklin Club banquet, of which the old man was chairman of the hospitality committee. But to get down to business. In the first place, the

young man represented the largest house in their line in the country; of course, several of their competitors claimed this distinction, but to tell the whole truth, they made ink for several of these very concerns, and it would surprise one to see them labeling their competitors' cans right in their own place. They employed a force of chemists who analyzed with the greatest care all their raw materials, so that each batch of color must be uniform with every other batch of the same color. Their head chemist was paid a salary that was twice as much as the proprietors of some other so-called ink manufactories made, and the formulæ they used represented the very highest state of the art right up to the minute. Of course, every one knew that his house stood head and shoulders above any one else in the business and their trade had doubled in the past three years.

The old man was a marvel of credulous and respectful attention. He had very little to say and the ink agent credited his constrained manner to the oppressive grandeur of the surroundings, and did his best to put him at his ease. In fact, the young man's emphatic and continuous line of talk at times attracted the attention of the other diners and added not a little to the old man's seeming embarrassment.

The ink agent enlightened the old man upon a number of points. Now, there was the matter of the expense of selling goods. In some businesses it was usual to spend large amounts of money in advertising. They didn't find that that paid them. Figuratively speaking, they were in business to sell printers' ink, not to buy it, so they cut out advertising and spent that money in another way. His firm, of course, employed a great many agents who traveled over the country selling goods; but these agents had authority to appoint other agents and they found the best possible agents they could get were pressmen themselves. They appointed one pressman in each establishment, and they limited that man's territory, so to speak, to his house, and on every order received from that house the pressman was paid a fixed per cent, and the larger the amount ordered in a month, the higher the rate of commission was. Some unscrupulous firms simply paid pressmen a fixed rate per week, irrespective of the amount of ink their houses bought. This was nothing more nor less than graft pure and simple. No self-respecting firm would make such an arrangement, and it was bad business, as well; it put no incentive to sell ink before the agents, and when you called it graft, you stated the whole case. Graft was the cornerstone of all our municipal wrong-doing. His firm wouldn't stoop to such evil dealing.

But the salesman's proposition was as straight as a die. You used as much ink as you could and at the end of the month there was your check at your home, mailed in a plain envelope. Some folks preferred post-office money orders — it was all the same to them; what they were after were orders. His firm had the names and home addresses of the pressroom foremen of every responsible printing-house in this country. Now, as to their prices, all ink manufacturers expected to pay some one in some way or other for selling their inks, so the prices always included this expense. No firm ever got any lower prices than their figures when you took into consideration the character of the goods. In order to prove this, whenever any other firm wanted to get into their trade, no matter what the figures were, they would meet them. They expected their pressroom representatives to secure every order in sight. Of course, once in a while some smart Alec of an agent would insist upon having his samples tried in order to break in on their trade. Any pressman of good judgment could conduct a competitive test of inks so that the result would be all that could be desired. He called to mind an Irish pressman over in Hoboken who, whenever inks were to be tested, put one sample on one press and the other on another machine, and on one of the presses he used to put an innocent looking set of rollers that had been used for copying-ink jobs. On light-colored inks this method of testing was very useful, but he hardly approved of such methods, as their colors were very superior and he only related the incident to show how keen the competition for business had become.

There was much more talk, and by the time they had come to the coffee and cigars there was a pretty clear arrangement between the ink agent and the old man, by which the supposed foreman was to get twenty per cent on all ink sold his firm, and if the orders aggregated over $100 per month, there was an additional commission that really made the arrangement worth while.

The old man, however, didn't seem sure just what he could do. The folks at his office had been getting their inks from two or three old houses and he wasn't at all sure that he could deflect the trade. Yes, the young man understood the conditions. He had heard on the road that the head of the house was related to one of their competitors, and that that loving relative had simply been bleeding the old man from, as the ink agent termed it, "time in memoriam." But quietly work along and he had no doubt that they could work up a business that would be mutually advantageous.

So the old man and the ink agent parted in the hotel lobby. When the old man returned to his work, the folks in the office looked at each other in astonishment, for he was about an hour later than usual, and people in that neighborhood almost set their clocks by the old man's comings and goings.

While the young man had two or three other firms to see before he was through, he considered that he had done such a good half day's work that he would take the next train back to New York and report to his firm. So the next morning there was delivered at the old man's home a plain envelope containing a letter confirming about all of importance of their conversa-

tion while at lunch, and closed by enjoining the old man to keep a stiff upper lip and eventually they would knock out the grafting relative of the head of the house.

About a week passed and the firm employing the enterprising young salesman received an order for about fifteen pounds of ink made up of about a dozen different kinds and colors. Evidently a sample order. Another week passed and the ink-house received a pretty fair order for the best sellers out of sample order. This order was shipped promptly and was the subject of a most congratulatory letter from the ink agent to the old man. The young man took occasion to say a number of nice things and hoped that the good work would keep up.

From that time on the orders came in in the most gratifying manner, until after a while it became matter of comment between the ink agent and his employers that a concern of the size could use so much ink and such a diversity of colors; but the bills were paid promptly and the old man's rake-off amounted to quite a sum and was remitted with the regularity of clock-work. However, business with most of the other offices in the old man's city seemed to be rather slack; but taking it all together, the average business was fairly well maintained and all went merrily as a wedding bell.

One day the ink manufacturers received a letter from the pressroom foreman of another P—— office, complaining that he hadn't received his commissions for the ink sold for the past two months. The ink firm looked up the matter and promptly reported that the reason for their failure to remit was that there had been no sales made to his firm for that period. Then came another letter from the pressman stating that there had been the usual amount of inks used and he had seen the cans come in on two or three occasions. The letters also inquired if it wouldn't be well to see if some one wasn't encroaching on his territory. The ink-house received nine such letters from different pressmen in the same city in the next two weeks, and it wasn't long before pressmen of the town began to quietly compare notes, as the matter from their standpoint was not only underhanded, unprincipled and thoroughly reprehensible, but it moreover threatened to be most serious in its consequences if not promptly headed off, as it undermined certain of their inalienable rights and perquisites, that they had come to consider as much their due as their Saturday pay envelopes. So they decided on concerted action, proposing to boycott the ink-house because of crooked dealing and bad faith with their agents, it being generally charged that the ink-house was selling over the heads of the pressmen through a jobbing house in another city. This accusation was run down and found to have no foundation in fact; then some pressman found through the shipping department that the ink came from the old man's office; so immediately they went for one of the old man's pressmen, who was accused of doing the thriving business. This gentleman proved his innocence by showing beyond peradventure that he was doing his rooting for an ink-house in Chicago, but hadn't been able for months to do any business, for all the ink they were using came from the offending house in New York, and the old man bought all they got.

The result of the row was that the pressmen sent for the ink agent so that he could straighten out matters. When he arrived it wasn't long before he discovered that all printing-offices of any size in the town were getting ink from the old man's office. It surely seemed marvelous what a pull the old man had, and the strangest thing seemed to be that the old man must have made some sort of a deal with his firm's bookkeeper, for the stuff was actually being billed through the old man's firm. But the reason for the large sales was disclosed when it was found that the inks were billed at least ten per cent below their regular rates, which only left the old man a profit of ten per cent, and the additional discount for quantities, which, of course, the old man had been getting right along.

When the ink agent had gotten all his facts together and considered that he was ready to have a meeting with the offending pressman for the purpose of disciplining him for the very serious offense of demoralizing his local organization and bringing his concern into bad repute with their pressmen, he called up the old man's office over the 'phone to make an engagement for that evening at his hotel. When he secured his number, he called for the foreman of the pressroom, a gruff, strange voice answering.

"This is McGovern; do you want to talk to me?"

"No, I want to talk to the foreman of the pressroom."

"I'm the foreman of the pressroom."

"No, but I want to talk to Mr. B——, the old gentleman that wears glasses and blue overalls."

"Oh, you want to talk to the boss. It's not the first time that mistake has been made. He's not here. He's to read a paper before the Master Printers' Association this afternoon, on 'A Practical Method of Overcoming the Pernicious Effects of Pressmen's Rake-offs on Ink Bills.' I just saw it on a program we printed this morning. If anybody knows, he does. Want him to call you up?"

But he questioned one who having ears yet heard not.

"Is THE story you have written a historic novel?"

"No," answered the poverty-stricken author. "It's a modern novel now; but I expect it will be historic before I get it published." — *Exchange.*

THE correct application of types to the various phases of commercialism are satisfactorily set forth in the new booklet of bill-heads just published by The Inland Printer Company. The examples are printed in one, two and three colors — some with tint-block effects. Sent for 25 cents.

Written for THE INLAND PRINTER.

HOW TYPE TELLS IN ADVERTISING.

BY WILLIAM D. MCJUNKIN.

GOOD type display sells goods. Here and there you may meet with a "befo' the wah" species of advertiser who would make flat-footed denial of that proposition. But only here and there. As a rule, advertisers know that the better the display, the stronger the pull of the advertisement. Where they differ is on what constitutes good display. On that opinion runs riot, as any newspaper or magazine page will testify.

What is "a good-looking ad.?" I would answer, one that pleases the eye and helps the mind — one that



FIG. 1.

The above specimen is a striking example of the injudicious use of heavy face type. All display headlines should have been of one style, De Vinne or Gothic, but not both. All descriptive matter would have appeared to better advantage in old style, Cardinal or some other light-face type, thus alternating heavy-face and light-face type and increasing the effectiveness of display. The arrangement of items is very poor.

is well balanced or harmonious or nicely arranged (whatever name you give to this eye-pleasing quality) and that is also a positive aid to the quick comprehension of the ideas which the advertisement seeks to convey. (See Fig. 1.)

It is clear that you might have the one quality without the other. An advertisement may present a harmonious appearance to the eye and yet task the understanding of the reader more than need be. Let me explain. A magazine page set in one paragraph of ten-point old style with a twenty-four-point gothic display head is not inharmonious — no possible objection can be taken on the ground that it displeases the eye. And yet it would not be called "a good-looking ad." Why?

The other quality of good display comes into the reckoning — and that is a *mental phenomenon which we have translated into a physical one.* We know by experience that the reading of a paragraph of that length generally entails a certain strain on the understanding, and our mental laziness — always shying at work — really makes that page *appear repulsive.* It is a trick which the association of ideas has performed, just as a child can not help a feeling of disgust in looking at a vessel from which it once had to drink a nauseating medicine. The *fact* may be that the cup or glass is a pretty and pleasing object, but it does not "look good" to the child. The unbroken page is unpleasing or painful (means hard work) to the mind, and so becomes (by transference of the idea) unpleasing to the eye.

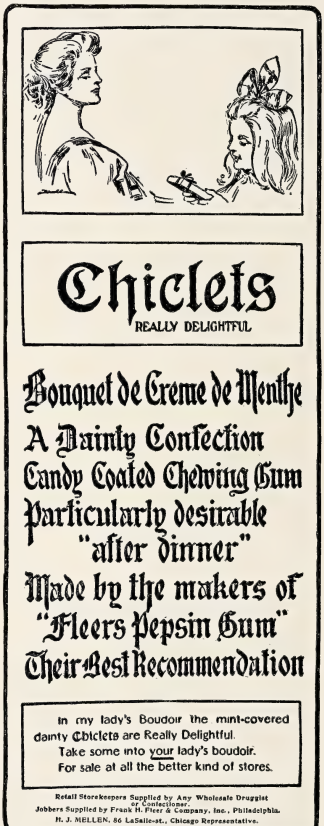


FIG. 2.

Here is a specimen where a small amount of type (hand-lettered) is made poor use of. Sufficient space was taken to insure good display. There is nothing about the ad. that suggests chewing gum — nothing to sell goods. The type as it is used is hard to read. It is simply a case of lack of "type knowledge."

Good display, then, involves harmony of appearance and an arrangement that will facilitate the reader's grasp of the ideas set forth. Suppose we take the above page — paragraph and break it into three



Fig. 3.

The above specimen shows clearly the splendid advantage of good type display. It shows the judicious use of heavy-face and light-face type, while the illustration adds to the attractiveness and effectiveness of the display.

portions (equal or as nearly equal as the sense of the words will let us) — setting the first in twelve-point old style, the second in eight-point italics or eight-point old style underscored, and the third in ten-point or twelve-point old style. The page will look better, more inviting, for experience has made that broken-up appearance a sign of moderate strain on our mental powers.

Generally speaking, advertising display has improved one hundred per cent on what it was a very few years ago. Yet every now and then we come on an advertisement which is as "unimproved" as Noah's ark would appear alongside of the great Atlantic liners. (See Fig. 2.)

How does good display help to sell goods? First, it lures the public to read an advertisement, while poor or bad display discourages the effort. Second, it creates a good first impression — just as a keen, alert, well-dressed salesman does — while a poor or bad display creates a prejudice which the reading of the advertisement may fail to dispel. More than that, a cunning arrangement of type will help to make the points of an argument tell. Three or four strong arguments, made incisive by a clean-cut, prominent arrangement, will do greater business than a jumble of type, much in the same way as single shots from a sighted gun will do more execution than a random broadside.

This is not mere theory. Experience has convinced me that the advertisement which is arranged in pointed paragraphs so that a busy man or woman may read *at any point*, bottom, middle or top, imbibing, as it were at a gulp, a potent argument — that kind of advertisement is the best salesman. To make a homely comparison, it is like the fishing line provided with several hooks. If one escapes attention, another may catch the fish.

Always remembering that good type display is not an object in itself, but only a means of making a good impression on the reader and enforcing the argument, we must be guided in all selection and arrangement of type solely by the consideration of result. Losing sight of this, some advertisers sacrifice all to display. In the specimen adduced (Fig. 3), the advertiser was bent on making a display which should be "different,"

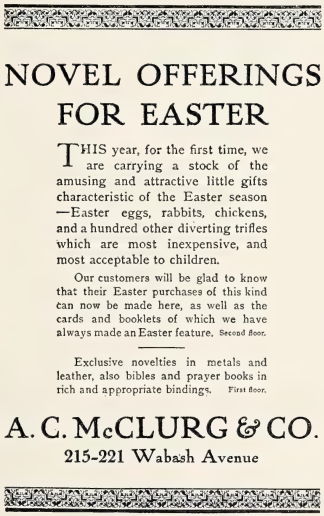


Fig. 4.

A specimen of clean-cut advertising, where the arrangement and successful use of type greatly enhances the value of the ad.

distinctive, and he has succeeded. The reader will hardly pass it over in the most crowded newspaper page. But I venture to say that not one in a thousand readers will stop to decipher the almost

hieroglyphic characters in the announcement. Obviously, displays of this sort are guilty of "wasting sweetness on the desert air."

While on this point, I would refer to a question that puzzles some advertisers. Should not the compositor, they say, with his technical knowledge of printing, be a better judge of what is the right display than an advertising man who could not set up a stick of type? Not necessarily. The advertising man and the compositor view display from different standpoints. The advertising man regards it as a means to an end — the compositor as an end in itself. And, though the best results may possibly be attained through the *combined* efforts of these two, it is certain that an advertising man who is not sufficiently posted on printing to use it intelligently for definite ends is seriously handicapped in his work.

In creating a favorable first impression, cleverly displayed type does not yield in importance to illustrations, however good. What an impression of dignity, of conservative business principles, of elevation above the "shoddy" or the "piking" kind of business, do the announcements of some business houses create through the mere judicious selection and harmonious combination of type faces! On the other hand, how suggestive of pettifogging methods, of catch-penny principles, of hurry-and-splutter ways of business, are those weirdly huddled, circus-poster combinations of irreconcilable types.

The cards which an advertiser holds in his hands are these: Argument, illustration, type display and last, but by no means unimportant, white space. How dexterously do some advertisers play all four — how clumsily do others! What desperation in the resolution of some to stake all on *one* card — a magnificent illustration, without an argument — a striking display which is all "front" — a splendid area of white space with a feeble announcement! The advertisements which one instinctively classes as the "best I have ever seen" will, on analysis, be found, like the one I insert here as an illustration of my remarks (Fig. 4), to be a happily balanced combination of the four elements that make up a pulling advertisement — clever argument, good pictures, striking display and *enough* space.

A CATASTROPHE.

Maud Muller, on a summer's day, mounted a horse in the new fangled way. It took her some time, but she finally decided to ride astride with her skirts divided. The horse was young, he shied and ran, and poor Maud blushed at every man. At last a paper sailing high caused Maud's horse to jump and shy. All unexpected it came to Maud and she knew then it was all a fraud, for she found herself with divided skirt, lying gasping and bruised in the dusty dirt. But her skirt had caught on the pommel there — results, a long and ragged tear. With both her hands she grasped the edges, and made a rush for the roadside hedges. The judge, as he sees her, tall and slick, says, "I guess she's tired of that air trick." — *Western Publisher.*

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XXI.— THE SYNTAX OF ADJECTIVES.

AN excellent ruling made by Goold Brown is widely ignored, probably because the meaning is seldom obscured by the illogical expression that is thus made. Three of Brown's notes are devoted to points so closely allied that they may well be grouped here. They are:

"When the comparative degree is employed with 'than,' the latter term of comparison should never include the former, nor the former the latter; as, 'Iron is more useful than all the metals,' 'All the metals are less useful than iron.' In either case it should be, 'all the other metals.'" He should have said "in each case."

"When the superlative degree is employed, the latter term of comparison, which is introduced by 'of,' should never exclude the former; as, 'A fondness for show is, of all other follies, the most vain.' Here the word 'other' should be expunged, for this latter term must include the former; that is, the fondness for show must be one of the follies of which it is the vainest."

"When equality is denied, or inequality affirmed, neither term of the comparison should ever include the other, because everything must needs be equal to itself, and it is absurd to suggest that a part surpasses the whole; as, 'No writings whatever abound so much with the bold and animated figures as the sacred books.' — *Blair's Rhetoric.* Say, 'No other writings whatever,' because the sacred books are writings."

These paragraphs are quoted here mainly as evidence that original expression of the same opinions would not be peculiar. They were not peculiar to Brown either, but are almost if not quite universal among grammarians. Logic demands in each case the wording prescribed by Brown, yet authors have been writing these things illogically from time immemorial, and are still doing so. Brown gives more than fifty erroneous sentences in his examples for correction of errors, nearly all from writers among the best of their time, which show plainly that the prevailing expressions were those called absurd by Brown. Here are some of them:

Errors in education should be less indulged than any.—*Locke.*

The temple of Cholula was deemed more holy than any in New Spain.— *Robertson.*

Shakespeare is more faithful to the true language of nature than any writer.—*Blair.*

Of all other simpletons, he was the greatest.— *Nutting.*

It is of all others that which most moves us.— *Sheridan.*

Nothing is so tiresome as perpetual uniformity.— *Blair.*

Each of these would be more logical, and therefore better, if changed according to the rulings quoted. And while it is true that even now the illogical way is very common, and not much criticised, the logical way would never be subject to faultfinding. The opinion may safely be expressed that any sentence like the first three should have "any other," that the fourth should have "other" left out, that the fifth should have some noun in place of "others," and that the last should have "else" after the first word. The best and safest practice for a proofreader in such cases, however, is to leave any such sentence as written.

Such phrasing as "last two" and "two last" is in dispute. Some among those reputed best fitted to decide prefer one order, and some the other. For meaning the two that come at the end, considered as two separate ones, "last two" is now most in favor, but it has not always been so, and many good writers to-day insist that "two last" is right. These sentences were written by men who knew how to write:

The four last parts of speech are called particles.—*Alexander Murray's Grammar.*

The nine first chapters of the Book of Proverbs are highly poetical.—*Blair.*

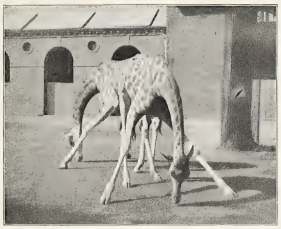
The resembling sounds of the two last syllables give a ludicrous air to the whole.—*Kames.*

The seven first centuries were filled with a succession of triumphs.—*Gibbon.*

With regard to these expressions the conservative man is not likely to express a positive dictum in favor of one order and against the other; and yet even he may have a positive preference. The present writer is sure that he would never say four last, nine first, etc., in the sense of the sentences cited, but always last four, etc.; but this does not mean that he would attempt to dictate that others must write for such meaning in his way. Some things are positively right one way and wrong any other way, but this is never the case where expert opinion is almost equally divided, as here.

The words "either" and "neither" are adjectives when standing just before a noun, as in saying "Either book will do." It is very often asserted that these words are not properly applicable when more than two things are considered, but it would be very hard to convince some of the best language scholars that this is true. The Century Dictionary says: "Properly, 'either' refers indefinitely to one or the other of two (and often in actual use, though less accurately, to some one of any number); 'each,' definitely to every one of two or any larger number considered individually: a distinctness of signification which ought to be maintained, since interchange of the words (less practiced by careful writers now than formerly) offers no advantage, but may create ambiguity." Alfred Ayres says: "Though both 'either' and 'neither' are strictly applicable to two only, they have been for a very long time used in relation to more than two by many good writers; and as it is often convenient so to use them, it seems probable that the custom will prevail." In this Ayres's opinion seems to be right, and nothing need be added, except that it is well to guard against ambiguity, and at least where "either" or "neither" is ambiguous to avoid its use.

Goold Brown says that the use of adjectives for adverbs, as in "It is a remarkable good likeness," for "remarkably good," is a vulgar error, and that only the adverb is proper when manner or degree is to be expressed, and not quality. This being true, the converse also is true, that only the adjective is proper



TWO GIRAFFES THAT LOOK LIKE ONE STRANGE BEAST.

when quality is to be expressed. Occasions may arise when it will be a little difficult to distinguish between quality and manner or degree, but it should not often be so. A question still open to dispute, at least in being not yet so definitely answered that all good thinkers are agreed on one answer, is whether adjective or adverb should be used in such expressions as "He feels bad" or "He feels badly." The present writer can not understand why any one should decide in favor of "badly," yet he knows it to be a fact that many persons, and among them not a few who know grammar at least as well as he does, insist that it should be "badly." It seems to be a clear case of quality, not manner or degree.

Much more could be said about the syntax of adjectives that would not be amiss, but it would probably be impossible for any writer to answer in such articles every question that might arise in individual minds. A great deal must be left to the personal reasoning of the one who is to decide in any particular instance.

(To be continued.)

HEREDITARY.

"Ah!" said Mrs. Oldcastle, "so you're reading Mrs. Binkleton's new story. Don't you think her style is almost too idiomatic?"

"I hadn't noticed it," replied her hostess, "but I wouldn't be surprised if it was. You know it runs in their family. She had a niece that was only half-witted."—*Chicago Record-Herald.*

Written for The Inland Printer.

PERTINENT QUESTIONS AND PRACTICAL ANSWERS.

BY GEORGE SHERMAN.

PRACTICAL printers have varied ways of putting certain theories in practice, and much that is practiced is based on erroneous theory. In order as far as possible to reduce varying practice to uniformity and to correct some theories that are founded on error, the following letters are taken as the basis of a symposium which may be of interest and profit to the readers of The Inland Printer.



HOME PORTRAITURE.

Hughes & Co., St. Louis, Missouri, write:

We are submitting a few pointed questions, which we deem pertinent and apropos, and should be pleased to have you exhaust them through your columns. We believe the answers, given as we know you are able to do, would be healthful to the fraternity in general, as well as bringing about a better idea of efficiency among the various printers in our own employ.

1. Who is responsible for pull-outs?

2. How do you regard lifting a form as a test for tightness of lock-up.

3. When a man starts off right (say 100 or 200 impressions) and then a pull-out occurs and goes through entire balance of job, who is directly responsible? Can the pressman be held responsible?

4. What is the best way to guard against pull-outs.

The Pacific Press Publishing Company, Mountain View, California, desires information on the same lines as the above, and while the questions are not answered specifically, the replies to the first letter amply cover the points referred to. The letter follows:

In our office there is considerable trouble in getting and keeping a book form, composed of pages of Linotype slugs or type, square. The stoneman gets a form true and square and sends it to the pressroom. The pressman unlocks it, etc.; we don't know what he don't do to it, but when a proofsheet is sent up for O. K. we find the form so badly out of square and out of line that the stoneman has to go to the pressroom and square it up again, which is a great waste of time and seems to me unnecessary. What is the manner of procedure in other offices?

It is impossible to answer directly the question, "Who is responsible?" A careful and exhaustive examination into the causes of work-ups and the resulting pull-outs will fix the blame, which may fall upon either the compositor, the stonehand, the pressman, and not infrequently upon the management. But, having established the blame, the question of financial responsibility for losses incurred is quite another matter. The judges in a number of test cases have long ago decided that an employer must stand the losses that may result through the negligence or incompetence of his employees in the performance of their work.

The causes of work-ups and pull-outs are numerous, and very often they are only revealed after a careful

examination of the materials used, the manner of composition, the make-up, the lock-up and the adjustment of the press.

In bookwork it is always well, first, to look for the cause of this trouble in the imposition and the lock-up. Frequently a slug or a piece of furniture binds and prevents the application of proper pressure on the type matter.

This is evidence of carelessness on the part of the stonehand.

Then again, the trouble may be due entirely to the manner in which the quoins are locked. An inexperienced stonehand may lock a perfect form six to twelve points out of register and he may also severely impair the stability of pages that have been carefully justified and made up to accurate and uniform length. This may be done by locking too tightly on one side of a weak cross-bar while the quoins are loose in the opposite section of pages. To lock a form properly, pressure should first be applied to all of the quoins at the foot of the pages. This should be done as an experimental test of the page and folio alignments and to force the matter snugly against the heavy center bar, but it should by no means be a part of the final lock-up. If this experiment proves all of the pages to be of equal length — a fact established by using a straight-edge across the heads and folios — then release the quoins before you begin the final lock-up. I attach much importance to this part of stonework, and the neglect or observance of this rule is often a good gauge of a stoneman's competency. Tighten all of the quoins first by applying uniform pressure with the fingers. Then use the key, locking gently, first on the quoins next to the bars, and from these work gradually to the corners of the form. Great care must be observed to preserve uniform pressure on all sides at all times. The pressure should not be applied too suddenly or too strongly, but rather by a series of lockings consisting of five or six complete tours of the form.

The method of spanning an entire section of pages with an unbroken piece of furniture was a common practice with the old school of stonemen, and it is still being followed by those who are unfamiliar with the causes of frequent work-ups and pull-outs. The method does not tend to the stability of a form and it is inadequate for many reasons. It must be admitted that there is more give to a page of leaded type-matter than to a page made up of solid type and cuts. Therefore, if a section consisting of four rows of miscellaneous pages is spanned with an unbroken piece of furniture, a selection of pressure can not be brought to bear on the pages of varying character. The shorter or leaded pages will tend to loosen by the jar of the press, and if a work-up occurs, it may be attributed to this method of placing furniture. An ideal arrangement of both marginal and lock-up furniture is illustrated in Fig. 1. Here each page receives an individual lock-up, and all of the type-matter within the form is held rigidly, as if in a vise. The correct position of quoins is also shown.

But the vital factor that enters into the making of a perfect book form lies in the materials used. Imperfect chases, worn-out type and battered furniture have caused work-ups and pull-outs in too many instances.

In such cases the responsibility rests upon the management.

On the other hand, if the condition of the material is bad through improper or careless usage on the part of the employees and the foreman, then they are to blame.

Lifting the form may be an adequate test for tightness, but it is not a test for stability. It is an easy

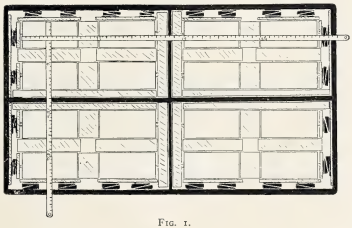


Fig. 1.

matter to lock up a ragged, mushy, miscellaneous form of type, slugs and furniture, but it is another thing to supply that stability to a form which will endure throughout a long run at high speed. You have heard of the printer who used bodkin and awl, hammer and chisel, matches and wads and even of him who saturated his form with glue. It lifted — of course it did! It stood the test for tightness, but how about its stability — that rigid permanency that accompanies exacting and expert workmanship?

One of the best tests for stability of lock-up, after making the usual trials for tightness, consists of striking the form with the palm of the hand, while it lies on the stone. The imperfect form usually does not lie flat on the imposing surface. If a hollow sound is produced by this test, it is a proof of either imperfect materials, poor justification or improper lock-up. If this hollow sound is apparent, release the quoins and it will be found that all of the type and metal in the form will settle. A similar test will now show that the matter lies perfectly on the imposing surface. In such instances it devolves upon the stoneman to try a different lock-up. The remedy may be found in locking up more rigidly from the sides, with less pressure at the foot of the pages. If this does not improve matters, it is an even chance that imperfect materials have entered into the make-up of the form. It may be the type, the cuts, or perhaps the furniture. When the

printing is done directly from the type which has been used in successive editions for a long time, and which has been cleaned with benzine only, it will be found that accumulations of dirt at the top of the letters greatly hinder perfect justification. This is a frequent cause of work-ups and pull-outs.

Fig. 2 illustrates the effect upon a page of unclean type, when pressure is brought to bear on the quoins at the foot. The type invariably springs up in the center, in the shape of an arch. This accounts for the hollow sound produced when testing for stability. If a form is put to press in this condition, the cylinder will force the matter down to the bed at each impression, but it will return to an arch the moment the pressure is released. This constant see-saw will, by degrees, work up the spaces, quads and slugs all over the form.

The remedy: Cleanliness. Scrub the type thoroughly with lye. If this negligence has been too long continued, it will pay in the end to throw the type in the hell box and put in a new dress.

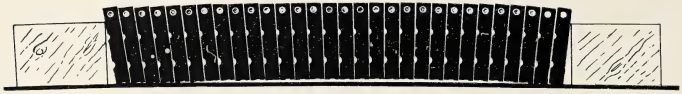


Fig. 2.

Sometimes the wood furniture has the same effect. Wood furniture, even when new, is not always perfectly square. When you receive a consignment of furniture always test it with a pair of calipers, across its width. See to it that it is of exactly the same width at the top and bottom. I have seen new furniture that proved to be two points out of true by this test. Old furniture that has been soaked with water, lye or benzine will often swell as much as four points out of true. In these cases it is well to drop narrow cardboards to the bottom of the furniture, next to the metal, to make up the deficiency.

Inaccurate Linotype slugs have caused untold trouble by this same arched spring in the middle of the page. These narrow cardboards, dropped at intervals between the lines, form an effective remedy. But remember always, that when these defects are apparent, very little pressure should be applied to the quoins at the foot. Do most of the locking from the sides.

Warped and bottled bases are a constant cause of work-ups. A cut should never enter into the composition before it is tested with the height-gauge. Test it for evenness also. Lay it on a perfectly flat slab and press gently on opposite corners with the fingers. If it wabbles, saw it diagonally, or have it reblocked, rather than cause a world of trouble with work-ups after the form reaches the pressroom.

I was stonehand for more than a year in one of Chicago's prominent printing-offices. During the first six months of this time not a single work-up had occurred. But, during the year, the foremanship of the pressroom had passed through four different hands. After these first six months work-ups were a common annoyance on all of the presses. All the ingenuity that the foreman of the composing-room could bring to bear and the most painstaking care on the part of myself as stonehand did not prevent work-ups, and the source of the trouble was not remedied until the mechanical adjustment of the presses was thoroughly overhauled. Nine-tenths of the work-ups were due to the improper adjustment of the cylinder to bearers. When the cylinder of a press rides the form it is bound to cause work-ups, even if the greatest skill and care has been brought to bear in the composition, the make-up, the imposition and the lock-up.

In such cases the pressman is to blame.

I have endeavored to answer these questions in a comprehensive and practical manner, setting forth causes and remedies, such as I have discovered during years of practical experience on the stone. It would be impossible to cover all of the little details that go toward building a perfect form, even in an entire issue of The Inland Printer; but to add interest and value to this paper, I have had the courteous coöperation of the foremen and managers of some of America's representative printing-offices, in reply to a request accompanying the list of inquiries given in the first letter quoted in this article.

The response of W. E. Hall, foreman of the job department of the Trow Directory & Printing Company, New York city, is concise:

1. If it is a mere matter of lock-up, the stonehand.
2. Not sufficient in itself.
3. Pressman.
4. Have no bastard fonts in the office and have the work done thoroughly.

Charles L. Dunton, superintendent, The Barta Press, Boston, Massachusetts, says:

1. If the form leaves the stone in proper condition, there should be no pull-outs.
2. I do not regard lifting the form as any test whatever of its tightness. The stonehand should go over every page with his thumb or fingers, to be sure that no part of it will push through.
3. I consider the pressman entirely responsible after the proof has been passed, and if pull-out occurs, he should find it out and have it corrected. The office usually has to stand the loss.
4. If forms are properly locked up, there will be no pull-outs.

J. E. Richardson, president, The Ebbert & Richardson Company, Cincinnati, Ohio:

In answering No. 1, we believe the compositor is at fault mainly, and the stonehand an accessory.

2. The mere lifting of a form is not a test for tightness of lock-up. There are many tricks by which a form can be tightened temporarily, so as to get it out of the hands of the lock-up, but which, on the press, loosens up very easily. Great care should be exercised by the stonehand to see that everything is "thoroughly" tight. A good stonehand is a jewel.

3. As in No. 1, we believe the compositor in the main is responsible, with the stonehand to some extent at fault. An observant pressman will often detect pull-outs or errors, and should acquaint the proper authorities concerning same, but we do not consider he should be held responsible for same.

4. The best way to guard against pull-outs, in our judgment, is accurate justification and the use of proper material. There are so many makeshifts allowed in some offices in the way of furniture, both wood and metal, that it is surprising more accidents do not occur.

In regard to the matter as to who should stand the loss, it is a serious matter for you to charge the loss against the average workman; they generally quit or throw up the job, and when labor is scarce, as it nearly always is in Cincinnati, you are put to considerable trouble to break in and teach new employees the methods that may be prevalent in your office.

In our office we counsel every one to be as careful as possible, and to call attention to anything that may be wrong to the foreman or superintendent, if there is any unusual spoilage on a job, before it is lifted from the press. This they generally do, and we think it saves considerable trouble with customers.

Foreman Griffith-Stillings Press, Boston, Massachusetts:

Our experience has been that if you raise "Old Ned" with an employee for any accidents that have occurred, the next time he will say nothing and you will lose in the end by having trouble through shortage or some other matter with your customer.

1. If the form is not unlocked after it goes to press, the compositor.

2. Not a proper test.

3. It could be the stonehand, the compositor or the pressman; ordinarily pull-outs are due to improper justification.

4. Compositors who can properly justify; stonehands that know when pages are properly justified when they reach the stone and who know how to properly lock up forms.

Edward W. Stutes, Spokane, Washington:

1. Ninety-nine cases out of a hundred the compositor is to blame; lines not properly spaced so as the job can be locked up.

2. Lock to lift; try the lines by pressing gently. Bad furniture often is a handicap to the lock-up man from doing better work.

3. Pressman receives job in good condition; should a pull-out occur while in his charge, he is responsible for the acts of employees working under him — feeders, etc. If they (the feeders) have their minds on their work, they will detect a pull-out instantly. The foreman of the composing-room is directly responsible, from the mere fact that he handled the work first; but the pressman is not to be exonerated for any damage to work while in his charge to produce. Defects in forms should be reported to the foreman of the composing-room.

4. Good material first, *good* workmen who know how to space a line and are familiar with the material to be used; good furniture, both wood and metal; and last, a man who *knows how* to lock a form to lift. Type and rules must be kept clean to insure perfect justification of a line of type.

The most essential feature to good work is to *know how* to do the work in hand.

C. R. Beran, Denver, Colorado:

1. Owing to the numerous causes resulting in pull-outs, such as old and defective material, incompetent or careless workmen, worn presses, and last, but not least, *haste*, incompatible with good work, it is manifestly impracticable and unfair to shift the responsibility wholly upon any one department or individual.

2. I do not consider simply lifting of form or rocking sufficient. It should be carefully and thoroughly tested with the fingers.

3. As for every effect there must be a cause, a careful investigation of conditions leading up to and surrounding pull-outs will usually reveal the exact cause of the mishap. A little more honesty and a little less desire to shift the responsibility will help clear up many an otherwise mysterious pull-out. If a run of one hundred or two hundred is to be taken as a criterion of the fitness of the form, I should consider any subsequent accidents as an "act of God," and do not believe in any one assuming a negative responsibility because they did not see it, and unless the cause is accurately ascertained and is due to unjustifiable carelessness on the part of some one working on the job, I think the office should stand the loss.

4. The best way to guard against pull-outs is to electrotype the forms, though the use of good material and the exercise of careful workmanship will reduce them to a minimum — a statement which may be readily verified by comparison of the number of pull-outs occurring in a "rush" shop with those of a shop where "quality" is preferred to "quantity."

While the subjects considered may, in the opinion of most of us, be sufficiently exhausted by the views cited, there may be varying ideas held by readers of this magazine. If such desire to give expression to the faith that is in them and their reasons, I will be very glad to hear from them.

THE NEWSPAPER FOREMAN'S TASK.

In the old days of hand-setting when a man's output was so limited, the printers' physical capacity was often passed by the output of copy. It was absolutely impossible to get all the matter into type in time for the editions. To-day, continues a reminiscent foreman, we are often rushed to well nigh the limit of endurance, but a judicious cutting of the copy into small "takes," divided among all the operators, never fails to get the stuff up and into the page. In the old days the composing-room was the quietest part of a newspaper plant. To-day it is the noisiest. Formerly the foreman used to call a man down for talking out loud. Now the composing-room sounds like a boiler factory with the whirl and rattle of machines and the roar that floats in from the adjoining stereotyping department, and you've got to yell to be heard. The conditions of the composing-room of a great daily newspaper just before edition time are indescribable, but above all the uproar, in the midst of all the furore and desperate strain, the foreman must keep his head. Some one must attend to straightening out that waste which haste always makes, and the hundred and one other things that demand instant solution. The great word in a newspaper composing-room, as it is in the establishment as a whole, is "Must"; and the foreman must translate this word into "Done."—*Exchange.*

Written for The Inland Printer.

MODERN BOOKBINDING.

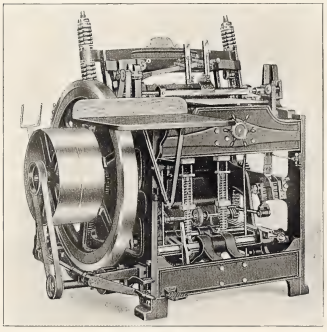
BY A. HUGHMARK.

NO. IV.— EDITION FORWARDING.

IF enameled paper is used in an edition, the next operation after sewing will be the trimming. For all other grades of paper it is best to smash the books first, in order to get them as solid as possible; otherwise it becomes difficult to keep them in shape during the succeeding operations. In some cases books can not be smashed after sewing. The best that can be done under such circumstances is to have the backs well pounded down.

Books that have to be gilded should be "tipped up" with glue, after being pounded or smashed, before they are trimmed. The tipping should be done with thin glue, either in the center of back or on each end. If too much of the back is glued at this time, it is liable to break after being glued up for rounding.

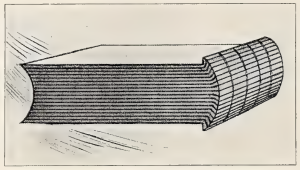
From the trimmer the books are taken to be glued up for the rounder and backer. The Crawley machine is provided with backing molds to fit any thickness of book up to the maximum size for which it is built. The capacity of the machine is from three hundred and fifty to seven hundred and fifty books an hour. The



CRAWLEY ROUNDER AND BACKER.

best results are obtained by the use of electric power and a speed regulator. The ordinary steam-power equipment has only a minimum and a maximum speed and the change from one to the other is made in the gears on the right side of the machine from the operator. The machine can be set to round without backing and also to back without rounding (flat backs). It will perform the work more uniformly than the man with the hammer.

In shops where the rounding is done by hand and the backing on roller backers, the utmost vigilance is necessary in order to keep the work uniform. The most trouble is experienced in the rounding. Either too much or too little will spoil the appearance and also prevent the obtaining of a perfect joint. The joints should be of the same depth as the thickness of



CORRECTLY ROUNDED BOOK.

the boards in the covers. For a perfectly rounded and backed book, see accompanying illustration.

HEADBANDING.

Silk headbands are cut up in lengths to fit the thickness of the back from joint to joint. Cotton headbands are made up for the occasion. The quickest method is to make them on a board a little longer than the width of the material from which the strips are cut. Nails are driven into each end of the board and twine fastened on one of these is run to the other end and wound around a nail there. A strip of pasted headband goods is passed under this twine and turned over it, thus doubling the material around the twine. The twine is run back to the other end of the board, a paste-brush run over the strip already made, and a new one made on top of it, on the new twine, and so on until a sufficient quantity has been made to last for the job in hand. The strips are next carved up, on the board, into suitable lengths. The paste between the different layers used in the making will keep the stock wet enough while headbanding. A wet rag can be kept over the stock not in immediate use and this will keep it moist as long as necessary.

All headbands should be pulled well down over the back until the cord rests snugly up against the book. No headband should lap over the joints to the least extent. Silk headbands should never be pasted. It will destroy their beauty and color. The twine to be used in cotton headbands should conform in thickness to the board and the size of the squares. A two, three and sometimes four cord soft twine is used.

For thin flexible jobs, linen blankbook thread is found to be more suitable. Red and white, or blue and white striped calico is ordinarily used, but sometimes solid black or white is found to harmonize better with the binding.

LINING.

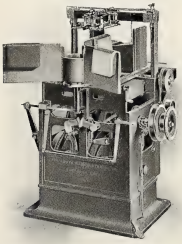
The strength of the back and its flexibility depends on how this work is done. Thick glue should never be

used, nor a paper of high finish. The super should be cut long enough to go onto the headband, but not the full length of the book. It should not lap over the joints more than an inch and a half on either side. Any coarse-grained fiber paper will do for lining, although there is on the market a special "backing" paper. It should be cut so that the fiber runs lengthwise of the back, otherwise it can not be rubbed down so that it will adhere evenly. Books can be laid up for lining "back and front" in single or square stacks of four. In either case, they should be laid out far enough so that the glue-brush can not come in contact with the edges when it is run over the super.

The rubbing down of paper linings is very important. A rounded stick or a bunch of wet waste can be used for this purpose. The writer has seen oily rags and oily waste used, but that should not be permitted; oil and glue do not form a good sticking medium. Thick lining strips for heavy books should be pasted in addition to the gluing of book backs. Sometimes double lining or double super becomes necessary. Especially is this the case with very large books, or where a number of inserts occur.

CASING.

After the books have dried from the lining up, they are ready to be put into covers. Experienced men in this kind of work can do it either singly or in teams. As all of the edition work is by the piece, it does not cost any more, but my experience is that the man who cases singly does not keep his work so clean as when it is done by teams. If books are not properly pasted off, that is, if the super is pasted

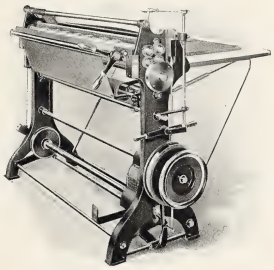


SMYTH CASING-IN MACHINE.

over too thickly, the paste will squeeze out of the joints on the cover when pressing. If the super is not pasted enough, the whole book becomes wobbly and loose in the back. The adjusting of the squares depends on how the cover is drawn over. All books should be nipped in the hand press before they are put in between the brass-bound boards for final pressing.

The Smyth casing-in machine (see cut) performs this work at the rate of eighteen books per minute. It will case-in any book for which cover can be made on the Smyth case-making machine.

For green cloth covers, strips of oiled or waxed paper should be laid over the joints of books so the metal edge of the board can not come in contact with the cloth, in order to prevent staining. Green is the only color with which this trouble occurs. Books



SMYTH CLOTH-CUTTING MACHINE.

having made end-sheets (cloth joints) have to be provided with waxed paper strips inserted inside the joint; otherwise the end-sheet will stick tightly.

For very thin books, it is best to put fillers between the brass joints of the board before pressing, if boards with low rails are not kept for just such work. Press, pulp or tagboard will do for fillers. Half or full leather cases should have the backs sponged on inside immediately before casing, except when light-colored leather has been used; then sponging has to be omitted. Water applied to the glue on the inside of the back will always saturate and show as stains on the right side. Tight-back books are hung in first before being pasted up. Cloth cover tight backs are hung in with glue only, and leather backs with glue and paste. Cases for all tight-back work are turned back and laid out so that only the insides of backs become visible. They are then pasted or glued, after which the books are laid in and the squares adjusted. Then the backs are well rubbed down and the books placed in a stack, backs and fronts, with a weight placed on top.

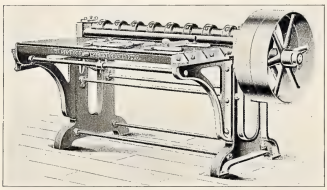
Flexible work should not be put in press after being pasted up. The books should be nipped, dryers placed between the book and cover on each side, after which the books should be laid out between heavy strawboards to dry. Wooden boards and weights should be laid on top of the books to keep them flat and smooth while drying.

The forwarding of flexible books is somewhat different from hard binding. Thin books are usually

glued up from the sewing machine and rounded before trimming. After this the edges are colored; then the backs are supered and they are ready for covers. Thicker books are trimmed, colored, rounded and backed, headbanded and supered, the same as ordinary edition books, but the paper lining is omitted. Flexible cloth-covered books are pressed between smooth boards without rails. The reason leather-covered books should not be pressed is that the turn-in will press through the cover and show on the outside; then too, if the leather has any grain it would be pressed out.

STOCK CUTTING.

The cutting of boards and cloth for book covers requires now only a proper laying out, and then it is merely a matter of feeding. The rotary board cutter



SEYBOLD ROTARY BOARD CUTTER.

performs the cutting of any size cover boards in two feedings. The first feeding cuts the sheets of board into strips and the second cuts the strips into suitable size. It has rotary beveled knives movable on an upper and a lower shaft. An upper and lower knife make a shear cut and can be moved into any position. The Smyth cloth-cutting machine cuts the cloth from the roll into cover size and removes the curl with one operation.

(To be continued.)

Written for THE INLAND PRINTER.

A REASONABLE PRICE.

BY ARTHUR K. TAYLOR.

IT so seldom happens that we come across what the customer considers "a reasonable price" that the following may prove of interest.

Mr. Billings is a customer with whom we are on very friendly terms, even to the extent of arguing with him as to the futility of his sending to us for a credit bill for 35 cents just because he had the job done elsewhere previously for a lower figure. Once in a great while we do allow him the credit bill just to make him feel good, treasuring up in our mind, however, both the occasion and the amount against a future season of need.

One day he ordered a job of folders, requiring a special cut, using a good grade of cover paper, no price being asked. When it came to billing the job, a fair, although close figure was set upon it, and we dismissed the matter from our mind, although as the job had never been printed before, we wondered just how Mr. Billings would go about calling for his usual credit bill.

Billings has a drug store, and during the winter season dispenses most excellent coffee from the urn at the soda fountain. One day, while imbibing the fragrant cup which mildly stimulates, we were accosted by the affable Billings, who warmed the cockles of our heart by complimenting us on the very satisfactory job we had made of his folders, and furthermore forthwith astonished us beyond measure by frankly admitting that we had treated him very fairly as to the price for the job — to use his exact language, "he considered that the price was very reasonable indeed." Instantly we were beset by conflicting emotions; had there been a fearful mistake made, or had Billings finally become ashamed of himself and experienced a change of heart as to printing prices? Concealing our astonishment, we assured Mr. Billings that few things had given us more genuine pleasure than the knowledge of his approval of our efforts.

The next day the circumstance of Mr. Billings' compliments was called to mind by our having thrust into our hand by our trusty errand-boy a bill for his folders, and being informed by the breathless lad that Mr. Billings said "to give that bill to Mr. Johnson, and say that the last bill he sent over was wrong, and that he won't accept it, and that the first bill was right, and to say to Mr. Johnson he always thought that he wanted to do the right thing by him." A cross-examination of the lad failed to shake his evidence in any essential feature, so we thought we saw a glimmer of light as to the situation. Glancing at the spurned bill in our hand we saw that it called for the modest amount of $15.75.

We thereupon interviewed the bill clerk as to what had been the amount of the first bill sent to Mr. Billings. This proved to have been $5.75, being accounted for by the very satisfactory and conclusive explanation that the whole circumstance was a "mistake." Instantly there was associated in our mind the amount of $5.75 and the pleasurable thrill we experienced when Mr. Billings commended it as being a price that was "most reasonable indeed."

Taking memoranda of the items that made up the total price of the job, we proceeded to call upon Mr. Billings in the interests of the $10 discrepancy.

Mr. Billings has an office in the basement, and any one who hopes to beard him in his den must wend his way through a region bristling with soda-water tanks and beset on all sides by those much-heralded preparations virtuously Lawsonized by the *Ladies' Home Journal*, the sales of which preparations having since both increased and multiplied.

We finally arrived at his sanctum, and found him at his desk in what might be called a "judicial attitude." He was as the immortal Nye has somewhere

said, "sitting on the small of his back," his hands thrust before him with tips of his fingers and thumbs touching, his chin resting upon his chest, and looking over his glasses with an expression of great gravity.

The usual salutations were exchanged with a dignity in keeping with the weighty matter in hand, and we at once launched into our argument.

"Mr. Billings — for long, weary years we have been in search of that elusive quantity known as a 'reasonable price,' and when we at last come upon it



"WHAT 'SAY?'"

Courtesy H. A. Kuenne, Kiel *National Zeitung*, Kiel, Wisconsin.
Photo by Schubert.

in the shape of that last job of folders we did for you, alas, it is filled with bitterness. As a druggist — one who takes prescriptions calling for we know not what, and concerning the cost of which we know even less, one who fills these prescriptions with divers powders and fluids known only to the analytical chemist called in by the coroner — as a druggist who charges for these compoundings 'what seemeth right in his sight,' we want to know what you think of the reasonableness of a price of $5.75 for a job, the first item of the cost of which is $6.10 for paper, to which we add $1.90 to cover cost of cutting, expressage and insurance against what might happen if we spoiled the job. And then, there is the little matter of a special cut that cost 75 cents. And who can say that $2.50 is high for the setting of display matter, with the pages inclosed in a border? and truly no man can run his presses for less than $3.50 for five thousand impressions, and look his inkman in the face. And consider the folding of five thousand folders for $1. Does it sound like graft? And is not the sum total $15.75. And it was only last week that the wife of our bosom craved some imported violet sachet powder, and considering that you buy printing from us at a reasonable price, we gave up to you $1.75 for what the department stores sell for 92 cents, howbeit that the only difference was a matter of the fly-specks on the labels, in point of the quantity of which your goods excelled.

"Now, while it is in nowise our intention to try to pass judgment on the prices of any of your wares, and while we grant that your price for the sachet powder may have been the only right one and that the department store may have been simply holding out their price in order to beguile us into coming to them at another time and paying two prices for an upright piano, we nevertheless reserve the right to set prices upon our own work, and in view of what we have just showed to you concerning the cost of the job in question, we again tender you the corrected bill for the folders in entire confidence that you will do justly in the premises."

To Mr. Billings' everlasting credit, he at once admitted the justice of our position and put his O. K. on the bill in our presence, and we left his presence with a light heart.

Just after leaving his office in the basement we entered his store and stopped at the soda fountain to get a cup of coffee. While contentedly sipping the fragrant cup we were relentlessly reminded of the utter futility of all things earthly by hearing the voice of Mr. Billings' chief clerk at the store end of a speaking-tube, the other end of which was in the private office in the basement. What we heard was something like this: "Did I understand that ten-dollar charge to Mr. Johnson on the 'remembrance ledger' to apply on prescriptions and toilet articles only?"

The first thought that came to us upon our return to consciousness was the consideration of the puzzling problem as to whether it would prove more profitable to enjoy good health and lose Mr. Billings' work or to be at times ailing and endeavor to pay the impending increase in the cost of prescriptions by raising the prices on druggists' jobwork.

HOME-MADE EMBOSSING COMPOUND.

Plaster of paris can be made hard enough to serve as a mold for metal castings by dissolving alum in the mixing water. It can be retarded in setting by adding glycerin to the mixing water, and when the plaster does set, it is extra tough. Embossers need not be hurried if they will use a little glycerin in their plaster and substitute carbolic acid for alum in their paste. Glycerin, besides slightly retarding drying, if sparingly used, also toughens the plaster. Carbolic acid is best to keep glue and paste from spoiling. Acetic acid is good, but is a rapid dryer. Alum will sour, and borax is also objectionable.

THE PRIDE OF THE CRAFT.

No member of the craft can read the pages of THE INLAND PRINTER without being benefited and made to love an art of all the arts the best.— *G. M. Haldane, Strathroy, Ontario.*



Specimen of Crayotype. Engraved by H. W. Weisbrodt, Cincinnati, Ohio.

THEODORE ROOSEVELT,

PRESIDENT OF THE UNITED STATES OF AMERICA.

The Inland Printer

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

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Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

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W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THERE is a remarkable resemblance in matter and manner between the ante-election-day statements of committee chairmen and those of the self-constituted boards of strategy on the eight-hour day.

THE Associated Press did not report President Lynch's remarks when informed that the United Typothetæ would meet the first week in September, instead of June. The employers want the last official word on the eight-hour question, evidently, for the Union's pink tea is scheduled for August.

THERE is fierce competition for Australian trade between the printers' supplies men of Great Britain, Germany and the United States, and consequent rejoicing among the Antipodeans because they can obtain material for less than is asked at headquarters in London or New York. And by the same token, there'll be a plethora of small offices too — that is, unless prime causes do not produce the same effects down there as with us.

MASTER printers endowed with the gift of being able to speak in public could not do the craft a better service than by appearing before organizations embracing purchasers of printing and enlightening them on some of the many things on which the occasional printing-office customer so sadly needs enlightenment. Some have rendered valuable service in this field, but the habit could spread with much mental and material profit for all concerned.

THE judicious — assuming that term to include those who are in favor of progress and opposed to unnecessary waste — must grieve at the meetings and conventions which are held at all sorts of odd corners to listen to truculent speeches and adopt biting resolutions anent the eight-hour situation. These incitements to distrust and ill-feeling only tend to make a settlement more difficult. And settlement at some time of some kind there must be, for the unions are not going to be smashed, and there is abundant necessity for a United Typothetæ if there were no labor problem. The utility of all sorts of unions' and employers' associations having a finger in the resolution pie, urging their favorites to be firm and so on, is past the comprehension of even an imaginative mind. Those well-intentioned people know little or nothing of the situation, and their resolutions are not only meaningless, but, worse luck, inflammatory and irritating. The wordy war now going on reminds one of the vociferousness which precedes a prize fight between the big fellows, when the gladiators are talking to the galleries. The simile is not altogether flattering, but casual followers of fistiana will concede its appositeness. Now, messieurs, do not allow the temptation to say "smart things" run away with your reason. Recognize facts sufficiently to realize fully that no one wishes to deso-

late the craft, but there is danger of unbridled tongues sowing a wind which may make a whirlwind harvest.

A WELSH compositor who was shaken up in a railroad accident, on returning to work found the boxes mixed, and especially in the case of lower-case "y's" and "g's." When he reached for a "y" he always lifted a "g," to his own mortification and the irritation of the proofreaders. Not only that, but he acquired the habit of dreaming he was losing his life, and while looking at the stationary cylinder of a press, would conceive the notion there was also a moving one and was unable to distinguish between the real and the imaginary. This was surely a desperate plight for a printer to be in and the thrifty son of David sued the railroad company for damages. Experts testified that the man who involuntarily set pi was suffering from megalopsia, or enlarged vision, resulting from a spinal injury, which so impressed the jury that it brought in a verdict for $1,750 damages. If this excuse for dirty proofs should become fashionable, it will be a sad day for railroad and trolley companies — if the juries are sympathetic.

EMPLOYMENT OF FEMALE COMPOSITORS.

THE Scotch compositors who were hopeful some solution would be found for the female labor problem are doomed to disappointment. They had what we would call a national convention and this was the principal item on the menu, for it is a worrying question with the journeymen of Edinboro town. There was talk and talk — as is the way of conventions — but those affected were told they would have to work out their own salvations, another world-wide characteristic of printers' conventions. This decision causes a pessimistic critic to set the date of settlement as the afternoon of Judgment Day. Those interested in such matters have had some curiosity to know what the canny Scots would do with the problem, for trades unions have ever found it a hard nut to crack. In the smaller cities, where few females are employed, and competition is not so keen, the difficulty is not insurmountable, and the better workmen are retained at the scale. But where women are employed in large numbers and where cost is looked into closely, in short, where women are employed as a strictly business proposition, there are mountainous obstacles for the unions to overcome. And not a little of the difficulty is in a disinclination on the part of many to occupy a position which has the appearance of being ungallant. "Equal pay for equal work" is the union shibboleth, and broadly speaking, there is justice for women in the principle which it enunciates. Taking the sex as a whole, do women produce a given amount of matter as cheaply and as effectively as men? When the average woman's deficiencies in handling cases and doing similar incidental work are considered, the answer has to be in the negative. And herein lies the unions' greatest difficulty. With all the injustices inseparable from the wage system, the law of compensation is active. Through the operation of this law, the expert mechanic, enjoying the highest wages of his class, combined with steady employment, enjoys a better income than the mediocre or perhaps average professional man, with his few poor patients or clients; and so it is that the indifferent mechanic receives less in wages the year round than the reliable and "handy" laborer, whose qualities assure him steady employment.

The working of this law is well understood and has its effect on the relation of female labor to the printing trades. For various reasons women do not strive to attain proficiency, and therefore they are not usually as capable as "mere men" at the completion of what is by courtesy termed their apprenticeship. They are retained in employment at something — enough to make their retention profitable, you may be sure — under the scale. Should they demand and receive the current wages for men, their aggregate earnings might not be any greater, if as great, as otherwise, on account of lay-offs during slack periods. So long as "equal wages" are paid to both sexes, the more proficient would be retained, irrespective of sex. Young men have to meet the same situation in the salad days of their careers as journeymen. They know it has to come, and reason that the experience can never be gained at an earlier age. To be thrown into the maelstrom of competition is really beneficial to the embryo journeyman, especially if he does not measure up to the standard. It arouses him to the consciousness that if he is to succeed he must be up and doing. Native pride impels him to hustle, even if he never did so previously. That is not quite the case with a young woman. She hopes the Fates will not be so unkind as to compel her to seek success in so unnatural a place as a printing-office, and so sets her eyes on a prize of an altogether different character, consequently does not aim to perfect herself at the trade. She goes gaily on, coquettishly handing out fetching, but very illogical and irrational, excuses for her industrial shortcomings. Far be it from her to fit herself for the struggle which competition within the union would involve, so in the meantime she makes herself solid by accepting wages inferior to those which the union printer could exist on, but at the same time considerably more than her sisters in some other fields receive. She cares nothing for organized labor's efforts to elevate women workers, and demurely deprecates the agitator's idea that she is a factor in the "greatest problem of the age"—all the while hoping that if it be true, some one will relieve her of the awful responsibility.

To meet the exigency, some unionists have proposed a special scale for women. The idea has not caught on, for the reason that it is not exactly compatible with the pretty sentiment expressed in "equal pay for equal work." This would be a temporary



THE EDUCATION OF THE APPRENTICE.

I — THE ITALIC HAIR-SPACES.

Drawn for THE INLAND PRINTER by W. J. Enright.

arrangement at best, for once women found the power of the union behind them, there would be discontent with a differential scale, and soon it would be abolished. That in turn would be followed by the process of elimination in the offices, in obedience to the law of the survival of the fittest. From a union viewpoint, there does not seem to be much hope of a solution in a large way. That some women become unionists and hold their own is merely another exemplification of the truth of the trite saying that exceptions prove the rule. Machinery seems to be doing its share toward settling the question, and the Scotchmen may have to put their hope in that agency. It is a question if female labor has proved beneficial to the trade when viewed from the standpoint of any interest. If, as some contend, though their number diminishes as the years go by, low wages are beneficial, anything that female workers have done in that direction has been counterbalanced by losses in other ways. The one ray of hope that shines on the reformers is the very general and growing impression, even in this day of the new woman, that the extensive employment of female labor in printing-offices can be put among the things detrimental.

W. B. P.

CHARGES FOR UNFINISHED WORK, AGAIN.

THE ethical aspect of charging for unfinished work was treated in these columns last month. There is also a legal side. It is a fundamental principle of the law of contracts that where one party to the contract enters in good faith upon that contract and expends time or labor or service thereupon, he may be recompensed therefor if, through no fault of his own, but by reason of neglect or refusal or default on the part of the other party to the contract, he is prevented from completing his work, he may recover from the party in fault either damages for the loss caused by the failure to complete the contract, or a sum sufficient to make him whole for the expenditures already made. It is true that most of the cases directly in point have arisen on the construction of clauses in building contracts. It is also true that with hardly an exception the innocent party who has been prevented from carrying out the contract which he stood ready and willing and able to perform has been given sums sufficient to compensate him for his actual expenses. There is, of course, another principle involved, that which declares it to be not in accord with the theory and practice of the law to grant a man damages for the loss of profits on any future or uncompleted undertaking, on the ground that such profits are at best but uncertainties of the future and can not properly be taken into consideration and made the basis of damages in an action at law. But the United States Supreme Court has held that the plain meaning and intent of this is simply to apply to the more or less hazardous undertakings which constitute a business in general, and that its application is not to a specific contract; and for that reason damages have frequently been given in cases that are on all fours with the principle already stated. But not to go to the extent of claiming damages for the printer when a customer orders a job, wants a proof, and for no reason, save negligence or caprice, refuses to go further, it may be stated with almost the force of an axiom that any printer bringing suit under these circumstances can recover reasonable charges for labor and material involved.

Not so long ago, in one of the New England States, a hurry-up job was brought into a printing-office. The only instructions were, "Set that up in typewriter and send over a proof; we want the job just as soon as we can get it." 'Twas done. The proof was not returned. Other work came in demanding the same style of typewriter. Inquiry developing the fact that the customer who had received the proof of his rush job was not yet ready to O. K. it, the printer bought more type. A matter of three months or thereabouts after the order had been brought in, the customer decided not to have it done. And with scorn he declined to pay a bill of $6.50 for composition. No charge was made for the time the type was kept standing, nor for the additional type bought for the needs of the office during this time. In a justice court the printer obtained judgment. The customer appealed. But prior to the trial of the appeal the customer decided to settle, and did so, paying the bill and all costs. This he did not so much because he considered the printer's claim just, as because he couldn't find a lawyer in all the city who would tell him that he had a ghost of a show if the case was heard on its merits.

I think very likely a string of lawyers reaching half way round the globe and back again would be unable to convince this customer that there was anything just or equitable in this law which compelled him to pay for the work of the printer that he had ordered and then didn't want; but the law was so much stronger than he that he could do nothing else.

I am not informed on this point, but I think it safe to say that when this printer friend of mine obtained judgment, and the judgment was satisfied, he lost his customer. I think he was satisfied with the outcome of the matter. Very few business men would continue to send work to the printer whom they supposed was trying to charge them for something that they ought never to pay. Hence, the printer would have lost his customer any way, and in this case he is just so much ahead of the game. It isn't worth while to attempt to retain the good will of a former customer, when he has left you for no good reason, if in order to do so you must sacrifice money or self-respect or both. I feel very sure that if printers in general — not you, dear reader, nor I, for we, of course, are exempt from and superior to these little annoyances — would adopt some such plan as this, and let it be understood among their patrons that work ordered must be paid for pro rata and whether the order as placed in its original



THE EDUCATION OF THE APPRENTICE.

II — ENTOMOLOGICAL.

Drawn for The Inland Printer by W. J. Enright.

form be completed in its entirety or not, the printers would be the gainers and no one would really be the loser. R. C. M.

"PROFIT" IN PRIVATE PRINTING PLANTS.

IN a private printing plant, that is an office working exclusively for one firm which owns or controls it, "profit" is a term used to designate the difference between the cost of production and what it is estimated the same job would have cost elsewhere. As it would require considerable clerical work to figure the "profit" on each job, it is customary to compare the "costs" and "estimates" for a few jobs or for a short period and reduce the "profit" to a percentage which it is estimated the plant saves on all its work.

In view of the tendency toward specialization in most industries, it would seem strange if a firm making, say, nuts and bolts exclusively, could install a small print-shop in some otherwise unused corner of its plant and turn out printed matter at a saving of from twenty-five to thirty-three and a third per cent, as the proprietors of some private printing plants claim. And it is stranger still that in the conduct of their regular business the proprietors of these same plants, who often have no technical knowledge of printing, find it cheaper to purchase from others sundry parts which are made by practically the same processes as are employed in their own plants and with which they are thoroughly familiar. Possibly if they had the same knowledge of the printing business they would not be so confident that the "profit" of their printing plant is as large as they seem to believe.

Leaving aside the question of whether there is any saving or "profit" from a private plant, the fact remains that the books of the proprietors usually show a "profit," and it is at least interesting to consider how this "profit" is determined and the conditions under which it is made.

Excepting comparatively small printing-offices, the proprietor is not a productive employee, but is engaged in supervision, soliciting business and to some extent the office work. In a private plant the supervision is the work of the foreman, who is often compositor and pressman as well. There is no business to solicit, and the office work is done by the general office of the proprietor, often at considerable expense to him, but without cost to the printing department. In a large corporation, the buying for the printing plant took a good part of the time of the purchasing agent, a $5,000 man, and finally made necessary the employment of an additional clerk, but this was treated as an expense of the purchasing department and cost the printing-office nothing. In the same way, the cost of stationery, postage, stenographers, clerks and bookkeepers was paid by the business, though the proportion properly chargeable to the printing-office would have amounted to at least $1,000 a year. Naturally the foreman of the plant could figure a saving or "profit."

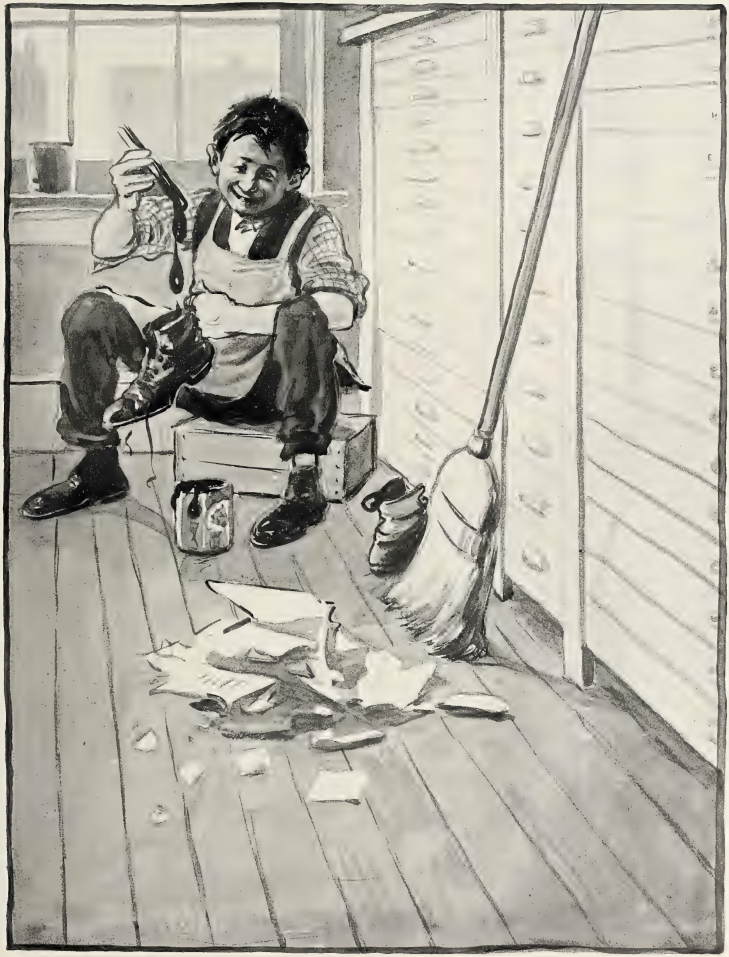
There are few job printing-offices where there is enough work to keep every man and press working to the best advantage. Certain work must be rushed to oblige a good customer and it is done, for instance, on a cylinder press when, if the job had been held a day until a press was open, it could have been run more economically on a jobber. If, as is usual, a price has been quoted, there is nothing for the office to do but stand the extra cost and take what satisfaction it can out of the fact that "a pleased customer is the best advertisement." In a private printing plant, the work must wait its turn or, if ordered rushed, any extra cost is charged to the job. A firm that would refuse point blank to pay $1.50 additional to a job-printer for the extra expense of delivering a job "to-day sure" probably does not know that its private printing plant adds twice as much under similar circumstances. Again, a firm which insists on "proof to-day, delivery to-morrow" will allow its own plant a week or two without realizing that the job-printer would quote a lower price if allowed the same time. The job-printer's estimate for a rush order is compared with that of the private printing plant based on handling the job in its regular course, and a large "profit" is shown.

In regard to count and quality, the private plant is often favored. Where a job-printer finds it necessary to purchase five to ten per cent additional stock for spoilage, the private plant buys just enough for the job, and nothing is said about the shortage. The job-printer is required to deliver goods counted and wrapped in packages, but the private plant often delivers the job as it comes from the cutter, without even a string around the bundle.

There is often a tendency to overlook minor defects in the work of private printing plants which would not be tolerated in the work of a job-printer. Instead of throwing the job back on the printer because it is not in accordance with the order, a firm usually finds some way of using what it has printed itself. As regards quality of work, time of delivery, shortage or overrun, the private plant is favored and this should, but usually does not, receive consideration when comparison is made of the cost.

NECESSITY FOR MENTAL ACTIVITY.

HOW often we hear among men, and young men too, whose every movement is instinct with health and strength and whose eyes sparkle with mental force — the expression that after the day's shop work is over people should rest to avoid decay. And "rest" in this case means giving one's self over to pure idleness, the first cousin to a regiment of bad habits the reader can readily marshal before his mind's eye. The idle are prolific in excuses for their criminality, for idleness is a crime, though it be not so termed in the police code. In printeries we are not infrequently regaled by some wily old-timer with the dictum that it is wearing on the brain and eyes to read and think



THE EDUCATION OF THE APPRENTICE.

III — DIABOLICAL.

Drawn for The Inland Printer by W. J. Enright.

after a hard day's work. This may be harmless and solacing to the man tired of the fray and waiting for the call of "Thirty." Not so with the young man; it lulls his conscience to sleep with its false assertions and affords plausible justification for the wicked conclusion it inevitably leads to.

Like all excuses and all sophistry, this assertion will not bear analysis. Unfortunately, however, in such cases the dissecting follows the damage, and while the victim is wondering how he happened to have been misled, those who have hugged this false notion to their souls in all sincerity will continue in their ways; while those who mouth it on the theory that a poor excuse is better than none, will not be disturbed, for if there is one thing the inert man clings to desperately, it is a delusion which he knows to be a delusion.

Young men of earnest purpose are in danger of running amuck with their ambitions if they allow their conduct to be influenced or colored by maxims or catch phrases which have not been thoroughly analyzed and their portent understood. With most natures, where a phrase is accepted and becomes fixed in the mind it acts as guiding star, and the follower often strays far afield before he pauses to consider whither the star is leading him.

The budding craftsman who will ponder on the plausible theories advanced by those who follow the idle life will soon be convinced of their hollowness. There is truth in the contention that too much reading menaces the eyesight, and it is the single grain of truth necessary to deceive one into believing the sophistry that clusters round it. But what constitutes too much? It is said the average proofreader "takes care" of the output of five machine operators, from which it follows that an operator would do a great deal of reading in his leisure hours before he covered as much ground as a proofreader, not to mention the intense application to detail required of the latter, which is wearying and is not demanded of those who read for instruction or amusement. But, for the sake of argument, let us admit that too much reading is dangerous. Does that constitute a valid reason for tabooing it altogether, as many preachers of the vicious doctrine profess they do? If it should happen that a young man's eyes are so affected by the strain of an ordinary day's work that the recuperative forces must be given full play until the daily grind begins again, it is folly for him to remain at a trade in which mastery is largely dependent on good eyesight. He is physically unfit, and notwithstanding his best efforts will soon fall behind the procession and become a derelict. The message such an experience carries to him is not to cease reading, but to seek another vocation, the sooner the better, for his visual organs and his welfare.

Another peculiarity of many who are so careful their eyes shall not be injured by excessive reading is their apparent obliviousness to the fact that late hours, inordinate smoking, lounging in rooms cloudy with smoke, and other things in which they often indulge, are inimical to the eyesight. Let he who is tempted to shirk a duty in order to preserve his health be sure the alternative employment of his time will not prove the more injurious of the two. After all, weak eyes and all the evils that may attach to too much reading do not excuse the abandonment of all effort at mental improvement.

"But it rests the brain," urges the exponent of nothing doing after quitting time, and he cites cases of breakdowns caused by mental strain, laying great stress on the prevalence of brain fag and kindred complaints. He doesn't know for sure that these troubles come from too great mental activity, or had their origin in some other cause, but he knows that excesses exact heavy penalties, and his conclusion suits his philosophy to a nicety. The world at large, too, has long held the brain to be an exceedingly delicate organ easily affected by overwork, which should be avoided, and the hoary tradition is in high favor with young men — and some old ones — who have a predisposition to listening to the band play and watching the red lights twinkle. But science has relegated this notion to the realm of the obsolete. Men who now make a study of such things know vastly more about the component parts and functions of the brain than our fathers did; improved methods of collecting vital statistics permit of their ascertaining with some degree of accuracy the longevity of brainworkers and causes of their death. Men who have their lives to live should listen to living witnesses, rather than heed the voices of the dead, who, however reputable, were poorly informed as compared with their twentieth-century successors. The doctrine that holds to-day is that the way to keep the brain healthy is to keep it busy, and that mental activity tends to strengthen, rather than shorten life. Of course, excesses and worry are not comprehended in this statement. It is generally accepted that worry is what kills, and if young men, to whom this is particularly addressed, will take counsel of their experience, they will find that most of the life-sapping worries which have pestered them have resulted from lack of thought — mental inactivity — rather than from too much of it.

In a law suit in an English Court recently, many of the ablest alienists of the country gave testimony, and they were unanimously of the opinion, as has just been stated, that the best method of keeping the brain in good condition is to give it constant employment. One expert went so far as to express the view that a normal brain should not be allowed to rest except during sleep, and the popular idea as to the amount of sleep required was greater than necessary, and, therefore, injurious to the brain. It is worthy of emphasis that this is not said of the extraordinarily fine brain, but of the normal every-day brain that lies under the hat of Tom, Dick and Harry. This gentleman evidently holds that truly beneficial rest is to be found in

a change of work, for he urges that those who have leisure — much or little — adopt some hobby and ride it strenuously in order to fully develop their mental powers and at the same time lessen the dangers of cultivating bad habits. By way of illustration and in support of their contentions, the alienists asserted that the mental stagnation common to English rural communities is responsible for the prevalence of insanity among the laboring class, in which probably a third of the males who survive thirty-five years die of paresis. Elaborate physiological reasons were given in support of these conclusions, and the principal one is rational and understandable as summed up and made plain by a layman, namely, the brain needs blood to be kept in health, and mental activity induces free circulation of the life-giving fluid through the brain tissues, thus arresting decay at the vital spot.

Mr. Young Man, remember you must either go forward or backward; there is no such thing as marking time in the mental, physical, moral, industrial or artistic world. If you would live the life worth while, you must occupy your spare moments with real self-improvement in view. Recreation is among the helpful things that go to round out life, but it must be kept within bounds, both as to quality and quantity; and if of a low standard or pursued as a business, it loses the essential element of pleasure and becomes hurtful. The desirable thing is to have work, study and recreation in their proper proportions.

There is every reason why you should equip yourself for the battle of life as a craftsman and as a social entity. A little study on the side, if it accomplishes nothing more, will ward off that insidious hallmark of decay — rust. A thousand times better have flies on you or be something of a clam than become intelligently rusty. That means sluggishness, inaptitude, lack of adaptability and early death at the top. W. B. P.

CUT RATES AND EASY CREDITS.

MR. PUTMAN DREW, for two years the energetic and efficient secretary of the New York Master Printers' Association, expressed himself freely at a recent meeting of the Association: "The most inexact science to-day, as at present taught by our masters in printery, is the production of the printed page. Every other art of man, as soon as it came to be commercialized, was figured down to an exact financial basis, so that the producer knows where he is at, absolutely. Even that most elusive and unnatural and inestimable etheric force called electricity is sent through quite an accurate meter and doled out in known chunks — as those of our printers using electric meters know to their cost. So with any other thing, or force, or matter. Commercialize it, and it is made and sold by that measure. Printing stands alone as the great unmeasurable entity, unique in the history of the world's progress. Is this the fault of the article or of the artisan? No two of the members of this organization of master printers in this the greatest and most progressive city in the world would give the same measurement to any given sample of printing. No two could agree on either the cost or what should be charged. We are met this evening to try and formulate some kind of a measurement and it is indeed high time that this be done. I do not suppose that the scale will suit or satisfy any one present, but it is a scale. And that is what we have not now."

Then Mr. Drew went on to tell of some of his experiences with printers who would rather cut prices than maintain them, would rather obtain business by underhanded methods than by a square deal, who were themselves the greatest sufferers from this state of things, but could not be made to see it. His remedy, however, came to this: "Gentlemen,— I propose for adoption by this Association at this meeting the following resolution: *Resolved*, That the motto of the New York Master Printers' Association shall be, 'Know actual cost; do not accept work that affords no profit'; that this motto be incorporated in our letter-heads and otherwise used on our stationery and so forth, and that each member strive to live up to its methods."

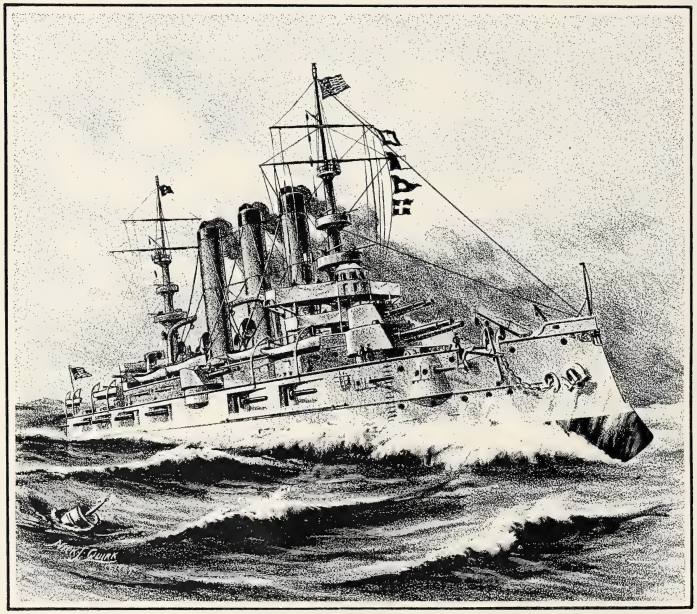
Mr. Drew's remarks have the ring of assurance and sincerity and a certain deep conviction that is frequently acquired only by actual personal experience. And I doubt not that such is the case with him. I wish him fullest success. But may I, diffidently and humbly, set forth that the real solution of this most vexatious of all problems of printerdom is still far removed?

"Know actual costs; do not accept work that affords no profit." Even so. It were trite to say that all would gladly accept a dictum as to actual costs could that dictum be safely and successfully applied by each man to his own business. But who shall utter this? Mr. Drew himself says that no two, even of the masters in printery, can agree on the cost of a page of printing or the price at which it should be sold. Teachers without number have arisen and are arising to instruct us as to hour-cost, and machine-cost, and general expense of preparation, and profit, and net profit, *ad infinitum*. I, myself, accepting not altogether the sayings of the fathers, have ventured to share in the forth-putting of a book treating of "Starting a Printing-Office," and the proper management thereof, and the cost of its starting and management, and its product and the sales thereof. And others not a few, following neither the precepts of the fathers nor the wisdom of my book, have done likewise. 'Tis well. It were scarcely possible to produce too many books of this class, nor to shed too bright a light on the intricacies of this matter. But among so many who shall decide as to the premier? And in the absence of the voice of authority each man argues for himself, saying that circumstances of his own individual plant or environment or trade or personality are such that he must

make changes in the plans outlined for him in order to reap even a measurable benefit therefrom. Were this done rightly, there could be no objections; and Mr. Drew's philippics would scarcely find occasion. But alas, it is not so.

The printer should not blindly follow the dictates, however seeming excellent, of your plan, or my plan, or John Doe's plan. Instead, he should read and study all three plans and as many more as he can find, draw

so, yet I have not Mr. Drew's physical opportunities of going into offices of all proportions and all classes and all degrees. I am not yet satisfied, however, that there is in general any other reason for the abomination of desolation in cutting of prices than a simple, bald statement that printers as a class do not know actual costs. Once these costs are known, and known with definiteness and positiveness, I am satisfied that the desired result will follow soon as a matter of course.



NEW UNITED STATES SUPERPOSED-TURRET BATTLESHIP NEBRASKA.
Now nearing completion at yards of Moran Brothers Company, Seattle, Washington.
(From Ross-paper drawing by N. J. Quirk.)

therefrom the best features of each, and then, having still in mind the necessities of the business that lies in his own immediate control, so amalgamate these various teachings and plannings that he may mold them into one harmonious and accurate system.

Mr. Drew thinks that a large class of printers (and it would almost seem that he considers these a majority) would rather cut prices than maintain them, even with all the attendant evils that follow. I think not

No man, not even the much-maligned printer, will long continue to sell the product of his plant at a cost less than that of its production with a reasonable profit added. I heartily agree with Mr. Drew that the ascertainment of actual cost is of prime importance — that it is a question beside which all others having to do with the conduct of a printing-office sink into comparative insignificance; and if Mr. Drew or any one else can tell us just how to speedily arrive at this goal,

I, speaking personally and as it were for the host, will listen to him most eagerly and most respectfully.

I have not read that commercialism, pure and simple, is an excellent thing for a printing business. It is commercialism which fills so large a conception of those who tend to bring the art to its present deplorable condition. Under a process of commercialism, prices and quality as well have been recklessly and ruthlessly sacrificed until it seemed as if there could be nothing left that was really to be desired. But there is something higher than mere commercialism and, perhaps, that may best be expressed by the words common sense. Commercialists look merely to the production of printing, or anything else, for profit only. The printer who is merely commercialistic is not the best of his class, for he is a printer for the same reason that he would be sweeping the streets or bearing the responsibilities of a trust had fate thrown him in either direction — simply for what there is in it. A printer endowed with common sense will very readily discover that there is something besides pure commercialism in the production of satisfactory printing, and while he will so far adopt the spirit of commercialism as to turn out no work at a loss, yet that will not be the end and aim of his efforts. He will bring to bear on the questions that confront him so much of his common sense as will enable him to solve them to the best advantage, not for the moment merely, but with reference to the future, as well. Such a printer is an acquisition to the craft. Would there were more of him!

And one of the technical journals, in the same issue as that in which appears Mr. Drew's remarks, takes the ground that the most fruitful source of all the causes which combine to produce cutting of prices by printers is the old, old plaint, "We need the money." It reasons that the great majority of printers, those who may be said to make the general level of prices, are either in debt to supply houses and paper dealers or have given notes for the purchase of their plants. In order to meet these demands and the pay-roll as well, to say nothing whatever of the weekly stipend of the proprietor, money must be had. To obtain it a few cents or a few dollars are counted off the price of the next job on which an estimate is asked. That's all. Only, the same thing is done over and over again, day after day, month after month, perhaps year after year; the probability is, however, that before many years have passed the printer has gone out of business voluntarily or unvoluntarily, and in either case some one or several stand ready to take his place.

There is more than a bit of truth in this. The proposition is to limit sales by supply houses and paper dealers to such terms as will result in their invoices being paid in cash within thirty days, or within sixty days at the utmost. And the blame for existing conditions is laid somewhat largely on the wholesalers who evince a readiness, perhaps not unnatural, to sell goods and to take in payment therefor some cash and notes with interest at six per cent for the balance. Unlimited credit is a thing not wholly to be desired, because of the temptation to use it extravagantly. I do not suppose it feasible to bring about so radical a change in existing conditions as to put all these wholesalers on the same plan of cash in thirty or sixty days; but I am inclined to think that if it could be done, it would be of benefit to the seller and to the buyer. And I hope some day to see a plan like this, at least a modification of it, in effect. It will not bring the millennium, nor will it solve more than a few of the difficult questions that confront us; but as a means to the most desirable end it must be acknowledged that it has merit.

R. C. M.

AUSTRALIAN CRAFTSMANSHIP.

INCIDENTAL to a discussion on the justice and feasibility of imposing a tax on foreign printed matter in Australia, the charge was made that Antipodean printing was inferior to that done in Great Britain. This provoked vigorous replies and retorts. One doughty defender of native craftsmen said that, given the same blocks, ink, paper, etc., there is no reason why the colonists should not excel the British in the quality of their work. He said the up-to-date American presses in use in the better class of Australian houses were superior to those in vogue in Great Britain. He also insisted that some specimens of printing, from a local technical college, were superior to similar work appearing in one of England's first-class trade journals. As for the quality of Australian workmen, their champion contented himself with the assertion that their skill was admitted by such "high technical authority" as THE INLAND PRINTER. The controversy demonstrates that Australian printers believe they are in the front rank and intend to let the world know it. And it also puts a dent in the argument of those who think colonies should be buyers, but never makers of high-class commodities.

THE VOICE OF THE PEOPLE.

The editor of an Illinois paper received the following note from a subscriber:

"A lady wants to say a few words to the grocery merchants, and really it is a delicate subject to handle. You know it is now time that our grocery men set their vegetables outside on the pavement, and you know there are so many tall dogs in town and it operates as though they drank from Saratoga Medical Springs. Now, Mr. Editor, you must know what I want to say and if you will help me out you will do the public a great favor. What we want is the vegetables on boxes, or in other words, 'above high water mark.' For the good of the women and mankind, the grocers will please attend to it. Those wire screens they use over barrels and baskets are not 'water tight.' This is a delicate matter, but you know when a lady goes shopping for cabbage and beets she doesn't like to get peas also. Please put it in shape so as to offend nobody."

HELPS TO RUN THE OFFICE.

I could not run the office without THE INLAND PRINTER.— *Carroll C. Allen, Glencoe, Minnesota.*



A RAINBOW TROUT

A 20½-inch beauty, the largest ever caught in Soda Creek, near Steamboat Springs, Colorado.
Photo by E. M. Keating.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

IMPROVEMENTS WANTED.

To the Editor: BENNINGTON, VT., June 1, 1905.

Wanted: An ink-mill, hand turn, for the use of small job offices, not to cost over $5. Also a ruling machine for note, packet and letter heads, and possibly, bill-heads; not to cost over $25. Also an ink manufacturer that will use the pry-up cover can.

NOTE.—The small job office is in sore need of an ink-mill that will render useful the odds and ends of ink of all grades that go to waste on his hands. Also, a simple ruling machine that will enable the small job office to meet any emergency. Also the pry-up cover can, such as the padding glue manufacturers use, instead of the ordinary cover can, such as ink manufacturers use, and which can not be replaced after a little time; a cover that often gets bent and out of shape about the first time it is taken off, and usually utterly useless before the ink is half used up. J. H. LIVINGSTON.

VALUE OF TECHNICAL SCHOOLS.

To the Editor: WASHINGTON, May 30, 1905.

No more convincing evidence is needed in support of Mr. Prescott's argument in favor of technical education in your May issue than the results attained by the technical schools of Germany. Thousands of students graduate annually from these schools and find immediate employment in the various industries of that country, and though the German has to depend largely on American tools and machinery, Germany is fast becoming the foremost manufacturing power, solely because of the superior technical training of its workers. It is quite clear that the genius, the practical knowledge and the raw material are on this side of the Atlantic; yet, to maintain a great commerce, the manufactures of this country must be improved and more American brain must be fused into material that is cheap and abundant. This can only be accomplished by special technical training in both mechanics and chemistry. The example of both Germany and France should be imitated and, if possible, enlarged upon. In Germany the search for new combinations to make goods of value and to put them out in the most attractive form is incessant. Chemists are ever busy making new discoveries, and artists are steadily engaged in making new designs and prints that, put upon a piece of worthless clay, convert it into a vase that the rich hasten to purchase. C. W. P.

"THE EMPTY STOCKING."

To the Editor: PHILADELPHIA, PA., May 25, 1905.

For several years I have been a great admirer of the beautiful pictures in your INLAND PRINTER. I have it given to me each month by a printer, and I look forward to its arrival with great pleasure.

Chief among the pictures, there was one that appealed to me most—"The Empty Stocking"—the touching and most pathetic one that has made even stalwart men cry.

Among my collection of poems, I found the enclosed, taken from the *Ladies' Home Journal*, of long ago, and it seemed to me that it was very appropriate to this picture, so I decided to send you a copy, which I thought you might like to print below the picture (separate and large copies of which I see you are advertising for sale in THE INLAND PRINTER).

I have framed my picture taken from the book, pasting the poem beneath, as it adds so much to the touching story of the picture.

I sent a duplicate picture to a friend living in a country town. It appealed so much to her that she had it framed and placed in a conspicuous store window as a "reminder" to passers-by at Christmas time. I believe it had the desired effect. MISS G. DREISBACH.



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EMPTY STOCKINGS.

Oh! mothers in homes that are happy,
Where Christmas comes laden with cheer,
Where the children are dreaming already
Of the merriest day in the year.

As you gather your darlings around you
And tell them the "story of old,"
Remember the homes that are dreary,
Remember the hearts that are cold.

And thanking the love that has dowered you
With all that is dearest and best
Give freely, that from your abundance,
Some bare little life may be blessed.

Oh! go where the stockings hang empty,
Where Christmas is naught but a name
And give — for the love of the Christ-Child,
'Twas to seek such as these that He came.

— *Ellen Manly.*

TASTE VS. TECHNIC IN JOB COMPOSITION.

To the Editor: NEW YORK, May 25, 1905.

In furthering the great era of enlightenment through which the printing trade is now happily passing, I believe that the opinions of men who are at once intelligent and deeply interested in subjects of vital concern to it can not but be helpful. For this reason I have obtained the views of many in the trade and also of the laity, who are interested in the subject, anent the expressed conviction of the editor of the Job Composition Department of THE INLAND PRINTER, in the January number, that "the association with text types of Blair and kindred letters strikes an inharmonious note," and that "texts and the old black-letters can be affiliated only with old-style faces." Conversation with these men and observation and experience indicate that the question of type harmony is largely a matter of taste rather than of technic.

The majority of those in the trade to whom the subject was broached are unanimous in the opinion that the editor

of the Job Composition Department was right and that the trade is indebted to him for a great enlightenment.

There was in the trade, however, one demurrer, whose opinions were sufficiently weighty to probably warrant their being recorded. He was the proprietor of a well-appointed small job office, who had previously been employed as head jobber in a large metropolitan printery. Said he:

"That assertion strikes me as being rather dogmatic. It does not seem to me that the association of Caslon Text and Blair, for instance, strikes an inharmonious note. The contrast of these type-faces strikes a happy chord, in my opinion, because Caslon Text is better illuminated against the light-faced delicate Blair than against the heavier Caslon Old Style, and for my part I fail to see wherein we are violating a rule of art in associating an old and a new type-face together. Truly, we are drawing the line mighty fine these days when we take exception on a technicality that may or may not be well founded, to the association of these beautiful faces. Why, do we not see many of the finest specimens of job printing in which these faces are used in conjunction? And does it not seem rather incredible to think that the editor of the Job Composition Department of THE INLAND PRINTER is right and thousands of good job compositors wrong? Besides, it is only the job-printing auxiliaries of the typefoundries or the very large offices where the supply of type is practically unlimited that can obey such dictums. I believe that it would be hard indeed to find two type-faces that are in contrast neater, more beautiful, more artistic, more appealing and more compelling. What more could one desire? We are all entitled to our opinions. I may be wrong, but I believe I am right, and I shall continue to do job printing in this style as long as my customers are pleased with it. It would please me, however, to hear more on the subject."

Some practical business men, who are the consumers of much printed matter, on being shown specimens in which Blair and Caslon Text and Blair and Caslon Old Style were associated were also of the opinion that there is a neatness, directness and dignity about the former that is not approached in the latter, and which, they thought, more than compensated for any technical defect, if such there were.

FREDERIC F. TURNER.

"ARTIST" PRINTERS.

To the Editor: STAMFORD, CONN., June 1, 1905.

A wise father, when he gives permission to his son to learn the printing business, naturally is desirous of learning how that trade compares with others in regard to permanent employment and remuneration. Possibly he has made inquiries, and, judging by the stories of old-time printers, has come to the conclusion that the terms "printer" and "boozer" are synonymous.

The writer hopes to live to see the day when intemperance will be entirely wiped out among the members of the craft, and the tourist eliminated; when it will be impossible for publishers every time they need help to pick up a traveling compositor, in cold-storage, and then fire him in a few days or so, and when in order to do business they will be compelled to hire good men permanently. Nothing has been so demoralizing to the trade as this uncertainty of steady employment, and it is responsible for shiftlessness, drunkenness and poor workmanship.

Why should not the painstaking, ambitious young printer be classed as an artist in his chosen profession — a calling which calls for intellect, skill and careful detail. And yet the average person's nose tilts in scorn when he learns that the artisan is "only a printer."

The very term "job-printer" is one that conveys reproach and insignificance. Why "job" printer any more than job carpenter, job machinist, etc.? Why should not this term be dropped as meaningless when applied to work that calls for as great skill and constructive foresight as that of one who wields the painter's brush, or the sculptor's chisel? A true printer is an artist.

Many offices in the smaller towns are in a measure responsible for this lowering of the standard. The writer has one printery in mind, run in an Eastern town, whose employees consisted of about three men and six apprentices "learning" the printing business. As soon as a boy's apprenticeship terminated he was fired and a new "devil" took his place. No attempt was made to teach the boys anything more than the rudiments of the trade, and the town was constantly supplied with a number of non-competent printers from this "mill" looking for a job, and not knowing enough to keep one when obtained. And there were many such offices turning out batches of poor workmen, who eventually went on the road and took to drink. Happily this sad condition of affairs is passing away.

Many of these fellows seem to think that the mere possession of a union card proclaims them workmen of consideration, which fact, alas, is often a sign of inferiority. The Typographical Union should see to it that when a young man knocks for admission he is a capable and a thoroughly good workman, and that unless he can meet a test of his ability as a good workman he can not become a member.

That a great change has already taken place in the composing-room is evident, and the clear-cut, clear-headed, energetic young workman is in evidence. No longer is it necessary to be able to consume "booze" to be known as a printer. Indeed, intemperance on the part of employees by publishers is universally frowned on, and is often a bar to employment. The questions, "Are you sober?" or "Do you use intoxicating beverages?" are generally asked applicants for work. This fact alone has done more for the temperance cause than many lectures.

At the present day, the printing business as a means of livelihood to employees compares very favorably with other trades, and the prospect is improving — in the hours of labor, in remuneration and permanency of employment. There are more journals and periodicals and books written and read to help the craftsman, and this is a healthful sign, and young printers and apprentices are taking more interest in their handiwork than ever before. Therefore, the result will be that the trade will attract young fellows, who, by constant effort, are going to stand at the head as master artists in their chosen lines, and the rover — picturesque as he may be, and so entertaining — will be an unknown quantity. J. W. H.

AMATEUR PRINTERS.

To the Editor: WATERBURY, CONN., May 29, 1905.

Not for many years have I seen such an advertisement as this in either weekly or monthly publications, and when my eye fell upon it yesterday it was as finding a long-lost friend. Yet the sentiments it inspired could not be called altogether friendly. This is it:

"Business men: Save on printing. We teach your clerk free. Full instruction with every outfit. One dollar saved daily."

Then follows, of course, a business house whose specialty is the furnishing of small amateur printing outfits to those misguided merchants and professional men who are easily led to believe that they can do all their printing and a whole lot of printing for a whole lot of their friends at a cost that is really infinitesimal, thereby obtaining for themselves much "lucre."

Perhaps I am taking the matter too seriously, but doesn't it seem really surprising that the manager of a business house, or corporation, whose correspondence and internal office economy requires so much stationery that the difference between

the prices asked by the printer and the cost of teaching a clerk to produce the same would equal $1 a day, should be willing to even consider the advisability, not to say the possibility, of producing that printing in his own establishment under such circumstances? The relative value of good printing or poor printing does not enter into this discussion.

But I do not believe that anybody who is attempting to do any sort of business on a profitable basis can afford to have his clerks fooling with a two-by-four printing-press and an assortment of type. If the time of the proprietor or his clerks is really of value, he can make much better use of it by attending strictly to the details of his business, buying his printing as he does his merchandise, than by attempting to do it at spare moments, personally or by proxy. No man of wisdom would dream of attempting to manufacture for himself the standard goods which he stocks or sells on order. Experience and logic and finance all tell him that he can not think of producing these goods at a price that will allow him to sell them in competition with the man who buys them from the makers — those who are specialists in their manufacture. The truth of this is so obvious that no argument is needed in its behalf.

Now, is there any earthly reason why this should not hold true absolutely with regard to the production of the printed matter which the merchant uses day by day and which is often the real means and the only means by which those at a distance from him and with whom he deals are enabled to form an adequate impression concerning the man, his methods and his goods? There is a trite saying that a business man's correspondence should be at least as stylish and as correct in appearance as his traveling salesman. Any house sending out salesmen will tell you that it is the falsest of attempted economy to hold them down too closely on salaries and expenses. The obtaining of new customers and the making of increased sales to old customers are results that will well repay every such paltry sum whose expenditure might once have been questioned.

I do not mean to say that a firm sending out one or a half-dozen traveling men is at all likely to spend a few dollars for type and press and to make use of the spare moments of the stenographer or the office boy or the clerk in the production of printing for the firm; not at all. The analogy holds good, however. A man who attempts to make that which he can buy much cheaper is simply inviting disaster. Not one of the manufacturing or mercantile establishments throughout the country that is taking the time to do its own printing and is making a bid for outside work as well would dream of doing this, unless careful records show that an actual saving in the cost of finished work and in quickness of production will result. This is made possible only by the closest application of the same principles that have rendered it possible to build the office establishment up to the point where a great production of printing of every nature becomes a daily necessity. No one man, or two, or half a dozen in most cases, will be sufficient to turn out the collection of work which the industrial plant demands in order that it may be possible to make a profit on the printing department.

How, then, can it be possible to make a profit, or in fact, to avoid an actual and serious loss, when John Jones deludes himself that he is wise and economical in buying a little press and a little type and doing a little printing?

In this age there is no time for a man to attempt to do too many things at once. If he is fitted for a business of mercantile or professional character, he will be simply obeying the Shakespearean injunction to "put money in his purse" when he gives his sole attention to the correctness of the details of his chosen vocation, and buys from those who are specialists therein all things necessary for the proper conduct of that business, be they office furniture, power, knowledge or even printing!

R. C. Mallette.

MR. H. W. CHEROUNY ON THE EIGHT-HOUR MOVEMENT.

To the Editor: New York, June 5, 1905.

During the month of May, 1905, I received a circular letter from the Secretary of the United Typothetæ of America, exhorting me, for the sake of my colleagues of the printing trade, as well as for my own benefit, to join their association in its organized resistance against the introduction of the eight-hour day. The serious tone of the appeal and the high station of its authors render it a sacred though unpleasant duty to answer it. Sacred, because the voice of calm reflection should be heard when passion incites despondent employers to economic strife, which is hell as much as General Sherman's war. Unpleasant, because my opinions on the economic policy of the printing trade are opposed to those who cry "Eye for eye, tooth for tooth."

DOUBTFUL PREMISES.

The circular opens with the commonplace statement that probably I have a keen interest in all questions pertaining to my pay-roll, and then it puts a question of surprising impressiveness: *"Are you willing to increase your cost of labor from eighteen to twenty per cent, and, if so, what do you think will happen to your business?"* For years the statisticians of the United Typothetæ of America have proven that a clear profit of ten per cent on the output of average printers is all that competition has left for them. If then, the eight-hour day will increase the expenses about twenty per cent, the necessary conclusion is that a victory of the workingmen will be the economic death of the employers; and that I, being one of them, will have to don the apron and work in my old days on the case or on the press. Gentlemen, casting my eyes over our beloved country and the thousands of busy printeries therein, I find myself unable to imagine such a tragic consummation of the present evolution. Pshaw! The red flag in every print-shop East and West, and the chapels buying our types and presses for the price of junk! I believe a man may say too much even on good subjects.

BE CALM.

This touching prelude is followed by a sober reprint of the workingmen's resolution to strike for, and of the employers to resist, the introduction of the eight-hour day. Attached to this appears the pungent inquiry, *"Which do you approve?"* My answer is: Neither one. Both resolutions are manifestations of a spirit of haughtiness arising from exaggerated notions about the strength of unionism — I mean the employers' unionism, as well as the workingmen's — which leads to arrogance and recklessness when it comes to action.

Compulsory retention of the nine-hour day will not relieve the strain of unwise competition, which is the first cause of all the troubles of the trade. Nor will an entire or partial victory of the employers forever fix the nine-hour day any more than did the ludicrous attempt of the New Yorkers to buy it from the smiling Union No. 6 for an advance in wages. The eight-hour day will come, if not now, certainly within ten years. The movement for its introduction is prompted by the spirit of our age; that is, by the universal opinion of the people in regard to the means of securing their temporal happiness. No single trade, no Church, no State can build a dyke against the wave of popular volition rolling toward this beacon fire, which is enkindled by the ever yearning human heart.

Since almost one hundred years, the thinkers and even the ministers of our people have extolled our modern civilization which made our nation great, but the hearts of men barren and hard and peevish. Heaps of wealth are being accumulated on the periphery of life, but its center remains yearning for a greater and greater share of that happiness which is said to be in store for humanity. So it was when

one hundred years ago the people were all aglow for the free labor contract. The French Revolution even made it a crime for two men to come together and to agree on a price for labor or its products. Now everybody raves for unionism, and the workingmen knock with sledge hammers at the office doors, demanding a hearing. "Where do we come in?" they cry. "We want something of the blessings of this grand civilization." "Yes," they argue, "the great human brain has evolved wonderful labor-saving machinery; now please let steam and electricity save us at least one hour of labor every day."

Gentlemen, I do not believe in the spirit of our age, which indeed is not the spirit of the Eternal. It is desire without end, and labor will find that even the eight-hour day will prove to be a mere *ignis fatuus*, as it found the free labor contract a delusion and a snare one hundred years ago. Yet I must confess that there is a grain of justice in the clamors for shorter hours. And as far as we, the stewards of the capital invested in the printing trades, are concerned methinks that all of us work too much, produce too much, print too much. The commercial result of our excessive supply of typographical labor manifests itself in the shape of low prices, which engender in the perturbed printer's brains the delusion of long hours and low wages as a remedy. There are too many print-shops in our country, and as the Typothetæ can not burn any of them, this enlightened body should at least come to the conclusion that the universal shortening of the working hours would in the end be a comfort for all. To say the least, there is no cause to spread agitation and fear among men who need all their wits to get away from that iron wheel of civilization, which now whirls into their camps.

DON'T LOSE YOUR FAITH IN MEN.

Following the text of the Typothetæ's appeal, I find myself catechized like a Sunday-school boy who receives with his questions a suggestion of the desired answer.

"*Are you ready for this reduction of the working hours?*" Yes, and I shall tell you how. Some forty years ago, I was lying slightly wounded on one of the Union's battlefields. Coming to my senses, I sat up and looked for my regiment. It was gone, but in the distance were approaching Confederate scouts and a battery. I laid down again, shut my eyes, said my prayers and thought: Let them come. Just so I am ready for the Union bomb. Only this and nothing more.

"*Have you reckoned the increased cost and the decreased output?*" Who could exactly determine a compositor's daily output and measure the difference between one of eight and one of nine hours? The total product of a composing-room depends not only on the skill and dexterity of the employees; not only on the arrangement and abundance of tools, but mostly on the good will, health and energy of the rank and file. These are incalculable conditions, which render all theories on the subject most problematic. I fear though that most employers will have a hard stand. But brains are made to help men out of every scrape in which they fall through passion.

"*Have you prepared in any way to resist this interference with your business?*" Strange question for one who deals with Big Six. Resignation is my preparation for the evils of life — but resignation illuminated by a strong belief that in the end the good will prevail! The present anarchistic state of our trade is to my mental vision but the searching of its members for new business institutions which rest on justice. Why should I abuse my mind with preparations for a struggle against evils beyond my control? Onerous shop rules, the maltreatment of apprentices, the inequity of the distribution of wages, the shrill cry "time," are ordained by the Sultan No. 6, and my sole business is to furnish house room, tools, material, work and money for that troop of the army of printers who choose to work in my shop. They are responsible for their sins, which, indeed will find them out. I am merely responsible for the means which keeps them agoing. And I trust that I shall find them in the future, as I have found them in the past. Let the struggle of existence rage, but hold your faith in yourself and in the moral constitution of earthly life.

THE TYPOTHETÆ.

"*What do you know about the Typothetæ?*" It is an association of master printers who feel as deeply as I do the degradation of being mere purveyors for their crews. Individually, they obstinately cling to the antiquated notion that the rights of property vest them with the power of absolute government in their work-shops. Collectively, the Typothetæ endeavors to gain sufficient economic power to enforce their imaginary constitutional rights. The master printers wanted to fix the terms of labor contracts, shop rules, working hours, etc., according to their own ideas, without in the least considering their employees, and the union took every shadow of authority over these vital questions away from them. Hence the employers speak affectedly about their loss of dignity in conventions, mouth at the union and threaten them with tit for tat at pleasant gatherings and interesting banquets.

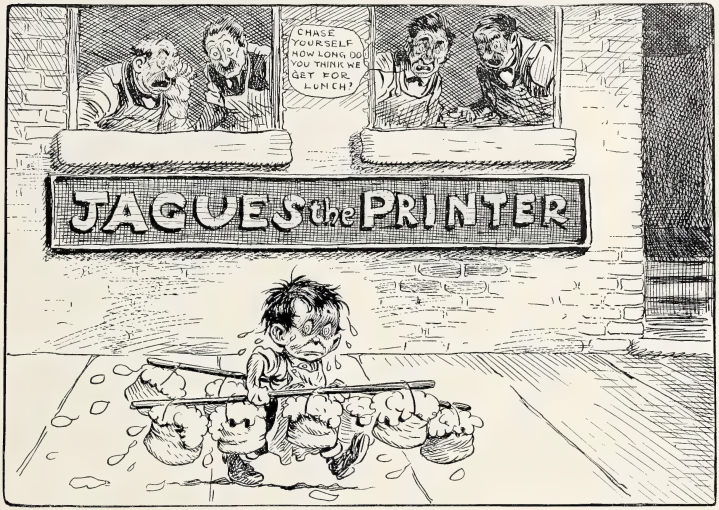
Nevertheless, the Typothetæ has done a good work in paving the way to better conditions in the trade. It has overcome to a great extent that professional envy which enabled the union to grasp the economic power of the workshop. Certainly, whosoever promotes friendship among men who, according to the devilish "survival of the fittest" philosophy, are to ruin each other, is a Christian benefactor of his people. That stoicism in regard to union presumption of which I spoke will disappear as soon as the Typothetæ takes the next step and contends against the evil powers in the trade with spiritual weapons. Christian eagerness to grapple with the enemies of right will animate all conservative printers in both camps as soon as the Typothetæ stands up for justice in the trade. But, bear in mind, *justice is not what pleases and profits the employers alone. Justice is, in our case, a business-rule under which all can prosper.* Like our European colleagues, let us form a Republic of Printers with a national legislature, judiciary and executive. On the floors of an orderly parliament of printers, your voice and mine will be heard. An organization like that which has proved a blessing to a foreign nation is good enough for American printerdom. The trade united under a common scale, acting according to common rules and dispensing justice through voluntary trade courts in every printing district, is strong enough to hold its ground against abusive competition and restless demagogues.

THE POLICY OF THE TYPOTHETÆ.

"*Are you aware that this national organization exists to aid you in defending your rights and in upbuilding your business interests, as against those who would injure or retard your progress?*" Surely I am. But the policy adopted by the Typothetæ to gain this good end is not wise. It stoops to the union moral plane of bluff and strike. At present it proposes a general lockout in order to enlist that ghastly ally of capital, hunger, to break the will of their workingmen. Is this practicable? The history of the working classes, from the day when the first bondmen of the feudal age dreamed of liberty, down to the fierce attempts of English capital to subdue labor — that is, the experience of ages — admonishes printers to desist from this course. They will fail as others have failed who, in addition to their own unbounded resources, had the powers of Church and State at their disposal. Besides, some ordinances of beings stronger than capital still stand: "He who taketh to himself authority therein shall be hated." "Put up thy sword into the sheath."

So far I have spoken as man to man. Let me now, for a moment, speak as printer to printer. Acting on the idea

that I should be with the printers who grapple with abusive competition, I approached the much spoken of Board of Trade. I found this to be an association trying to do with a small trick what greater business interests could accomplish only by consolidation in the form of trusts. The Board of Trade may be beneficial for a few; for me, a periodical printer working on long contracts, it proved to be worse than useless. Besides, let me ask the gentlemen if they really believe that they can deprive society of that most valuable acquisition of the eighteenth century, freedom of business intercourse, and reëstablish the narrow-minded guild compulsion of the seventeenth century? The endeavor of the trade should be to prevent the abuse of business liberty and as I need. Will any employer tell me that the non-union chaff of the street could even bridge over a strike? One lost day would put my work in disorder. Three days would carry misfortune into the offices of twenty-five customers, who are my best friends. One week's stoppage would ruin my business. If I meant to strike and to remain honest, I would have to begin with declaring officially: Gentlemen, after the first of January, 1906, I can no longer be responsible for the publications in my charge. Enough; there will be no strike in Cherouny's. These frank statements are made, because, as Patrick Henry said: "This is no time for ceremony." And, judging by the past, I wish to know what there has been in the conduct of the Typothetæ for the past



"Gee! I hired out to learn de printin' business, but de way dey keep me chasin' de growler I kin see me finish as a barkeep."
— *One-Type-at-a-Time.*

not to eradicate it altogether. You can not compel a publisher to stay in Cherouny's if he does not choose to, or to pay any kind of a price which Cherouny, possibly puffed up by the notion that the Board of Trade protects him, may see fit to charge. *Sapientia sat.*

Next I was told that I ought to pay my share into the strike-fund, inasmuch as I would certainly participate in the benefits which would accrue from its expenditure for a strike. Without argument I asked, How much? and was informed that $700 would be my assessment. Then I thought of Ben Franklin and said: This is too much for the whistle. For my own firm can not strike. It must produce week by week about three millions of ems for weeklies and monthlies. Every day has its pensum and every shortage through holidays or untoward events must be made up by work in overtime. This task requires compositors who are not only skilful, but also reliable. I find it very difficult even in times of peace to get men of such a high technical and moral order ten years to justify those hopes with which gentlemen are pleased to solace themselves and the trade? One thing I know: For every publication which I dropped as undesirable there was another printer to take it up at lower prices than were mine.

THE UNION.

Finally, let me address my union friends on the question before us. First of all, I beg you not to be misguided by the foregoing exposition of my economic situation. Very few printing-offices are in a like manner bound to keep the peace. Most of the prominent concerns are able to lay aside their work, and the feeling against you is very bitter, because every word of the Typothetæ circular on the commercial situation of the trade is but too true. The cost of manufacturing in the printing business is chiefly labor, and the percentage of cost to product is greater than in any similar line of manufacture. At the present time the printing business is undergoing a greater change, in respect to machinery

and other facilities, than at any previous time in its career, and this evolution entails an ever-increasing investment, with results as yet largely speculative. The employees, especially in the composing-room, are more comfortable, work under better conditions and are higher paid in comparison than any similar class engaged in any manufacturing business in the country. Certainly the evidence in our offices from day to day does not show that they are overworked or underpaid. Indeed, there is no cause for your movement beyond your will, and knowing that will controls I shall desist from argument. You certainly enjoy freedom of choice. But I desire to show that you are going on a most dangerous expedition. In the first place, you will not have a walk-over. Knowing that money is no object to you and your leaders, I will not speak of the possible cost of the strike. But I hope that you have some consideration for the welfare of your own national body.

INSUFFICIENT ORGANIZATION.

Knowing the constitution and history of almost every prominent trade-organization and having compared them with that of the International Typographical Union, I venture the general statement that your body is not ready to digest the fruit, still unripe, which you want to pluck from the tree of our trade.

Your main body is composed of a few Big Sixes in some industrial centers and of a very large number of Little Nines in towns and villages. Each of these unions has sovereign power over the terms of its labor contracts, and your worst enemies are not the bosses, but the spirit of arbitrariness engendered by local monopoly of all there is in trades-unionism. This prevents the realization of the grand aim of intelligent trades-unionism; namely, Collective Bargaining, a Standard Rate and Normal Day. The urban trades-unionist with family connections holding him in his surroundings is not at all independent of his employers and always willing to accept less than the standard rate. The International Typographical Union is not independent of the urban unions and legalizes whatever rates they agree upon. The influence of the urban leaders is generally used to strengthen the competitive power of their employers to the great detriment of all other unions. Hence we have scab wages legalized by charters of the International Typographical Union. This is a most primitive form of organization. Your notions of trade government are based on the same erroneous view of democratic institutions which was held by the Southern Democrats of Calhoun's school. Their unit — the State — was everything, and could do what it pleased, while the nation was nothing but a protector of the most peculiar institutions. Your unit — the local union — and your general government — the International Typographical Union — stand exactly in the same relation to each other. And as the old Confederacy was but a giant on earthen feet, so is your International Typographical Union nothing but a head which can not control its limbs.

THE ORGANIZATION AND THE STRIKE.

How will this condition bear on the proposed strike? You may win in New York, Chicago, etc., but you will lose in the country districts, and, as you have not been able after fifty years of tinkering with trades-unionism to establish a standard rate for the United States, so you will never succeed in getting a normal day of eight hours. Oh, yes, it may come to pass that the exultant men of No. 6 will smilingly say to each other: "Well now, ain't we big! Why, it takes fellows like us to smash the bosses and move the world!" while the dismayed employers and publishers quietly look for the country lads who do not work for progress, but for reasonable wages. The advance of the cost of printed matter will be so great and the long-distance telephone is so nice that there will be a most serious displacement of the printing contracts, which carries with it a dangerous increase of the unemployed classes. Country unions are half fish, half flesh, and country foremen by the nature of things ambiguous characters toward the union, but decidedly good printers, and as such can not respect very much your primitive national organization. These foremen will not take the independent city journeyman along with the city contracts, because his peculiar notions about the rights of labor might spoil the country innocents, and it is easy to drill intelligent farmer boys to do the work of printers. In this respect, I am speaking from experience. As my older friends of No. 6 know, I formerly had a prominent German printing-office, and was fiercely managed by No. 7 eight hours every day. It came to pass that but one choice was left to me, either to give up business on a large scale and work with my sons a small non-union shop somewhere up-town; or, to deliver myself from the bondage of No. 7. I threw about $50,000 worth of German work overboard, packed up my German type and fell in with No. 6. Then I prospered. Since that time, all German work has disappeared from New York — only the newspapers and a herd of unemployable men remain. I send what comes to me to Germany, and I know three large establishments on the other side of the Atlantic which are kept agoing every day with American work. Last year I gave up the last German publication, which being set with English type had stuck to me for friendship's sake, because of the everlasting trouble the German workingmen gave me. And this proud No. 6, composed of thousands of American workers, is too weak to enforce even in my own shop a standard rule and a normal day. Three or four Germans belonging to No. 6 have a right to set up their own rules and prices in a shop with a weekly pay-roll of about $1,800 to $2,000!

Next you will see that the high city wages with the eight-hour day will be the star of hope of all ambitious country lads. They will come in herds with cards and good intentions and will be welcomed by all employers. Nay, the Typothetæ members will make it a point to induce the immigration, for various reasons which I need not state. How different would the outlook be if the International Typographical Union were a real modern trades-union with power to declare a standard rate and normal day and to control its units, which should not be the local union, but districts without regard to State limits. Yes, then the eight-hour day would be a blessing, as it would be universal and thus weaken the venom of competition. Let me assure you that it is not so much the reduction of the working day which the employers fear, but rather the awful impetus which it will give to competition. This unseen fiend will take your bread and mine away. Or is there any one among you who would deny the truth, that the wages are in the price of printed matter? Where there is no price, there is scab labor of long hours.

Finally, there comes another serious consideration. In the period of transition every employer will be hurt, many will be forced to open shops and a goodly number will disappear altogether. These are proud printing-houses stocked with badly arranged types and antiquated presses. Others are managed by bosses who work nervously and senselessly for stationers and agents that make the money. They are for their life's sake bound to find cheap labor and to turn nights into days. There are so-called masters whose types and presses belong to those pressmakers and implement dealers who figure under the caption, "Associate Members of the Typothetæ," as desirable contributors to dinner funds. There are shops owned by private concerns caring little for the trade in general, and others that vegetate on prices too small to live on, too large to die by. Many of these will, if they do not go under the hammer, certainly continue without a union man to cry "time." Well, I dare say, nobody will wear mourning badges for the downfall of these victims of

an unsound credit system. But the union will lose many chapels and gain an unlimited supply of unemployable "stand pats." You will learn to your discomfort the shallowness of the argument which I have often heard and which sounds so sublimely humane; namely, that the hour cut off from each man's daily work will secure employment to so many more unemployed brethren. Wonder, how a modern workingman can still harbor in his mind the fatal upshot of the ancient wage theory of long-forgotten economists!

On the other hand, all brainy employers with capital and energy will soon make up for any loss through union sins. Not by increasing their pay-roll, but by augmenting the productiveness of their plants. Improved machinery and



WASHDAY.

picked men working under rational conditions in perfect business organizations, will be their slogan. And alas, for mediocrity and for those whose energies give out through natural causes! So far only the superannuated have been thrown overboard; henceforth even the annuated, and weak and stout men will go to the wall. Well, what does it mean? Oh, you kind-hearted union men will say: "That is the survival of the fittest!" But I say it is a crime against God and nature to ruin the weak of body and brain.

My homily is ended, and now let me beseech those who drafted the ultimata of the employing and working classes to pause before they precipitate the trade into an abyss of misery. Let the union idealists make haste slowly and the employing conservatives advance slowly. Remember, nature makes no leaps, God's mills grind slowly. Increase your emergency funds, but first compromise on the eight-hour issue, and then perfect your organizations, instead of running against stone walls, merely to return with cracked skulls to your starting point.

H. W. Cherouny.

A collection of choice specimens of bill-heads, done in one, two and three colors, is now ready. Price, 25 cents. The Inland Printer Company, Chicago.

Written for The Inland Printer.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE National Society of French Architects is evidently anxious to do something to help the poor newspaper man, the distinguished society having chosen for its annual competition, "The construction of a building for a daily newspaper." The building must be, in the opinion of the architects, "a big intellectual factory." Eighteen hundred meters floor space are allowed on which to erect the structure, which must consist of twenty-five editorial offices, one of which will be for the editor-in-chief, a reporter's room, library, telephone and telegraph offices, and an office for the editor's secretary. The printing department must consist of composing-room, overseer's office, stereotyping department, pressroom, paper warehouse, engraving-room, repair shop, dispatch rooms for both Paris and the provinces, folding and addressing room and an electric generating station. The business department has to be well provided for, and a good public hall with offices for the sale of single copies and the receiving of subscriptions and advertisements must not be forgotten. In addition, a concert hall with seating accommodation for five hundred people can be provided if it does not interfere in any way with the daily work of the paper. With the exception of a few of the most important Paris dailies, there are no modern newspaper buildings in France such as the one proposed by the Society of Architects, and the competition will, at least, have the quality of showing what can be done. If they continue on present lines, it is to be feared that even the elaborate scheme of the architects will not suffice for the needs of some of the Paris newspapers. For some time past they have been vieing with one another in the organization of anything and everything outside journalism. Exhibitions, competitions of endless variety, sporting contests, a monster walking match for soldiers, and, last of all, an automobile boat race across the Mediterranean—make us wonder what are really the duties of a journalist.

Sir Alfred Harmsworth's appearance in the French capital with a continental edition of his ubiquitous *Daily Mail*, printed in Paris, is not at all surprising. By this move the Harmsworth people will have an edition in English on sale in all the continental resorts many hours before the other London papers can be sent over. The Paris edition of the New York *Herald*, which obviously would be most affected by the arrival of the new competitor, it being heretofore the only journal of importance printed in English on the continent, is not at all alarmed at the invasion of the *Mail*. It even receives and prints cheerfully letters of a none too flattering nature, as witness the following: "A voice from the English colony. To the manager of the *Herald*. Hurrah! Hurrah! Hurrah! The London *Daily Mail* is going to bring out a Paris edition which will put the last nail into the *Herald's* coffin. Sir A. Harmsworth has had this idea at the instigation of the English colony, which is sick of your so-called fashionable news and your eternally cursed daily joke on the temperature. The circulation of the *Herald* is going to fall below zero. And bravo."

A letter signed "Old Philadelphia Lady," asking how to render Centigrade degrees into Fahrenheit, and vice versa, has appeared in every issue of the *Herald* for over six years. The inquisitive old lady only lives in the imagination of Mr. Gordon-Bennett, proprietor of the paper, whose office was once inundated with such requests. From time to time ingenuous readers take the matter seriously, the director of the National History Museum at South Kensington being the latest to fall into the traps. Paris is smiling and the old lady's request continues to appear. Another daily joke of several years' standing is that of an Irishman measuring the distance of the thermometer from the ground in order to take

its "height." It is this attempt at humor that has so vexed the "voice from the British colony."

Speaking of jokes, the one perpetrated by a certain French technical journal is worth relating in THE INLAND PRINTER. Under the heading, "A Linotype School in England," we are informed that "the London magazine, INLAND PRINTER, has opened at London a Linotype course which now forms a part of the Inland Printer Technical School." Two columns of particulars of the organization and working of the school are given, and finally the fees and cost of instruction books at this "London" school are given in dollars. The genius who places his name at the foot of the article and informs us that he has translated it from the English must be a relative of the Parisian barber who has fixed on his shop window, "American-English spocken here."

Still another grievance against the United States. The dignified *Bulletin Officiel*, the official organ of the syndicate of master printers in France, informs us (rather late in the day) that the walls of Paris are covered with large posters printed in America, announcing the exploits of a circus. It adds, "These posters are glaring in color, inharmonious and shock our artistic taste; we much prefer the designs of Chéret, Grün, Cappiello, Misti and other Parisian artists." The *Bulletin* neglects, however, to inform its provincial readers that the "glaring." American posters always have a knot of people standing gazing at them.

The number of journals published both in Paris and the provinces is on the increase. At the end of 1904 Paris possessed 3,442 newspapers, as against 2,865 in December, 1902. The provinces, including Algeria and the colonies, have now 4,778 journals of all classes, as compared with 3,888 two years ago. In the departments, the manufacturing district of the north is the richest in journals, having 259. The poorest departments are the Eastern Pyrenees, Corsica, Tarn and Garonne, the High Alps, the High Rhine, the Côte d'Or, Calvados and Le Gers, where the number of newspapers is either stationary or on the decrease. The proposed government postal reforms have not met with entire approval. The reduction of the postage of letters from 3 to 2 cents is not objected to by any one; but the proposed increase on the postage of printed circulars, etc., which is now 1 centime (1-5 cent) and will be increased to 3 centimes (3-5 cent) under the new law, calls forth a loud protest from printers. In the wine trade, especially, an enormous number of circulars is sent through the post, at different seasons of the year, at this low rate of 1-5 cent. The postal authorities declare that there is a loss of 2-5 cent on every circular delivered by them, and they must put an end to this in view of the loss which will be sustained on ordinary letters. Printers will fight the proposal, but many of the newspapers are in favor of it, for in proportion as circulars are increased in cost their advertisements will be likely to increase in number.

Public trials of a new composing machine invented by M. Pinel, a French engineer and typefounder, are to be held very shortly. The new machine, which is being constructed under the direction of the inventor in the factory of Jules Derriey, of Paris, who added several modifications and improvements to the American Monoline composing machine, is, in its general features, on the lines of the Monotype. It has a keyboard by which is perforated an endless band, and an automatic casting machine. Although having only forty-three keys, by these can be produced 267 characters or signs. A feature of the machine is that for one revolution of the driving shaft two distinct letters are produced, thus the name of the machine — the Dyotype. It is claimed that eight to ten thousand letters an hour can be produced on the machine. Neither electricity nor compressed air are employed, and if by accident the perforated band breaks, the machine stops automatically. The perforated band can be preserved and used for future castings if necessary.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE invasion of Britain by American firms who are seeking to establish their businesses and sell their manufactures on this side still continues. The latest addition to the American houses represented in London is the new firm of Smyth-Horne, Limited, which has been incorporated under the Companies Acts with a capital of $24,000, in $5 shares, to "carry on the business of bookbinders, printing, mechanical and general engineers, stationers, booksellers, lithographers, engravers, die-sinkers, publishers, draftsmen, etc." Central and commodious premises have been secured at Cursitor street, Chancery lane, E. C., where the show-rooms contain the various machines that the Smyth Company manufactures for the printing and allied trades, a feature being their driving by power, so that intending purchasers may see them actually at work. The new firm will be the sole European agents for the American company's machines. The management is in the hands of Mr. Roderick W. Horne, who was a member of the London firm of W. C. Horne, and whose business experience in machinery for the printing and kindred trades has been very extensive. A branch of the business that will be of immense service to the British customer is the repairing department, where duplicate parts of all machines are kept, so that repairs may be executed at the shortest notice. There are rumors abroad of several other American firms establishing themselves in Britain, and so the home manufacturer is not happy. As for the printer, he thinks the more the merrier, and the better chance of his being well served and getting a good selection of appliances to pick and choose from.

In another department of the trade an attempt is being made to counteract American enterprise. Folding-box boards have, up till now, been mostly procured from American manufacturers, or from the continent; but, with a view to secure the home trade, Messrs. G. H. Hedley, Limited, of Loudwater Paper Mills, in Buckinghamshire, have installed machines for



AN OLD LONDON INN.

producing these boards, and they claim to be the only British firm that is doing so at present. As for the quality of the material, it compares very favorably indeed with the American article in both appearance and finish, and American makers will have to put on a hustle if they wish to keep their hold on this branch of paper manufacture. The price, too, is lower than the American, which is another point in the British makers' favor.

There is trouble in the city of Leeds. That place is an important seat of the printing industry in Britain, and many

of the largest firms in the business have their works there, while the city's reputation for good printing is world wide; but the fly in the jam pot is price-cutting, which has of late years increased to such an extent as to be quite disgraceful to the firms concerned. According to one of the leading master printers in the city, "the situation has got to such a pass that I should not be surprised to hear of two or three big men in the trade giving up business altogether, because of the miserable returns now made possible for their capital, skill and enterprise." On this subject a correspondent of the *Yorkshire Post* says: "I have been closely associated with the trade for upward of twenty years, and have had many after being inspected by the customer, with the intimation that another design has been accepted, and occasionally it transpires that a firm's design was only one of fifteen or twenty! Putting a low estimate on the value of these, I should say they would actually cost the various printers who submitted them something like £120, and it would be nothing unusual to find subsequently that the total value of the order placed was not much more than half that amount. I have even known designs to be returned to the printer with expressions of approval accompanied by a regret that the price was too high! Can anything be more ridiculous than this continual giving of something for nothing?" No doubt you have price-



GREENWICH OBSERVATORY, ENGLAND.

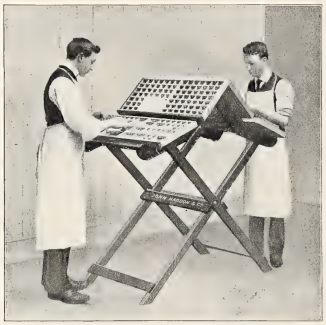
opportunities of observing the methods adopted by some printing firms. It seems to me the present policy is to secure orders at any price named by the customer, who, no doubt, when making his offer is using as a basis the lowest of twenty estimates he has obtained. The master printer seems quite indifferent as to whether the price he gets for his work shows any profit or not; he seems quite content if he is keeping some other firm out. One may be sure this indifference is taken due advantage of by the buyer of printing, and the amazing aspect of the matter is the fact that there are so many firms in the field who continue in business, notwithstanding the 'cut-throat' competition which would spell ruin to many another trade. Surely this is an exemplification of the old saying about printers being able to live on their losses! Then, again, the indiscriminate preparing of free designs is a matter which should receive the serious and earnest attention of master printers. In many cases these designs are really works of art, and the majority of them involve weeks of labor by highly skilled and consequently highly paid artists. In a great many cases these designs are returned to the printer, cutting trouble in the States, but scarcely so badly as in Leeds, I think.

Prices of every kind of material for papermaking are being increased, and the British papermaker is allowing it is high time that the prices of the finished papers were going up also, or his profits will be nowhere, and he will be working simply for love of his profession. Rags are scarce and dear, esparto has risen, and wood pulp followed suit. Whether a fall in prices will come in time to prevent a rise in paper is problematical. Meanwhile American and continental competition continues, and so the lot of the poor papermaker is not a happy one.

While on the subject of paper it is interesting to note that Messrs. Milne & Son, Limited, Edinburgh and Glasgow, have, in face of American and continental competition, secured from a Swedish firm the order for what, when completed, will be one of the largest papermaking machines in the world. It will be 180 feet long by 30 feet wide, and its total weight is estimated at five hundred tons. It will certainly be the largest machine of its kind ever made in this country, and will be

capable of running off a sheet of paper at the rate of five hundred feet per minute. A six months' limit of time has been allowed for its construction.

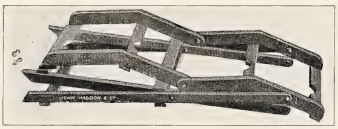
Some figures dealing with the death toll of the workers have been compiled in connection with the Accidents to Workmen Bill, now being considered by Parliament. The figures are compiled by the government officials and may be taken as perfectly correct. They show that while the number of men killed in battle during the South African War was only 1,924 for each year of the war, the average number of workers killed per annum from 1899 to 1903 was 4,546, thus showing that "Britain sacrificed during the period of war more lives in peaceful industry than in the licensed slaughter of battle."



COMPOSITORS' FRAME — OPEN.

In five years 22,732 workers were killed at their work, an annual average of 4,546. A little arithmetic brings out the fact that, allowing for holidays, and taking ten working hours to each day, fifteen workers in Great Britain are killed at their work every day, i. e., one worker is killed at work every forty minutes during the working year.

The London Society of Compositors has also been compiling statistics, but not in regard to accidents. The loafing



COMPOSITORS' FRAME — CLOSED.

of members was the point upon which figures were sought, and during the investigation some very curious facts came to light. In one instance it was shown that during a period of five years, eighty-five members had drawn over $30,775; another seventy-seven members during the same period had drawn over $26,750. The 162 members in question during the five years thus receiving between them over $57,525, truly a tremendous strain on the society's resources. The committee appointed to investigate discovered that in many cases the maximum benefit has been drawn year in and year out, and the explanation given by the members being of an extremely unsatisfactory character, the committee felt it to be their duty to suspend some from benefit for short periods, others receiving a caution, in the hope that they would pull themselves together and endeavor to do better in the future. The unemployed benefit has always been looked upon as being to a great extent abused by members who would rather loaf on a pittance than work for honest wages, but the figures given have come as a surprise in their vastness, and the society will, no doubt, see to it in future that a greater supervision is exercised over its unemployed members.

Something new in composing frames has been introduced by Messrs. John Haddon & Co., in the form of a portable arrangement that can be folded up flat and stowed away in any odd corner when not in use. When opened out the frame gives accommodation for two compositors, in fact, forms a serviceable double frame. In offices where room is scarce, or where there is an occasional rush of work, necessitating the employing of extra hands, this new frame should be found very serviceable. It can be set up or put away in half a minute, and the price is reasonable, being but $3.50. The material used is satin walnut, well finished, stained and varnished.

Written for THE INLAND PRINTER.

AUSTRALASIAN NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE printing trade in Australasia is again on the upgrade after the pronounced slump caused by the recent drought. The trade returns issued last week for the state of New South Wales for 1904 show an increase of over five hundred employees, while the amount paid in wages has been swelled from £500,000 to £575,000. Imports of the raw material, such as paper, ink and type have been heavy, and in the matter of paper, America is well ahead; for, while the imports of printing and news (uncoated) for the month of March amounted to £16,642, no less than £9,641 came from the United States, and the United Kingdom followed with £5,107; Germany, £1,477; Norway, £251; Canada, £125 and Belgium, £38. In type, London is getting a firm footing in Australia and is away ahead, with America next and Germany a poor third. France or any other of the continental nations do not figure on the sheets at all as exporters of type. In ink and machinery Uncle Sam has done fair business through the agency of the Ault & Wiborg Company and the Californian Ink Company, the Optimus, Scott, Huber and Harris presses, and the Colt and other pattern platens, as well as with a couple of Hoe rotaries. Most of the smaller printers here go in for machines of the English Wharfedale type, with their painfully slow, stop-cylinder action, because they are cheap. It is hard to convince them that a fast two-revolution machine, with an output of over two thousand each hour, is a better paying proposition than the twelve hundred per hour concern for which they may pay £100 or so less in the first instance. However, as some of the alert disciples of the craft have put in fast two-revolution presses recently, their more somnolent brothers will have to either wake up or quit the business.

The compulsory Arbitration Act which is on probation here at present is causing no end of controversy. Originally passed as a trial order for six years, it has now covered half that period, and does not appear to have satisfied any one overmuch. Its out-and-out opponents call for its repeal, and the workers demand that many of its provisions be amended — and that the principal amendment be the ousting of lawyers from all cases before the Arbitration Court. Their contention is that the members of the bar so cloud the issues before the court by irrelevant argument and by twisting the wording of the Act that not only is justice delayed, but that pleas are made so expensive that only the very rich unions or individual employers are strong enough to appeal to the Court. Their

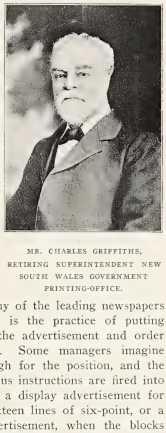
proposal is that the Court be composed of three adjudicators, as at present (the presiding being a Supreme Court Judge and the other two representing employers and employees) and that the issues be stated by an officer of the union involved and a lay representative of the employer. Certainly some better system than the one in vogue at present is required, for the Court takes as long as a month over one case, and claims by unions that have been listed for over two years are still far down the list. Among them is the one of the Typographical Society against the Master Printers' Association, in which the principal claim is for a minimum wage of £3 per week of forty hours. Much disappointment is felt at the delay, not only by the men, but by those employers who already pay top-of-the-market prices to their men and have to compete against the garret printer who gets as much as he can for less than a living wage from the poor devils whom he shelters.

A case in point was brought under my notice a few weeks ago by the manager of a decent house. An opponent asked him for a price for machining only of a sixty-four-page demy octavo job, set in eight-point solid. When he figured it out, his client stood aghast at the price quoted, and when he got his breath, remarked: "Why, I would lose on the job if I gave you that much." On going into details, it was discovered that the cost of paper, ink and machining just equaled what he got for the job. Asked what he put down for composition, make-up and imposing, the cutter replied: "Oh, I don't charge anything for that, I do it myself!" Those are the sort of people the decent employer has to quote against. With an Arbitration award that would compel all employers to pay the same minimum wage, these cock-robin shops would be eliminated.

The postal rate from Australia to America and to the United Kingdom has been reduced to 2 pence since the first of April last, but many correspondents on the other side have it in their heads that the so-called universal penny postage takes in Australia. That such is not the case the addressee on this side is financially aware, for he has to pay double the deficiency in fines on every letter insufficiently stamped.

A Commonwealth Tariff Commission is now sitting in this city, taking evidence on the effect of the semi-protectionist tariff passed three years back. An all-round wail is being made by the manufacturers that the tariff is not steep enough to hold back the products of the foreign countries, and, like Oliver Twist, they are "asking for more." Among the claimants are two or three inkmakers and our only Australian typefounder. The former wants the twenty-five per cent duty already on ink increased, while the typemaker would like twenty-five per cent put on type, which is now free. As, however, he mostly employs girls and boys, at from 6 to 10 shillings per week, in his foundry, where the matrices are built up from other typefounder's type on the electrotype system, much support is not likely to be received from the Commission, a member of which is Senator Higgs, a well-known printer. Wood reglets, wood furniture and side-sticks carry a duty of twenty per cent under this anomalous tariff; but cases, cabinets and steel furniture come in duty free.

The question of what is a fair output on the Linotype is one that is causing much controversy among operators on this side, where machines are being put in almost daily in job and news offices. The managers of these concerns are mostly graduates from the accountant's desk rather than from the technical side of the business. They are usually guided by the tales told them by the selling agents, and expect outputs right away that would put even Stubbs on his mettle. Most of these papers are set in eight-point, thirteen ems wide, and if your Mr. Thompson would just state what is a fair average per hour, for, say a week of forty-eight hours, he would settle rather a momentous question. And to make matters worse for the poor compositor, some of the editors of these prints send in such undecipherable scrawls that even Argus himself with his thousand eyes could not catch on to it. In this connection a rather good story is told of the editor of a local religious paper who wrote to a big ranch owner three hundred miles inland. The ranch man, after twenty minutes' scrutiny, could make nothing of the letter, so passed it on to his daughter who had returned from a college course, but with the same result. Thinking that it contained some important secret information connected with the church, of which he is a valiant champion, he packed up his grip and traveled three hundred miles to the city, mostly by rough roads on the stage coach, only to find on reaching the editor's den that the note was of a formal social character. The ranch man then got hornets and dealt out stouch to the scribbler. The same editor (a compositor, by the way) has no good word for the intelligent hand-setters on his paper, but the boys got even on him the other day. Rushing up to the composing-room for a proof, ten minutes after he had fired up the copy, he found one take missing, and on going round the frames, saw the speediest speed merchant of the room trying to wrestle with his hieroglyphics. The editor was informed that the companionship could not decipher it, so after running his eyes over it for some minutes, he grabbed the sheet and tumbled down stairs to rewrite it. The joke was that the boys had turned the copy upside down. And that is the sort of worry that managers expect operators to deliver goods from at Stubbs' top speed.



MR. CHARLES GRIFFITHS, RETIRING SUPERINTENDENT NEW SOUTH WALES GOVERNMENT PRINTING-OFFICE.

A short-sighted policy in many of the leading newspapers and job offices of this country is the practice of putting untrained youths in charge of the advertisement and order counter of their establishments. Some managers imagine that any fledgling is good enough for the position, and the result is that all sorts of ridiculous instructions are fired into the composing-room. They take a display advertisement for an inch space that will make sixteen lines of six-point, or a three or four inch column advertisement, when the blocks alone cover more than the allotted space, with the result that no end of trouble and bother follows. The position of counter clerk should always be given to one of the best and most intelligent compositors in the establishment, who knows the whole advertising business from A to Z. When a customer calls he can talk intelligently to him, advise him as to display, size and position. If he is worth his room at all, he will bring more extra money in each week than is inserted in his pay envelope on Friday, besides saving heaps of time and trouble, and hot words at the advertisement frame. Good advertisers often withhold their patronage from papers through the salient features of their announcement being lost either through wrong instructions or the crowding out of white space. Had the practical man talked the matter over at the counter in the first instance the client would probably have added an inch or two of space so as to give the typographical architect room to work; the proprietors would have added to their bank balance, and the customer would have worn the smile that won't come off. Unfortunately, this is a cheap country and some employers cling to the insane idea that a few shillings saved in salary at the counter is economy — and that economy means wealth.

The New South Wales State Printing-office is in the throes of change just now. Under the provisions of our Public Service Act, employees have to "throw in their marbles"

when they reach the age of sixty-five, and by a rather strange coincidence, no less than a dozen of the leading officers of the state printery have had to retire on pensions during the last year. The latest goer is the superintendent, Mr. Charles Griffiths, who, after fifty-three years' service to the State, is going to have an easy time of it until the last trumpet calls. Mr. Griffiths joined the establishment as an apprentice away back in 1852, became sub-overseer in 1874, principal overseer in 1888, and superintendent in 1897. During that period he served under five government printers and has longer service than any other public servant in the State, with one exception. As a Shakespearean scholar, he has few equals in Australia, and can quote instanter almost any passage from the numerous works of the immortal bard. Mr. Griffiths' genial, sunny presence will be much missed by the boys in the big State printery, where he is an all-round favorite with his fellow workers.

One of Australia's best-known printers, Mr. James A. Burke, is cutting away from the practice of the art and joining the ranks of the suppliers of printing material. Mr. Burke has taken over the management of the Australasian business of John Haddon & Co., of the Caxton Type Foundry, London (who are opening up here in a big way), and leaves at the end of the month for a trip through America, England and the continent, for the purpose of studying the trade conditions of those countries, visiting his principals, and picking up any agencies that may be of any use or value in his new business. Mr. Burke has been one of the leading spirits in working up interest in the art in the antipodes. He it was who formed the New South Wales Printers' Overseers' Association, and also made a big effort to found homes for aged printers in the same State. Mr. Burke intends visiting the Union Printers' Home at Colorado Springs and the London Printers' Pension Corporation at Wood Green, London, for information in connection with his pet subject on his way across.

It may be of interest to your readers to know that a parcels post system between Australia and the United States will go into operation on August the first next. The rate is to be the same as for the United Kingdom of Great Britain and is not to exceed a shilling for the first pound, and 6 pence for every additional pound. The maximum weight of a parcel is to be four pounds five ounces. Our Federal Government will make a delivery charge of 3 pence per pound.

The Australian Postmaster-General has made another unsuccessful attempt to induce the British postoffice to exchange postcards containing written matter on one-half of the face. The British postoffice suggested, in the first instance, that as there were several objections in the way of the proposal, it should go to the next meeting of the Postal Union. It could then be discussed, and the suggestion, if adopted, be made general in its scope. Last month our Postmaster-General sent another communication, pointing out that as New Zealand was reciprocating with the Commonwealth, Great Britain might also be a party. He has now received a cable to the effect that it would be preferable to let the question be dealt with at the Postal Union conference. The postcard industry has assumed large proportions in Australia, and every little wayback sand lot has its beauty spots decked out in single or tri-color cards.

WANTS MORE OF THEM.

I hope the circulation of your booklet of Envelope Corners and booklet of Business Cards and Tickets, as advertised in THE INLAND PRINTER, will be large enough to justify you in getting out a series covering other features of composition — including modern book pages. Such a series should be welcomed by every printer.—*Tol G. McGrew, Warrensburg, Missouri.*

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY OUR SPECIAL CORRESPONDENT.

A CURIOUS decision was recently handed down by the German *Reichsgericht* (Supreme Court) in Leipsic. It appears that the typefoundry, Schelter & Giesecke, some ten years ago originated a then novel old-style face of the De Vinne series, which was duly registered with the courts, as prescribed by the German laws. Shortly afterward, similar faces were produced by a number of other foundries, who also secured the rights of registration. Schelter & Giesecke now sued all their competitors, claiming that their new old-style faces were nothing but an imitation of their original "Romanic" series. The matter went into the courts, and expert evidence adduced. This proved eventually that Schelter & Giesecke, when designing their Romanic series, had been imitating the style well known in the printing world as an invention of Mr. Theodore L. De Vinne, of New York, whose name has therefore been attached to that peculiar style ever since. The experts, while conceding that Schelter & Giesecke had injected some sort of originality into their creation, contended that this modification could not be considered as sufficient mental work to warrant lawful protection as originality, and by virtue of this evidence the Prussian *Kammergericht* ruled that Schelter & Giesecke's claims were unfounded and the suit was accordingly dismissed. Schelter & Giesecke now appealed to the *Reichsgericht,* claiming that, while an imitation of the De Vinne type was admitted, this imitation referred to the bold-face series only, while for the book face they had had to redesign and invent a number of characters which practically made the whole font a new and protectible invention. The *Reichsgericht,* in their turn, called expert testimony, but not what might have been expected, from expert typefounders or printers or type designers, but from the Prussian Experts' Society, which consists of a number of learned and experienced men of all callings except those of printing and kindred trades, who readily agreed to the new claims presented by Schelter & Geisecke, seriously pronouncing the novel axiom that while the first (bold-face) Romanic series was an unprotected counterfeit, the body-type produced by merely attenuating the characters of the counterfeit font was a novel production fully protected. The lawsuit has so far cost hundreds of thousands of marks; besides, all the matrices, steel punches and the type cast have been seized, and all printers using the popular faces produced by the other foundries are literally out of sorts, as these can not be had for any price. Repeatedly during the course of the lawsuit arrangements have been offered to Schelter & Giesecke, in order to find a *modus vivendi* for all parties concerned, but this firm consistently refused any such amicable settlement, probably convinced that by so acting they would serve the common interests as well as their own. In fact, however, the popularity once enjoyed by this great firm in Germany has undoubtedly decreased.

Another Leipsic firm, the machine works of Karl Krause, who are celebrating their semi-centenial to-day (May 20), have never before been so popular as now. They never had any quarrel with their competitors, although naturally they have at all times looked after the proper protection of their patented interests. Although Karl Krause, the founder of the firm, died about three years ago (March 2, 1902), his works have continued growing under the energetic management of Mr. H. Biagosch, Krause's son-in-law, and their products — paper guillotines, embossing presses and all kinds of bookbinders' and stationers' machinery — have found their way all over the globe and have contributed their goodly share to the good repute attained by German machines.

There is apparently no end to new typesetting machinery. Just now the Electrotypograph is being exhibited at the

Leipsic *Buchgewerbehaus,* where it may be seen almost side by side with its direct competitor, the Lanston Monotype. The Electrotypograph is a typecasting and composing machine of almost identical principles as those embodied in the Lanston, and it remains to be seen which will take the lead. The boast made by the Monotype people to your correspondent some years back that they would not allow any competing machine to enter the market, the Monotype patents being too broad to permit any serious competition on the same lines, does not seem to stand, for undoubtedly the sale of Monotypes has decreased since the advent of the Electrotypograph was announced. Possibly the lower price of the latter machine has something to do with the matter.

Of the latest Linotype machine mentioned in a previous report some interesting facts have leaked through: It is constructed on the rotary principle, four assemblers being arranged with 90 degrees distance on the periphery of a large transporting wheel in such a way that, while line No. 1 is on the top in front of the matrix magazine, line No. 2 is facing the metal pump, line No. 3 in its justifying position, while line No. 4 is being assembled by the operator seated in front of the keyboard arranged at the right-hand side of the machine. The inventor claims that his machine will be timed to produce ten lines per minute without detriment to the mechanism. The first corporation organized for the exploitation of this machine has been organized in Paris, France, to cater to the market of the Latin countries, and expects to turn out the first machines next autumn. The machine is called the "Ideal Rotary Composing and Linecasting Machine."



HAPPY HOURS.
Photo by F. C. White.

A notable event is the amalgamation, effected on Easter, of the two lithographers' and lithographic printers' unions of Germany into a combined "Senefelder Union," comprising about sixteen thousand members, with a cash account of over 500,000 marks in their various relief funds. This union contains about ninety per cent of all workmen engaged in the lithographic trade and thus may be regarded one of the strongest we have.

The Letterpress Printers' Union is going to have their biennial convention in Dresden in the middle of June. Besides minor questions, such as the adoption of Roman type instead of the German *fractur* for the composition of the official organ of the union, the *Correspondent,* the numerous demands offered for the revision of the prevailing wages scale will have to be treated. As far as can be judged now, both master printers and journeymen agree in a continuation of the scale regulations settled by a joint committee, provided that some modifications are accepted regarding the apprentices' scale, the working conditions of pressmen and proofreaders, etc.

Both parties are striving for an improvement of the art preservative as a profession. The journeymen's organ recently published a remarkable leader on the duties of the union toward the apprentices, pointing out that the backwood notion that the apprentices are some sort of unfair competitors to the regular compositor could no longer be sustained, and that it is doing a very bad turn both to the union and its individual members if they continued — what heretofore was no rare occurrence — to disinterest themselves in proper training of the apprentices entrusted to their care. The master printers, on the other hand, try their best in organizing especially those of their colleagues who, residing in more remote towns, paid little heed to the questions engaging general interest, such as keeping up fair prices, etc. It is only just to state that these exertions find full sympathy with all our trades papers, and it is hoped that the result will be satisfactory to all concerned.

In view of the numerous cases of breach of contract by printers, who either quit work without notice or fail to report after having been engaged and then can not be found, the master printers now propose to insert a new stipulation in the "tariff," whereby all journeymen guilty of breach of contract shall be considered unfair and are not permitted to work in any fair office before they have settled up with the firm they fooled. Other resolutions are to the effect that young journeymen who have either not been duly apprenticed or for some other reason are unable to keep up the standard of work corresponding with the fair wage stipulated by the "tariff," shall be considered "improvers" or "beginners," and may not demand the regular scale before they have been examined by experts and proved that they have in the meantime acquired the necessary skill.

Apropos the centennial of Schiller's death, which has been celebrated all over the German empire, the fact is recalled that the favorite poet strongly patronized the Roman type for his books, and it is not Schiller's fault if still the majority of Germans adhere to the *fractur* type, to the defective legibility of which the shortsightedness, which seems to become an unavoidable appendix of all educated Germans, is attributed. Indeed the enormous number of men and women wearing eyeglasses strikes every foreigner visiting our country.

A few days ago your correspondent had the privilege of a conversation with a master printer settled at a medium town

of Southern Russia. Upon inquiry whether his workmen had struck with their colleagues in the large cities he replied: "Yes, they did, and it may sound curious enough in your ears how they did it. My men are steady and — for Russian standard — sober fellows; most of them have been my apprentices and expect to stay with me until death calls them away. Well, several weeks after our few newspapers had informed us of the printers' strikes in Petersburg, Moscow, Riga, etc., I was surprised one morning by a deputation of my men who waited upon me when I entered the office. 'Well, children, what do you want?' 'For God's sake, please excuse us,' said their speaker, while kissing my hand, 'we want to strike.' 'You want to strike? What for?' 'We beg your pardon, your honor, we don't know.' 'Well, then, are you crazy? If you don't know what you want, what's the use striking?' They persisted in not knowing any particulars. Cross-examining them, I ascertained that some emissary from Moscow had approached them last evening and, based on some authority unknown to them and, perhaps, to himself, had told them that they had to be dissatisfied and therefore were obliged to strike. As all admonitions on my part were of no avail, I had to face the *fait accompli*, and the men went out. Next morning they walked into my office again. Supposing that they had changed their minds, I asked: 'Well, you report to work, do you?' 'Your honor may kindly excuse our presence,' was their reply, 'but we can not work.' 'Why?' 'Because we must strike.' 'What for?' 'That we do not know yet, but we expect to learn it to-day.' 'Well, then, why did you come?' 'For our money.' 'Money, what for?' 'For yesterday's time.' 'How can I pay you for being idle?' 'Because we strike, your honor.' Well, it being impossible to extract anything sensible out of the men, who I knew would have been only too glad to return to work, I paid them the money for the previous day, and thus the thing went on for a whole fortnight. Then the emissary had disappeared without leaving any instructions, and the men returned to work as of old, no change having been demanded or conceded regarding working hours or pay." "But, excuse my frankness," said your correspondent, "haven't you been something like a fool in paying the men for their idleness?" "My dear friend," said my visitor, "it may seem folly to you and many others; but pray, what else could I do? How can I desert my men, and why should I thrust them into misery just because they have been enticed by a swindler? And, besides, where could I get another staff of good workmen in vast Russia?"

Any further searching for the oldest newspaper seems to be useless, for the Berlin *Buchdrucker-Woche* publishes the report of a correspondent who has discovered the oldest newspaper in German, dated as far back as 1508. Curiously enough, that newspaper treats of Brazil, the then newly discovered South American country, and bears the title *Copia der Newen Zeytung auss Presillg Landt.* As a matter of course, the sheet is nothing but an ephemeral publication, which in those bygone days used to be called *Zeytung* or *Gazette* — titles which nowadays are attributed to dailies.

OBJECTIONABLE ADVERTISING.

"I want to advertise for a man," said the lady, approaching the want advertisement counter in the daily newspaper office. "I want to get a man to carry coal in the winter, keep up the fires, shovel snow, mow the lawn in the summer, also sprinkle it, tend the flowers, mind the children, wash dishes, sweep the front porch, run errands and all that kind of work — in short, I want a man who will always be around the place and can be called upon for any kind of hard work. He must be sober and reliable, of good appearance, not over thirty"—

"Pardon, madam," said the clerk; "we can not accept matrimonial advertisements."—*Judge.*

Translated for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

AUTOBIOGRAPHY OF THOMAS A. DALY.

THIS is the story of my eventful life, as shown by extracts from my diary:

May 28, 1871.— I, Thomas Augustine Daly, am born.

June 18, 1871.—The nurse left to-day. I sat up all night, pa and ma taking turns to keep me company. Pa doesn't seem to be a very amiable person.

September 13, 1871.— I've got a tooth! Ma claims she found it. Huh! I guess I felt it before she did. I sat up all night to celebrate.



THOMAS A. DALY.

January 20, 1872.— I have begun already to lisp in numbers. Even my laughter and tears are expressed in rhyme, thus:

(Laughter) Goo! goo! goo!
(Tears) Boo! hoo! hoo!

December 25, 1873.— I learned to beat the drum to beat the band. This is another proof of my poetic temperament.

June 10, 1874.— I stole a potato from a basket outside Schmidheiser's grocery store to-day. I saw a policeman and I ran and hid in our cellar an awful long while. I cried and my ma came and found me.

December 30, 1876.—There was a big crowd of people in our house to-day, but they didn't make any noise at all. Everybody was awful quiet. My Aunt Martha held me on her lap and she was crying. She told me my ma has gone to heaven. I hope she will come back soon, because I love her. I liked the flowers; they looked so pretty and smelled so sweet.

January 1, 1877.— I am living with my Aunt Martha now.

September 3, 1877.— I started going to school to-day. I've got to learn to read and write well, so I can be a poet.

April 1, 1878.— I made a funny joke to-day. It was on pa, but I guess he doesn't like jokes. I ate my supper off the mantel-piece. I don't feel very much like sitting down.

September 15, 1880.— Here I am in the preparatory department of Villanova College. Now I'll be a poet for sure.

September 20, 1880.—I was awful homesick the last few days, but I'm all right now.

April 25, 1881.—I am captain of the junior baseball team. All the boys call me "Cap." I'd rather be a baseball player than a poet any day.

November 20, 1881.—I wrote a clever piece of poetry last night for a puzzle-paper. It's a charade and the answer is "ink-stand." Here it is:

CHARADE.

In the schoolroom it is nice, though outside it's very drear.
Full of "first" my "total" "lasts" on the desk before me here.
There 'twill "last" till I get tired of seeing it there,
Then I will throw it no one knows where.

It isn't so hard to be a poet when you know how.

July 31, 1883.—I've been walking in the moonlight a good deal lately and thinking up poetry about "lonely heart" and "sad to part," etc. Her name is Mabel. She has lovely brown hair hanging down her back.

October 24, 1884.—While I was playing "Cops and Robbers" on the scaffolding around the new college chapel last Saturday I fell off and nearly broke my neck. But Longfellow and Whittier and other great poets lived to be very old and died natural deaths.

March 21, 1887.—I played my first game as left fielder of the Villanova 'varsity team.

June 21, 1887.—I deliver an oration in German at the commencement day exercises at Villanova College, and get a gold medal for it. All my friends said I spoke like a native, but they didn't say of what.

October 7, 1887.—I enter Fordham College, New York, class of '91.

November 6, 1887.—Two beautiful poems by me appear in the November number of the "Fordham Monthly." My name looks real swell in print.

March 28, 1888.—I was nearly lost in the big blizzard a few days ago, but I lived to write a sonnet about it.

March 30, 1888.—I am captain and second base of the second 'varsity team.

June 12, 1888.—I flunk in Greek (Homer), but I win a first prize for English poetry.

October 3, 1888.—I am elected property man of the college dramatic society and treasurer of the billiard room.

October 5, 1888.—I wrote a pretty love-lyric to-day to "Phyllis." She is Mary Maguire, Mina Hoffman, Maggie Cassidy and Bertha Jones, whom I met during summer vacation.

March 19, 1889.—I am elected to play shortstop on the 'varsity team.

June 22, 1889.—Commencement day. I did not get any prizes, but all the same I had a batting average of .293 and .870 for fielding.

September 16, 1889.—The governor has been too sick to think of sending me back to college, so I hustled around to-day and got a job as night-clerk in the publication office of the *Philadelphia Record*.

March 6, 1891.—A negro dialect sketch that I submitted to the literary editor yesterday is in this morning's paper.

March 7, 1891.—The managing editor hunted me up to-day and told me the dialect sketch in yesterday's paper was really "literature," and that I should be in the editorial department. He was perfectly sober at the time.

March 10, 1891.—The managing editor has given me a job as a reporter. I report for duty to-morrow.

March 11, 1891.—I got my first assignment to-day and fell down on it. It was an interesting story of an elopement and I got all the facts except the man's name. I forgot that.

October 12, 1891.—I begin to perpetrate jokes and verses upon the readers of the *Record*.

February 13, 1892.—I plead guilty to the following verses which appeared in the *Record* this morning:

THE LITTLE BOY JACK.

The little boy Jack was a Jack o' Hearts,
For every one loved the lad,
And the birds from near and foreign parts
Were some of the friends he had.
The man in the moon was his friend at night—
When little Jack's prayers were said,
And his doting mother had dimmed the light
And cuddled him up in bed.
He'd lie and talk to his friends in the skies
Through the casement open wide,
And ask if the stars were not the eyes
Of good little boys who had died.

Oh! the Moon-Man laughed at this odd conceit
Of his little boy friend on earth,
And the wee stars clustered about his feet
Just winked at his childish mirth.
But once when the moon rose over the hill
And shone on the cottage wall,
The birds in the neighboring trees were still
And a gloom hung over all.
Then the Moon-Man wondered much of Jack
And his heart with doubts grew sore,
Till he saw two stars in the sky at his back
That he never had seen before.

August 22, 1895.—She accepted me last night. O! Joy!

June 24, 1896.—We are married.

September 8, 1896.—We go to housekeeping.

March 31, 1897.—It's a boy! His name is to be Leonard. Papa is very, very proud.

November 1, 1898.—I leave the *Record* to become business manager of the *Catholic Standard and Times*. Much I know about business! Huh!

December 31, 1898.—I begin department of "Jests and Jingles" in *Catholic Standard and Times*.

March 3, 1899.—We install Linotype machines to replace hand compositors at the *Standard and Times* office.

September 11, 1899.—Another boy! His name is to be John. Papa is very proud.

December 9, 1899.—I begin a daily department of jokes for the *Philadelphia Press* to-day.

April 19, 1900.—The *Standard and Times* enlarges its job-printing department. We buy ten pounds of six, twelve and eighteen point quads.

June 19, 1901.—Fordham College confers upon me the degree of Master of Arts. I knew my ability as a baseball player would be recognized at some time or other.

July 8, 1901.—Another boy! His name is to be Tom. Papa is proud.

December 1, 1901.—The *Smart Set* felt equal to printing the following verses I sent them:

BALLADE OF THOSE PRESENT.

To the papers whose trade is supplying
The news in a gossipy way,
All the workaday world should be hieing,
Its compliments grateful to pay.
How kind to the public are they
When they publish our names in their pleasant
Descriptions of ball or soirée
As "among the most prominent present!"

When we sit at the banquet board, trying
To tickle our palates blasé,
Comes a thought that is more gratifying
Than all the Lucullan array;
More sweet than the sherry's bouquet,
Or the flavor of succulent pheasant—
The thought of appearing next day
As "among the most prominent present."

Since the common folk simply are dying
To know what we do or we say,
It were really a shame our denying
To them all the pleasure we may.

Then the news let the papers convey
To the shopman, mechanic, and peasant,
Noting *us* at the dance or the play
As "among the most prominent present."

ENVOY.

St. Peter, receive us, we pray,
When we've done with this world evanescent,
Assigning us places for aye
As "among the most prominent present."

December 21, 1901.—The *Standard and Times* installs its own fast web-perfecting press. Prosperity!

April 13, 1903.—I begin a daily department of jokes in Anne Elizabeth. Dee-lighted!

April 13, 1903.—I began a daily department of jokes in the *Philadelphia Ledger* in addition to the *Press* and *Standard and Times*. I need the money.

September 15, 1904.—I believe I am responsible for the following:

A DEAL IN BANANAS.

No lika foxy olda man
Dat com' to dees peanutta stan'
To-day an' buya wan banan'.
He mak' me seeck!
Eef evra customer ees go
For maka tricks an' talka so
Lik' heem, you bat my life! I no
Get richa queeck.

Well, deesa man he com' an' say:
"How moocha for banan' to-day?"
An' so I tal heem right away:
"Ees two for fi'."
"O! my, I mus' be gattin' deef
Or you ees talka lika t'ief!"
He say to me, an' look as eef
He gona cry.

"Ees two for fi'," I say agen.
He shak' hees head at me an' den
He tal me "Mak' eet fi' for ten,
An' tak' da mon'."
"A' right," I say, "I guess weel do."
Den "Fi' for ten ees wan for two,"
He say: "Here ees two cent for you,
I taka wan!"

He tak' da bigges' wan of all!
Ha! w'at you t'ink o' dat for gall?
I no can speak; I w'at you call
"Too chok' weez rage."
An' wenn he eesa gon' away
Big Irish cop he laugh an' say:
"You gattin' real swell trade to-day—
Dat's Russla Sage."

December 25, 1904.—I forgot to mention, under date of December 19, another boy. His name is to be Stephen. Gee! I wonder what my name is to be?

April 1, 1905.—Another style, for a change:

THE CONQUEST OF THE NORTH.

Last night the winter's rear-guard passed
In utter rout through lane and street;
With faint and fainter bugle-blast
The North-wind sounded the retreat.
Far echoes of the stubborn flight
Crept backward from the distant hill,
Stray stragglers lurched across the night,
But soon were gone and all was still,
Then vaguely, through the pregnant hush,
The murmur of a marching host
Surged swiftly onward as the rush
Of breakers on a level coast,
Until up-swelled through lane and street,
In swift crescendo thundering,
The drums of Southern rain that beat
Reveille to the waking Spring.

O! glad gray army of the South!
Our sky is your triumphal arch,
Nor deed of arms nor word of mouth
Shall here oppose your onward march.
The little children of the North,
Long captive to the winter's cold,
Impatient yearn to sally forth
And tread the fields of green and gold.
For love of life renewed we greet
With joy your conquest, welcoming
Invading drums of rain that beat
Reveille to the waking Spring.

June 18, 1905.—(*In advance*) I make my début as an alleged humorous lecturer, as another side issue. I need the money.

——, 19——.—I died to-day from overwork.



A COLORADO LANDSCAPE.
Photo by E. M. Keating.

A COMEDY OF ERRORS.

In a certain Irish provincial paper a burglar was recently described as having stolen from a famous actress who was touring the provinces, "two bugs and a rag."

A polite note from the lady was responsible for the still more startling notice, which ran—

"We sincerely regret the mistake which crept into our report of the theft of Miss B——'s property. The luggage consisted of two bags and a rug, and not two rags and a bug, as stated through our printer's error. We hope that Miss B——, who is now starving in the provinces, will accept the apology herewith offered."

Next day, in a special and profuse article, the word "starving" was replaced by "starring," and this time the jocular printer must have been held in check, for the letter-press appeared without a flaw.—*The Caxton Magazine.*

AND yet another! This time it's a superb collection of bill-head specimens printed in one, two and three colors, with a handsome cover. Send 25 cents to-day for a copy. You'll be pleased. The Inland Printer Company, Chicago.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.— A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $1.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

AD-SETTING CONTEST, No. 17.— One hundred and twenty-seven ads. were entered in THE INLAND PRINTER'S Ad.-Setting Contest, No. 17, which closed May 15. While the ad. was a large one, this did not seem to discourage the compositors, as the large number of entries would indicate. The general quality of the work is improved, and there is a large number of very creditable ads. Immediately after the close of the contest the work of making up the specimens into sets was commenced, and on May 20 these were mailed to the contestants with instructions regarding making their selections of the best ads. It was required that their decisions be in by June 15, and it is expected that everything will be in readiness for announcing the result in the August issue.

ON April 28 the Bunker Hill (Ill.) *Gazette-News* published a "Reunion Edition" that was full of interest. It contained principally letters from former residents, and these were interspersed with illustrations of present scenes in and about Bunker Hill and of the present location of the contributors.

HIGHEST AND LOWEST NEWSPAPERS.— Colorado boasts of having a newspaper printed at the highest point in the country, and until recently the Coachella (Cal.) *Submarine*, published seventy-six feet below sea level, has claimed the opposite distinction, that of being "the most low-down paper on earth." A new paper has now made its appearance, however, the *Coachella Valley News*, published at Thermal, in the same vicinity. Thermal is 122 feet below the level of the sea.

THE Census Bureau has just made its report of population and general information of the Philippine Islands. It shows that in 1902 there were forty-one newspapers published, twenty of which were dailies, and the total circulation of all publications was 68,236.

AN unusual and creditable special edition was published in April by the Anamosa (Iowa) *Prison Press* ("Published every Saturday by ye detained brothers.") It was entitled "Convict Verse Number" and contained thirty-two pages of verses written by the convicts in the several prisons represented by publications.

A NEW four-column eight-page weekly has made its appearance at Alexandria, Missouri — the *Delta Sun*. It evidently had some little difficulty in arriving as scheduled, as the editor used large display type for an article of explanation, which was headed, "We Got Out Anyway; Oh, ye gods, give ear unto our lamentations!"

A PRINTER won $6,000 in prizes for estimates on the attendance at the Louisiana Purchase Exposition! It is so unusual for a printer to do anything of this kind that it warrants passing notice. The fortunate man is A. N. Breneman, foreman of the Bartlesville (I. T.) *Examiner*, who contemplates purchasing a farm and retiring from the monotony of a newspaper life.

AMONG the daily papers whose circulations have been recently examined and certified by the Advertisers' Bureau is the Rockford (Ill.) *Register-Gazette*. Rockford is a city of but thirty-five thousand people and has three daily papers, yet the report shows that the *Register-Gazette* has a circulation of 5,876, which indicates that its readers appreciate a clean, progressive newspaper.

KENDALL B. CRESSEY, advertising manager of the Philadelphia *Record*, calls attention in a telling manner to his New York and Chicago representatives in a recent letter to advertisers. After telling of the gratifying increase in the advertising patronage of the *Record*, he adds:

> Mr. Joseph F. Finley, 611 Temple court, New York, or Mr. Charles A. Barnard, 1002 Tribune building, Chicago, can tell as much more of this story as you would like to hear, if they are nearer to you than I am, or I will be glad to write you another letter telling you anything that you want to know.

HERE are a few paragraphs from a circular recently issued by the Columbus (Ohio) *Dispatch*, making some novel comparisons to show its rapidly growing advertising patronage and its big lead over its competitors:

> For instance, in April we published fifty per cent more advertising than any other Columbus paper. Think of a horse race with the winner that far ahead of second place! Now you'll come nearer appreciating the real situation. About the only fun you can get out of the fastest horse is to see if he can beat his own best record. That's where we stand.
>
> The *Dispatch* published fifty per cent more than any other. The gain of the *Dispatch* in April, 1905, over April, 1904, was more than fifty per cent greater than that of any other Columbus paper.
>
> If the *Dispatch* is now fifty per cent ahead of second place, and its pace is increasing fifty per cent more rapidly, when will the other fellow catch up?

A NEWSPAPER that is "different" is the *Brown County World*, of Hiawatha, Kansas. The *World* has been published in its present form for some years — so long, in fact, that it has ceased to be an experiment — and its unusual size and treatment of news and matters in general have made it very popular, both with the reader and the advertiser. It usually consists of thirty-two four-column pages, wire-stitched and trimmed, which by comparison with the ordinary newspaper gives it a particularly neat appearance at the start. Nearly all of its contents is set in ten-point, and no dry, long-winded paragraphs are allowed. Short articles, brief, crisp news items, and a profusion of attractive heads are its prominent

features. Such a paper would prove a success in almost any community.

AD. COMPOSITION.—A large package of exceptionally well-set ads. was received from some compositor connected with H. W. Kastor & Sons Advertising Company, St. Louis, who neglected to send his name. I have reproduced four of these in order to call attention to a few essentials of good display. A compositor studying these four ads. (Nos. 1, 2, 3, 4) will note that, while border and rules are used, they are made to "square up" display, which is prominent in recent years, may be artistic, but it does not make "good" advertising from the advertiser's standpoint, and the latter should receive the greatest share of consideration. William H. Seiple, of Des Moines, Iowa, has some good ideas in display. No. 5 is a little ad., selected from a large number submitted, and while not out of the ordinary, it is still a neat and effective style.

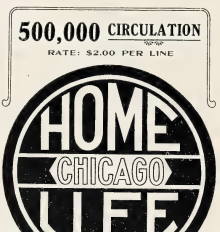
THE *Virginian-Pilot*, of Norfolk, Virginia, broke ground this week for its new building, which is under contract for



No. 1.

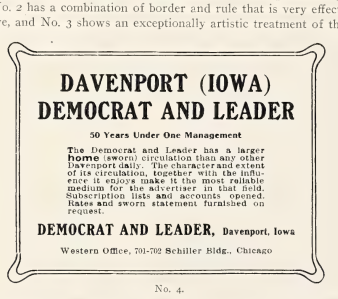


No. 2.



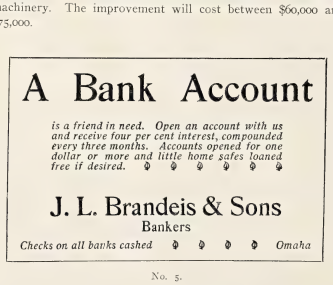
No. 3.

secondary, and only act as a frame or setting for the display. Heavy borders and heavy rules should be avoided. It is the words that catch the eye—not the rules; but when the proper rules are used in a proper way they will serve to bring out the words and not overshadow them. No. 1 is a very plain ad., yet striking in its appearance. The plain rule panels are a good feature and the indention of the body matter on each side serves to make the display stand out more prominently. No. 2 has a combination of border and rule that is very effective, and No. 3 shows an exceptionally artistic treatment of the



No. 4.

completion by October 1. The building will be a fireproof structure of four stories, including the basement, and will be devoted entirely to the use of the newspaper. The plans have been made with great care after a careful study of the needs of the paper, and when finished it will be one of the most complete newspaper plants in the South. A new quadruple Hoe press will be installed and the already excellent plant of the paper will be largely supplemented with new material and machinery. The improvement will cost between $60,000 and $75,000.



No. 5.

wording accompanying an awkward cut. No. 4 is a well-designed ad., although the pulling qualities of this ad. would have been improved if "Home Circulation" had been brought out. Leon C. Derr, of the Anna (Ill.) *Democrat*, sends an ad. for criticism that loses its effectiveness through having several display lines in conjunction of the same length. This tendency

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Franklin (Ind.) *Republican*.—Read criticism in THE INLAND PRINTER for September, 1904.

Coleridge (Neb.) *Blade*.—You are publishing a very neat paper. You should find little difficulty in adjusting the screws of your fountain

when running two pages so as to prevent the ink running heavy on the outer edges. Clean out the fountain regularly and if you have difficulty in adjusting the screws to prevent your trouble, you need not put ink in at the ends, but only in the center and as far as your form extends. I would not advise increasing the length of the columns to the regular six-column size for your five-column page — it makes an inartistic and awkward page. If you have too much advertising for your space, it would be better to send some of this to your ready-print house and have it put on the inside, or you could print two of these inside pages at home.

Clayton (Ind.) *Enterprise.*— Headings on the first page should be more prominent. A few ads. lack distinctive display, the general appearance being that the lines are all the same size. Notable examples are the ads. of Rhoades & Woodward and the Clayton Lumber Company.

Parker (S. D.) *New Era.*— A better make-up would be to put your most important local matters on the first page, with prominent heads, and the editorial on the fourth page. In making up the plate matter, the burr left at the bottom of each column should be cut off with a knife.

Dresden (Ont.) *Times.*— The defects noted last October have been remedied. Your first page would be made more attractive and readable if you would put headings on many of the longer items.

Alexandria (S. D.) *Herald.*— A very neat paper. Head rules on the first page should be transposed.

Houston (Minn.) *Signal.*— A bright, newsy paper, with exceptionally well-set ads. The presswork is not as clear as it should be and would be improved by a better quality of ink.

Delta Sun, Alexandria, Missouri.—"Personal Mention" and "Condensed Locals" headings should be set in larger type, omitting the border if necessary.

Shelton (Neb.) *Clipper.*— Ad. composition and presswork are excellent. It seems too bad to give up the whole first page to an advertisement.

AN event that was highly enjoyed by all was the farewell reception given to Mr. Theodore E. Quinby, who lately retired as managing editor of the Detroit *Free Press,* and who has taken up his residence in Colorado Springs, Colorado. The farewell reception took place in the Russell House on the evening of May 9, and among those present were the editorial, reportorial and business staffs, and the superintendents of the various mechanical departments. Though still young in years, Mr. Quinby has had the experience of a veteran, his term of service on the *Free Press* just falling short of a quarter of a century. He began as a boy in one of the mechanical departments and served an apprenticeship in every branch of the paper before joining the reportorial staff. In 1893 he became managing editor. Mr. Quinby's last thought, in leaving his post, was to gather about him his old associates and he planned an informal luncheon as the best opportunity to meet them. His comrades, over one hundred strong, were greeted by Mr. Quinby, his wife, daughter and mother. To the older men there was a touch of sadness to the function, as it meant a severing of their relations and the loss of a valued friend. At the conclusion of the luncheon, Mr. Thomas H. Moran, night editor, on behalf of the editorial force, presented Mr. Quinby with a suitcase and a handsomely furnished traveling bag as a token of affection. Another gift from the same source, that may perhaps be more valued, was a bound volume containing an expression of good will from every member of the staff. The contributions ran the gamut of prose and verse and will long serve to refresh Mr. Quinby's memory of the days when he wore harness. The other departments presented Mr. Quinby with a fine smoking set, pipes, cut-glass jar and a rhinoceros tobacco pouch. Mr. Quinby made a touching response, recalling some of his early experiences and asking that if any one felt he had not received sufficient attention at some time in the past, he would wipe out the remembrance. He said that his heart-strings tugged over the separation and he expressed the hope that a kindly future might bring him back. Mr. Quinby was highly esteemed by all his associates and also among the business men of the city, who regret his departure and wish him Godspeed in his new Western home.

AN UNUSUAL RATE CARD.—The Pilot Point (Texas) *Post-Signal* has a rate card which in its make-up is very unusual. The card most in use is the one giving the total cost of a given space for a given length of time. Then there are many cards giving the price per inch on various time and space contracts (such as one inch one time, 25 cents; ten inches four times, $2 per inch; ten inches three months, $1.50 per inch), and also the card stating the price per single inch on all kinds of contracts. The *Post-Signal* has avoided all of these and gives the price per issue on contracts of one inch to one page, and one week to one year. Here is the card:

	PRICE PER WEEK.				
	1 wk.	1 mo.	3 mos.	6 mos.	1 yr
1 inch	$0.25	$0.22½	$0.20	$0.18¾	$0.16⅔
2 inches	.40	.36	.32	.30	.25
4 "	.75	.67½	.60	.55	.50
6 "	1.00	.90	.80	.75	.65
10 "	1.50	1.35	1.20	1.12½	1.00
20 " (1 column)	2.80	2.50	2.25	2.10	1.90
30 " (¼ page)	3.75	3.37½	3.00	2.65	2.50
60 " (½ pag.)	6.25	5.60	5.00	4.70	4.15
120 " (1 page)	10.00	9.00	8.00	7.50	6.66⅔

Aside from the arrangement, the card is not graded carefully throughout, although the greater portion of it is nearly accurate. There is a decided difference in the charges for one page one week, and for one-quarter page one month. In each contract there is an equal number of inches (120), yet in the first instance the charge is $10 (about eight cents an inch) and in the other $13.50 (about eleven cents an inch.) If there is any difference between the charges for these two contracts it should be the other way, as there is four times as much composition in a full page as there is in the quarter page, and even if the quarter page was changed each issue, there is still the argument that a paper can carry a quarter page four times much better than it can a full page in a single issue. This same line of reasoning applies to the charge for a full page six months and a half page one year. Another illustration of the inequality of prices is found by comparing the price for one page one time and that for one column one month. In the first instance there are 120 inches of space used and 120 inches of composition — in the latter, but 80 inches of space and but 20 inches of composition; yet the total charge is the same, $10. But aside from the inequality of price, a card arranged on this plan would be found practical, although would it not be better to state the price per month instead of per week on each contract? Advertisers seldom pay bills weekly, and when they contract for an ad. it is usually necessary to explain what it is to cost per month. An accurately graded card, for a weekly with one thousand circulation, could be arranged like this:

	PRICE PER MONTH.				
	1 wk.	1 mo.	3 mos.	6 mos	1 yr.
1 inch	$0.35	$0.70	$0.65	$0.60	$0.55
2 inches	.40	1.30	1.15	1.10	1.05
4 "	.70	2.30	2.20	2.15	1.95
6 "	1.00	3.30	3.25	3.00	2.70
10 "	1.60	5.20	5.15	4.70	4.10
20 "	2.80	10.00	9.40	8.20	6.25
30 "	4.00	14.50	12.75	11.25	8.85
60 "	7.60	27.50	22.50	17.75	16.75
120 "	14.50	48.75	38.50	33.25	32.25

A WEEKLY paper that has met with remarkable success is the Goldfield (Nev.) *News.* It was started one year ago as a five-column folio and is now running twelve six-column pages, filled with well-set ads., nicely printed, bright and newsy. James F. O'Brien, the publisher, writes entertainingly of his success as follows:

Editor INLAND PRINTER: GOLDFIELD, NEV., April 8, 1905.

DEAR SIR,— Under separate cover I enclose you a copy of the last edition of the Goldfield *News.* It is not as neat typographically as the present force can make it if we had time, but the business has grown so fast it has been impossible to get time and material to reset ads., or to make ready as we would like.

The interesting point about the *News* is its quick growth and success. I got out the first paper on April 29, 1904 — a five-column, four-page

paper. This last issue of twelve pages, six-columns, contains about forty-nine columns of paid advertising, practically all of which came in without solicitation. I have by far the largest circulation in the State, and subscribers cover nearly every State in the Union and a half dozen foreign countries. The *News* has two competitors who have solicitors out constantly on the street — one has about thirteen columns of ads. and the other four columns. I started the business with $500 borrowed money. My lot, building and plant is now worth about $12,000, and the business reasonably worth $50,000.

Isn't that going some? Yours very truly,
JAMES F. O'BRIEN.

A nice point about Mr. O'Brien's paper, that may make other publishers a little envious, is that he gets 10 cents a copy for his paper and $5 a year.

NEW YORK COSMOPOLITAN NEWSPAPERS.

There is scarcely a European people which does not publish a newspaper in New York. There is even a Japanese paper, the *Japan and America*. This may fight on neutral American territory a journalistic war with the *Amerikansky Russky Viestnik*, the New York Russian newspaper.

The German papers are far the most numerous. In New York alone there are published forty German journals, dailies, weeklies and monthlies, and these publications cover almost every interest dear to the German heart.

They are religious, anarchistic, medical, comic, literary and musical. Several of them are devoted to the interest merely



THE SHOWME CLUB OF MISSOURI.

Reading from left around the table: G. P. McCain, Dexter Folding Machine Company; A. F. Harris, Harris Automatic Press Company; W. M. Clasen, The Unitype Company; A. Souve, The Monoline Company; William Desmond, Golding & Co.; F. C. Crofts, J. L. Morrison Company; Frank Cain, The Lanston Monotype Company; W. J. Kelly, Lanston Monotype Company; J. McDonald, Seybold Machine Company; D. A. Garwood, Eclipse Folder Company; George Seitler, Lanston Monotype Company; John Small, "The Kohler System"; Thomas Knapp, Mergenthaler Linotype Company; Carl Henderson, The Miehle Press Company.

By the courtesy of Mr. Thomas Knapp, of the Chicago branch of the Mergenthaler Linotype Company, we show on this page an interesting reminiscence of the St. Louis World's Fair: the representatives of the various printing-trade exhibitors at their prandial avocation. What a fine advisory board these gentlemen would make for all the technical troubles that beset the printer.

IN A CLASS BY ITSELF.

I find your publication of inestimable value to me in my work. Every month it is full to the brim and overflowing with choicest morsels, catering to the most refined artistic taste, both in advertisements and in job-printing. I read a number of the best trade journals, but none of them compare with THE INLAND PRINTER.— *Frank C. Harper, Antonio, Colorado.*

of Germans from certain districts. For instance, there is the *Hessen Darmstadter Zeitung*, the *Neue Preussische Zeitung*, the *Oesterreichisch Ugarische Zeitung*, the *Sachsen Zeitung*, the *Schwaebisches Wochenblatt* and others.

There are eleven Jewish publications printed in Hebrew, German and English, and the papers devoted to English, Scotch and Irish interests, though printed in English, impress the fact that the "native born" is not the whole population.

The French are represented by the *Courier des Etats Unis*, the Italians have five papers, daily, weekly and monthly, and the Spanish seven. The Bohemians have two dailies, the *Hlas Lidu* and *Listy*, and two other publications; the Arabians have a semi-weekly called the *Alayan*. Besides these, there are other foreign papers printed in New York: Hungarian, the Slavonic, Scandinavian and two Swedish papers, and the *Magyar Amerika Magyar Nepszava.— Fourth Estate.*

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 50 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

LECTURES FOR APPRENTICES.— Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $1, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 427 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

WHAT would you think of a man who began the construction of a house without a plan? Of a man who dug a cellar and laid a foundation without considering the size or mass of the building that must rest thereon? Or of a man who would make the rooms of this house of random size, without regard for utility, or the exterior beauty of the finished structure?

He is in the same class with the printer who takes a piece of copy, goes straightforth to a case containing a heavy-faced display letter and sets a full line at the top, and then continues at will to fill the remaining space with any type conveniently available, increasing or decreasing its size as space may demand when he is nearing the end.

No man has ever achieved noteworthy results without first formulating a well-rounded idea of the finished work, either in his mind or on paper. A prearranged and well-conceived plan is the necessary beginning of every typographical design.

It is true that beautiful designs have been made by those who would be at a loss to define the laws of balance, rhythm, proportion, symmetry, harmony, etc. We say that such a person is possessed of good taste. He has an intuition for good design — a feeling for fitness and pleasing arrangement — governed mostly by innate ideals and acquired partly by practice.

"The man who has eye and intellect will invent beautiful proportions, and can not help it; but he can not tell us how to do it. There are one or two general laws that can be told; they are of no use, indeed, except as preventatives of gross mistakes."— *John Ruskin.*

Plans are unconsciously evolved in the minds of men who possess this inborn talent, but they are, in reality, as well-defined as the penciled sketch of the compositor who is not so gifted. A careful study of the principles of correct display

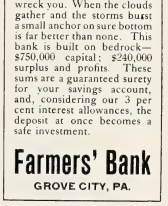


Fig. 1.

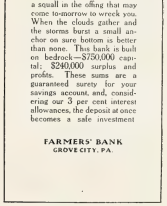


Fig. 2.

composition is as necessary to the man with inherent talent as it is to him who charts and plans with a pencil. To both it is a "preventative of gross mistakes."

Dr. Denman W. Ross has said: "We must have the knowledge of design in its principles, which are the principles of order. Order, system, unity of motive or purpose, beauty of form: that is the meaning of design. Beauty is not definable, but it manifests itself in three principal modes: balance, rhythm and harmony. These are the modes in which beauty is revealed, both in nature and in works of art. By balance we mean equal opposition or antithesis. By rhythm we mean the joint action of two or more attractions or forces to carry the eye and the mind in a motion through the measures of time or of space. By harmony we mean that the constituent elements of a work have something in common which brings them together in unity. We say of a work that it is in harmony with its idea or purpose, or that the terms are in harmony with one another. Thus we have harmony of tones, of measures, and of forms or shapes. The practice of design means bringing terms or ideas into the modes of balance, rhythm and harmony. . . . Examples and illustrations must be brought together; if not original works, then copies or reproductions. The best method of study will be found

in a technical analysis, by which the component elements and motives of a composition become clearly distinguished and defined. . . . The all-round, complete artist, with his knowledge of fine things, his discrimination and judgment, his standards and ideals, his knowledge of tools and materials, of ways, means and methods, his power of eye and skill of hand — that is the man we want — the man we must have."

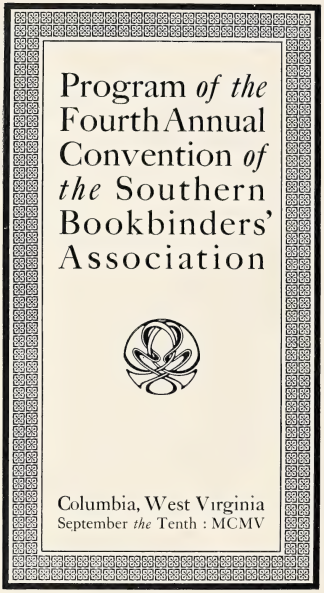


Fig. 3.

These are the principles of design as applied to display composition, to drawing, to painting and to all those things that are created for the purpose of giving pleasure to the eye. These principles must necessarily be first considered in the making of a plan.

The word display or emphasis, as applied to composition, has a purely commercial significance to men who are too deeply imbued with mercenary motives. To them the advertising value of display composition is entirely based upon the word display in its limited and vulgar sense. Such men estimate the value of a display line by its startling prominence, rather than by the attractiveness of grace found in artistic arrangement. The most pleasing things in the handiwork of the arts and crafts — the things that are most desired — are those that combine the artistic with the utilitarian. The commercial value of display composition does not depend then upon its startling and momentary significance, but rather upon the lasting memories created by the pleasure that the eye derives through attractive lines, harmonious contrasts and proportion. Compare and consider the relative advertising value of the designs, Figs. 1 and 2.

"Let it be remembered, however, that no rigid rules as of cast-iron should be allowed to trammel the imagination of the artist to whom there are many things more important than rules, such as observation, knowledge and experiment; a cultivated taste, sound judgment and a light fancy; an appreciation of what is meant by balance, distribution and reticence of tone."—*A. H. Church.*

To ATTAIN the most pleasing results, the ardent typographer must learn to distinguish between harmony and monotony. Monotony defines want of variety — a thing to be avoided in display composition. Harmony is described by a well-known writer as "having something in common; consistency of likeness; reconciliation of differences." Contrasting harmony is still another phase, and it is that quality of display composition that has to do with creating emphasis through pleasing yet contrasting tones. Black and white are not harmonious, but they may be so associated, with the assistance of intermediate tones, that they will contrast harmoniously. Fig. 3 is a good example of contrasting harmony. The gray tone of the type border acts as a pleasing intermediary for the black-ruled panel and the light tone of the display arrangement. The perfect distribution of ample white makes for "illumination" and shapeliness. This is an appropriate cover-design for printing on a light-colored paper. This same matter has been rearranged in Fig. 4 to set forth the distinguishing features of a companion title-page. The general style of the display conforms closely with the characteristics of the cover-design. This is a relationship that should be well preserved. But it is essential that the title-page of a book should be more conservative than the cover of the same book, an effect which has been brought about by using smaller type-faces, a delicate border and liberal margins, as shown in Fig. 4. The Puritan style of composition has

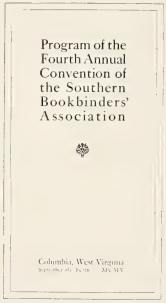


Fig. 4.

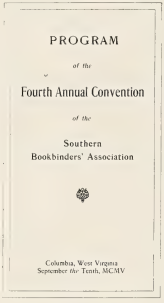


Fig. 5.

been adopted in both of these specimens. The proper way to handle this same matter, after the "long-and-short-line" style of composition, is shown in Fig. 5.

FIG. 6 reveals the inartistic results of an endeavor to create a type-design without first formulating a well-conceived plan of the work. It is plain to be seen that most of the inappropriate and obtrusive rulework was suggested by an after-thought to bolster an apparent weakness in the display arrangement. In building panel-designs, it is a better plan to first set up a skeleton form of the rules to be employed, using quotation furniture in filling out all of the enclosed areas. By so doing, it will be possible to set the type to conform with the plan of the work, rather than to contort the design to

fit the typography, as was evidently done in Fig. 6. It is an error to subordinate any part of a firm name into insignificance, as in the title-line, "The Detachable Boiler Flue Manufacturing Company," in Fig. 6. This specimen has been reset after a pleasing style much used in modern cover-designs. A companion title-page is also shown. (Figs. 7 and 8.)

Imagine for a moment that a traveling representative of a financial institution were to call upon you. Imagine him as dressed in a suit of variegated colors, decorated with gilded medals, with bouquets and celluloid buttons in his coat lapels. What impression would you form of the house he represented? Not a very serious one, indeed. It's much the same with printed matter sent out. It represents the house from which it issues quite as officially as does "The man on the road." This question of appropriateness in the application of type-faces, of color schemes, of ornaments, of panels and of arrangement has been discussed in this department on several occasions; but its importance is of enough consequence to bear repeating. It is a fact that while a certain letter, a certain style of composition, ornamentation, etc., may be particularly appropriate when applied to one class of work, yet similar treatment might be utterly inadequate in another job. The hidden language embodied in the character of type-faces, and

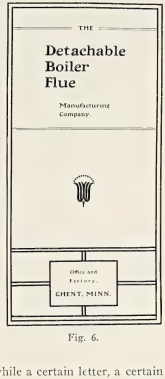


Fig. 6.



Fig. 7.



Fig. 8.



Fig. 9.

their arrangement, very often appeals with more effectiveness than the orthography of the text. The first mere glance at a specimen of display composition creates an impression of either dignity, culture, refinement, purity, brusqueness, business-like pointedness, force, seriousness, etc. Which one of these characteristics would sound the desired note in a purely business heading, such as that shown in Fig. 9? Is this a business to be heralded like the coming of a circus? Or, is it a plain and serious form of address? How much more appropriate are the neat style of display and the plain types chosen for the reset example, Fig. 10. Red and black ink were used in Fig. 9. One color, preferably black, on pure white paper, would produce the proper effect in Fig. 10.

What has been said of Figs. 9 and 10 is equally applicable to the envelope corner-card specimens, Figs. 11 and 12, but the need of restraint and legibility is even more urgent in this form of address. The advertising value of an envelope corner-card should be a secondary consideration. The primary object of an envelope corner-card is to afford facility to the postoffice department and to insure the immediate return of letters that fail of delivery, without entailing the delays of dead-letter office routine. The peculiar arrangement and the type-faces used in Fig. 11 have not been chosen with this object in view. A line of italic set in capitals is not as legible as plain gothic or roman, and it does not associate appropriately with the Stationers' text. Roman type-faces, set in capitals and lower-case, have been chosen by the postoffice department, and these letters are used in all the envelope corner-cards issuing from the government printing-office. While the choice of type-faces for this purpose is optional with the user, it devolves upon him, nevertheless, to select severely plain letters, such as gothics, romans, antiques, etc. Fig. 12 is a reset example, offered as a suggestion.

One of the chief requirements in making display compo-

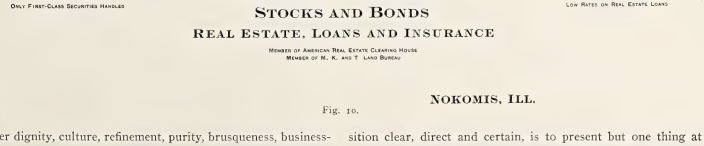
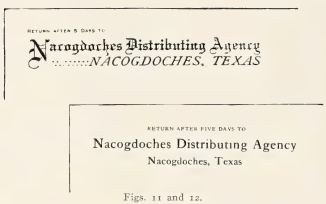


Fig. 10.

sition clear, direct and certain, is to present but one thing at a time. This is necessary to maintain logical order among parts. The proper distribution of judicious white is scarcely less important. The effect of a number of display lines, all of equal prominence, may be likened unto the discord produced by two or more bands, all playing different tunes at one time and in one place. Fig. 13 affords little relief to the eye

on account of the unbroken jumble of display faces, inharmonious rules and unsuitable ornaments. "Great Values" seems to be the important thing of the display, and this should be emphasized and superimposed in a manner designed to



Figs. 11 and 12.

lead on to the lesser display in a logical way. Further relief is granted by the infusion of liberal "white," in Fig. 14.

THE VALUE OF TECHNICAL ANALYSIS AS APPLIED TO JOB COMPOSITION.

"We produce all of our work under hurried conditions, which allows little time to consider all these fine technical points of display composition. Close competition in our community does not permit an exacting observance of principles. Our customers are not critics and, anyway, all display composition looks alike to the ordinary man, who knows little about the art of printing. With him it's just printing—that's all."

This is a familiar argument. It is designed to deprecate careful workmanship. The man who uses it usually looks upon the principles of design as impracticable theories. Who is he and what is his standing in the business world? It is he who runs the "junk-shop" (refrain from calling it a printery) in the garret of a rookery. It is he who bewails his miserable circumstances and lays the cause of failure at the door of competition. "Close competition" is his cry from morn till



Fig. 13.



Fig. 14.

night—from day to day. And why? Chiefly because the supply of ordinary and undesirable printing exceeds the public demand.

Study—analyze—and have the determination in your hearts to do better things from day to day, and then you will find that even "though you build your house in the woods, the world will make a beaten path to your door."

Quality defies both price and competition.

Dr. Denman W. Ross has this to say of the value of technical analysis: "Assuming that our object is merely to induce right judgment on the part of those whom we undertake to educate, the importance of technical training as a means of getting that right judgment must be evident. If we go further than that and say that the true education is a preparation for life and life's work, technical training becomes a still more important part of it. What we have to do, in that case, is to give to our pupils technical ability of all kinds, and, with it, the finest possible impulses—the impulses which come from a real, thorough knowledge of the best work that has been done in the world and the best thought that has been put into it. Thucydides says of the Greeks (in the funeral oration of Pericles): that they had 'the singular power of thinking before acting, and of acting, too.' That is what we want, as the outcome of our teaching, whether it be in the school, in the college, or in the workshop. We do not want an impotent idealism, but a potent one. We want all that idealism means: discrimination, right judgment, high standards, but more than that, the ability, the power, to achieve our ideals technically. Then we may expect to realize them—when the philosopher goes to work and the working man becomes a philosopher."

MAKING THE EFFORT.

It is within the power of every man working in the printing trade and associated industries to acquire a more or less intimate knowledge of these interrelated arts and crafts. Such knowledge may not allow of a practical working at each branch, but will round out and make a more thorough workman of the possessor. One of the most useful as well as the most readily acquired aids to development is the ability to make a drawing or sketch. However rough the first efforts may be, patience and proper instruction will develop latent ability and improve the mediocre surprisingly. Success in this will stimulate the student to investigate other lines. How many printers can tell how type is made? or paper? or how a form is made ready? or how a book is bound? or how a half-tone or zinc etching is made? or the principles on which lithography is based? What the training in the classics and sciences means to the collegian, these things carefully studied mean to the practical printer. There are enough printers, but not enough good printers. A young pressfeeder, nineteen years old, Charles Beck, of Port Huron, Michigan, writes:



"I am sending you a drawing executed by myself. I am working for the Riverside Printing Company. All the instructions I have ever received were from The Inland Printer. I have sold several advertising designs, and would be pleased if you can find space to reproduce my drawing." The drawing is not out of the ordinary, but with instruction and practice, there is no doubt that Mr. Beck will improve his work. We do not encourage printers to enter the domain of the artist exclusively, but to develop their talents in drawing as an adjunct to their own particular field. For the study of design there is nothing that compares with "The Principles of Design," by Batchelder, and for illustrative work the series of articles by the late Frank Holme, which was published in The Inland Printer some time ago.

Just what you've been looking for. A booklet of rare specimens of modern typography and coloration as applied to bill-head printing is now offered by The Inland Printer Company. Price, 25 cents.



FRENCH PLATE
MADE BY
BARNHART BROS. & SPINDLER
TYPE FOUNDERS
CHICAGO


Miss Flora Belle Ken
HOTEL DES COMFORT
BRID
Mr. and Mrs. Banks Raymer
At Home
Tuesdays after August the ninth
nineteen hundred and five
2857 BRIDAL TERRACE
NESTVILLE
Mrs. Rebecca Nembula
request the honour of your presence at the
marriage reception of her daughter
Flora Belle
and
Mr. Banks Raymer
on the evening of Tuesday, March the seventh
one thousand nine hundred and five
at half after seven o'clock
Hotel des Comfort
Harmony
Mr. Banks Raymer
PORTRAIT PAINTER
LANDSCAPETON
STUDIO
ACADEMY COLOMBYFFE
WEDDING PLATE
MADE BY
BARNHART BROS. & SPINDLER
TYPE FOUNDERS
CHICAGO



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and copyholders of the press. Cloth, $1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 16mo, 12mo, 12mo, 12

likely that the words were separately submitted. It does not seem likely that many would favor the variance shown if they considered all the words together. Very strong evidence would be necessary to convince any one that these differences represent the language as it is now. Many other differences in form are not necessitated by the determination to show the language as it is. Who would deliberately accept the instruction to write High-Churchman and Low Churchman, one with a hyphen and the other without? Can any one be persuaded that there is any reason why they should not be alike?

Mr. Collins knew that his work would embrace many such established, as Pa. for Pennsylvania. A great many proper names are given, each with a good reason, mainly for distinction in spelling, as Abbot and Abbott, Eliot, Elliot, Eliott, and Elliott, Greeley and Greely.

Numerous items of typographical information are given that would be useless in a book merely for printers, but which will serve a good purpose for authors. Almost nothing of the kind is given that printers do not quickly learn in their early trade experience.

The book is thoroughly British in all matters where there is difference between British and American practice, and some



STEVENS PEAKS, THE HIGHEST OF THE TATOOSH RANGE.

From the brochure entitled "From Tacoma to Paradise Park," copyright 1905, by A. H. Barnes, Parkland, Washington. Engraved by Barnes-Crosby Company, Chicago.

points open to question or challenge, and it is merely to show that it can not be unquestionably accepted in full — as, indeed, no such work could be — that attention is called to them. He would produce a much better result by applying a little rationalization here and there.

A more congenial task than faultfinding remains, in the way of noting some of the commendable features of the book.

Two very useful lists are given of words spelled with ei and ie, embracing many words that might easily cause hesitation. Scattered through the vocabulary, in alphabetical order, are many abbreviations, including a number of those officially

very queer misconceptions of American usage are found. For instance, we are told of "base-ball," which is the form entered, that it is a "U. S. national game (hyphen *always* in America)," which is certainly so far from being fact that Americans must wonder how Mr. Collins reached his conclusion.

An opinion of punctuation from Herbert Spencer is interesting. It is quoted from a letter to Mr. Collins, as follows: "Whether to write 'black, white, and green,' with the comma after white, or to leave out the comma and write 'black, white and green'— I very positively decide in favor of the first. To

me the comma is of value as marking out the component elements of a thought, and where any set of components of a thought are of equal value they should be punctuated in printing and in speech equally. Evidently therefore in this case, inasmuch as when enumerating these colors black, white, and green, the white is just as much to be emphasized as the other two, it needs the pause after it just as much as the black does."

PERMANENCY OF COLOR IN PRINTING INKS.

WHEN about to place an order for color used in the manifold departments of a large printing establishment, there are, besides the mere color itself, many other things to be taken into consideration.

Many of the colors on the market, says the *Papier Zeitung*, possess a remarkable brilliancy of tone and appear at the first blush to be peculiarly adapted to the finest grades of printing, and, comparatively speaking, their prices are low. The color works well, giving a faultless imprint, and yet it not infrequently turns out that such a color can not be advantageously used for posters and billboards, for after a few days' exposure to the rays of the sun, the fiery red has faded to a dull pink. Seeing this, the advertiser complains to the lithographic company, they stir up their foreman and he finally shields himself behind the quality of the color.

Now, in such a case, the error lies neither with the color manufacturer nor with the color itself, but with the neglect of the purchaser to carefully observe the letters or numbers placed in the price-list after each item to indicate its comparative resistance to light. For example, the letter *a* or the roman numeral *I* after a color would mean that it was a perfectly fast color and well adapted to such work as we have instanced above.

Colors with *b* or *II* after them resist the light pretty well, but not perfectly. They fade slightly, and after a lengthy exposure, part with some of their primitive brilliancy. *C* or *III* indicates the presence of a feeble resistance to light; and *d* or *IV* shows that the colors are seriously affected by the light rays; in fact, possess no permanency at all. One who has the interest of his future business at heart will not fail to consider these signs when stocking up with color.

Even in work that is not exposed to the light these non-resisting colors fade away after a time and this has been noticed to be particularly true when they are mixed with varnish. After such tones are dried, considerable of their strength seems to have abated, and by and by they disappear almost altogether.

Some time ago several samples of colored labels and tickets were sent to the writer for examination, with the question, what was the reason that the pink tone, which had until now held well, had faded so badly that there was scarcely more than a dirty daub left? The party interested placed the fault on the paper, but here he was in error; the mistake really lay in the first place in the employment of a geranium lake in the mixing of the pink tone; and secondly, because only varnish thinning, instead of such coloring matter as bologna chalk or transparent white, was used. Of the other colors, none faded.

Added to the signs above mentioned, which indicate the fastness of the color, we find other signs showing the behavior of the colors when covered with varnish. Nowhere more than here must the careful printer exercise caution, and all because some of the fastest colors will not stand varnish. An unfortunate choice may bring great difficulties in its train when such a piece of work comes to be covered with varnish.

Two other signs are printed upon the ordinary color price-lists for the consideration of the careful, and they refer to the transparency and opaqueness of the color. It is highly important in process printing, particularly where one color is superimposed upon another to obtain a third, as for example, yellow and blue to get green, to print first the chrome yellow lightly and upon it milori blue also lightly, wherefrom a rich, vivid green is obtained. The chrome yellow is an opaque and covering color, while the milori blue is completely transparent.

For lithographic establishments, we can recommend only the fastest colors. Our experience shows that fading or fugitive colors possess the property of imparting a tint to the stone itself, which does not occur so readily with fast colors. Furthermore, such non-durable colors dissolve in the wiping water, so that in time the originally white paper becomes slightly tinted. Even good color prints fade when wood pulp paper is used, such as is used for billboards and placards, because the daylight browns the paper and the fastest color under such a trial will lose its brilliancy and become dirty looking. In the preparation of color tones, that is, such as shall not fade when dried, we can only recommend their mixture with transparent white. Thus mixed, the color possesses a glossy appearance. Dead, non-glossy tones are best prepared with bologna chalk. Both these mixtures are transparent when the chief color is of that nature; opaque colors are best obtained by the use of Krems white.

COLOR PHOTOGRAPHY FOR AN ECLIPSE.

On August 30 of the present year there will take place a total eclipse of the sun, which will be visible on land in northwestern Canada, Labrador, Spain, eastern Algeria, Tunis, Tripoli, Egypt and Arabia. As usual, carefully organized scientific parties are preparing to observe and study this interesting phenomenon, and various stations will be occupied by astronomers with elaborate apparatus. One of the novelties to be attempted is to apply color photography to the observation of the eclipse, so that a record can be made of the appearance of the chromosphere and corona. The plan is to employ the three-color process where screens of different colors are used with three different plates, each screen cutting off light of various colors, so that when positives from the three plates are made and used with light of a color corresponding to the screen the resulting picture has the colors of the original. For the eclipse photographs a camera with three lenses and three screens will probably be employed, as it is necessary that the exposures shall be made simultaneously. As the plates are sensitive to the different colors in different degrees, there will be a properly adjusted diaphragm or stop for each lens, so that the same time of exposure will suffice for all. The color phenomena of a total eclipse of the sun are considered most beautiful, and considerable interest attaches to this method of reproducing them.—*Harper's Weekly.*

ENGLISH AS SHE IS WROTE.

The teacher, a lesson he taught;
The preacher, a sermon he praught:
  The stealer, he stole;
  The healer, he hole;
And the screecher, he awfully scraught.

The long-winded speaker, he spoke;
The poor office-seeker, he soke;
  The runner, he ran;
  The dunner, he dan;
And the shrieker, he horribly shroke.

The flyer on "wings of love" flew;
The buyer, on credit he bew;
  The doer, he did;
  The suer, he sid;
And the liar (a fisherman), lew.

The writer this nonsense he wrote;
The fighter, a rival he fote;
  The swimmer, he swam;
  The skimmer, he skam;
And the biter was hungry, and bote.

—*Printers' Register.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, $1.50, postpaid.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

DO NOT FORGET —

That if keyboard cam does not drop on roll when key is touched, the free end of the cam yoke is dirty.

Or the wire through the hole in the opposite end is rusty or bent.

That locking rod must not be placed in keyboard when cams are removed to clean them.

That keyrods must be connected to magazine verges if cams are to be removed.

That if matrices drop double when key is touched, the fault lies in the keyboard keybar, which is rusty or dirty and fails to return the trigger.

That a squirt of gasoline will remedy this temporarily.

Or that infrequently it is caused by the stop pin wearing away so it can not engage the cam to stop it after one revolution.

That in this case the cam will continue to revolve indefinitely.

MATRICES DO NOT DROP.—R. B. C., Gloversville, New York, asks: "(1) What should be used in cleaning the magazine? Should graphite be used in it? (2) What is usually the trouble when the matrices do not come down if the pawls are working all right and the verges are good?" *Answer.*—(1) The best way to clean the magazine is to first brush out all loose dirt with a dry brush, then dip the brush in gasoline and wash out all grease from the channels, and when dry, sprinkle graphite on the brush and give the channels a polish, removing all free graphite. Clean ears of matrices while stacked on galleys and polish likewise. (2) A dirty magazine is the usual cause of matrices failing to drop.

MR. H. T. JOHNSON, whose portrait appears on this page, enjoys the unique distinction of having been connected with typesetting machines almost since their inception, his record extending over a period of twenty-five years, during which



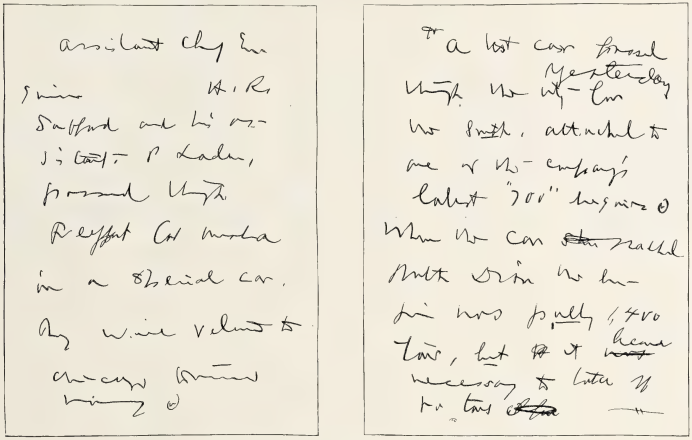
H. T. JOHNSON.

time all the important changes in the manner of setting type have taken place. Mr. Johnson entered the employ of Robert Hattersley, in England, inventor of the composing and distributing machine of that name, in 1880, as an apprentice, and passed successively into the employ of the Fraser Typesetting Machine Company, in Edinburgh, and the Thorne Typesetting Machine Company, of which concern he was continental representative, after having served them nine years as engineer. When the English Linotype Company absorbed the Thorne Company, Mr. Johnson joined their forces, representing them in the Midlands and occasionally abroad, he being at present engaged by the Canadian American Linotype Corporation, at Toronto, Canada.

BAD COPY FOR LINOTYPES.—The only excuse for the existence of typesetting machinery is its ability to compose type quickly. Were it not for the requirement of speedy composition, type would still be set by hand. These truisms being accepted, the shortsightedness of some users of typesetting

machines in supplying their operators with hieroglyphical manuscript is incomprehensible. With an investment of upward of $3,000 in a machine to facilitate the composition of his type and the additional expense of a high salaried operator, the publisher proceeds in many instances to render all his previous efforts nugatory by allowing copy to be furnished which is almost undecipherable at a hand composition rate of speed. He forgets that the machine operator is required to read four or five times as fast as the hand compositor and, therefore, has but a fraction of the time of the latter to cudgel his brains over bad manuscript, if speed is to be maintained. Besides, such "hen-track" chirography is as unnecessary as it is obstructive, in nine out of ten cases, many of whom have become experts in this line from long experience.

Transpositions.—A. W. W., Missoula, Montana, writes: "I am having trouble with transposition of spacebands and matrices. The spaceband gets in the assembler ahead of the last matrix of a word. I have been working on a Model 3 machine, speeded to six and one-half lines, and have lately been changed to a single-letter old-style machine, speeded to eight lines. I do not believe the transpositions can be laid to any fault of the machine, as other operators turn out good proofs without being bothered in the manner I am. I am using your system of operating the keyboard and I am a graduate from your school. I set two thousand lines of



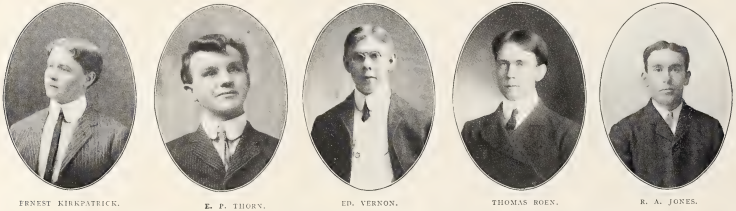
SPECIMEN OF MANUSCRIPT FOR THE MACHINE OPERATOR.

In most instances, the copy could as well have been transcribed on the typewriter, the slight additional cost of so doing being returned fourfold in the machine operator's increase of output. In other instances, the bad manuscript emanates from the pencil of some budding journalist who has harkened to the tales told about Horace Greeley's cryptographic manuscript and allows that this is the only quality necessary to make his productions rival those of Greeley's. Often the local reporter, whose overheated imagination pictures himself the sole gatherer of news on a metropolitan daily, with a breathless public eagerly awaiting his information on the happenings of the moment, rushes about the streets of his village with pad and pencil working at tremendous speed, these scribblings later to be dashed on the copyboard of the astonished operator, who twists and turns his head in an effort to get a favorable angle which will disclose a word or two and give him something on which to base the mind-reading stunt he is expected to perform when translating these fulminations into type. As evidence of the statement that some operators are furnished such copy, the accompanying tracing is shown of a batch of manuscript which was handed to a Linotype operator of a small city daily where an output of five thousand ems an hour was expected. The translation will be left to our readers, minion on the shift when these troubles appeared." *Answer.*—The speed of the machine can not be the cause of the transpositions, but it is due to the ends of the chute spring above the assembler being bent downward too far. Bend these ends slightly above the horizontal, as they interfere with the ears of the matrices and retard them, the last matrix being held long enough to permit the spaceband, which comes by another route, to enter the assembler ahead of the matrix.

Pop Out of Line.—W. M. C., Oshkosh, Wisconsin, writes: "Several Sundays ago we gave the machine a good 'going over'—cleaning the keyboard cams especially, magazines and all other parts where dirt and grease had gathered. We made one readjustment and that was on the shoe on the mold-turning cam which comes in contact with square block on the beveled gear. There seemed to have been too much play here, causing the mold-disk to come on the locking pins with a bang. Since then it has not troubled us any. The spaceband shifter did not work just right either, and we fixed that by purchasing a new turnbuckle and bolts, the old ones being worn pretty well. Now, there are two things which do not look just right and I would like to have your advice in regard to them. I am sending you a slug and you will notice on the right-hand end the metal seems to chill too

quickly, or there is not enough heat on that end of the burner. Whatever it is, we would like to hear from you before doing anything. Another thing is that 'metal dust' accumulates about the distributor box and on the tray below in large quantities every day." *Answer.*—The slug sent showed a cold face at the right-hand end, though the metal itself was not at fault. It was caused by the hole at that end of the mouthpiece not being fully exposed to the mold cell, the metal entering at an angle and thus not striking the matrix faces fairly before chilling. The remedy is to raise the right-hand pot-leg a little so all the holes will show full and round on the bottom of the slug. The cause of metal dust being carried into the magazine is a defective lock-up of the mold against the matrix line. The mold does not come forward far enough to make a tight joint and a fine film of metal escapes, spreading over the mold surface and adhering to the matrices, which carry it through the distributor and magazine. To overcome this trouble, adjust the eccentric pin in the mold slide lever

Battered Matrices.—A graduate of the Inland Printer Technical School writes: "I have charge of a new No. 3, and everything is working fine except matrices, which do not run in channels of the magazine just right; seem to stop about two or three inches above pawls; cams, keyrods and verges work O. K., but matrices are at fault; the lower-case 'e,' 't,' 'o,' 'r' and 'l' are the ones that cause the most trouble. I clean magazine and matrices thoroughly, and they work O. K. for an hour or more; then they get to stopping the same as before cleaned. You will see that the lower ears of matrices I send you seem to be a little bruised. That is all I can see wrong about them. The matrices are all new and the distributor seems to run nicely — does not clog at all." *Answer.*—The outside lower ears of matrices are bruised by striking the small assembler glass, or perhaps the iron matrix guard at the top of the magazine. If the glass stands too far inward, the bracket spring can be bent outward to relieve the pressure.



ERNEST KIRKPATRICK. E. P. THORN. ED. VERNON. THOMAS BOEN. R. A. JONES.

RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

roller by loosening the set-screw and pressing the wire handle down a little.

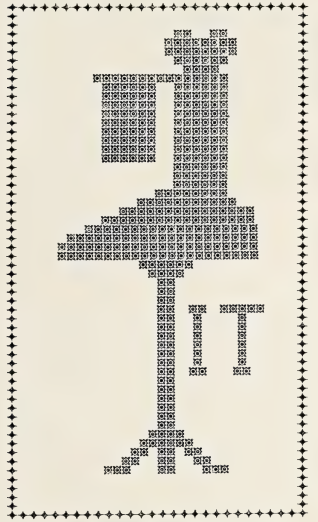
Slug Lever Interferes.—C. R. W., an Indiana operator, writes: "We have been running our machine with a rubber band to hold back the slug lever, which stands in the way of and catches the slugs as they are being ejected. Please tell me how to remedy it. When the mold comes to a stop just before the slug is ejected, the slug lever does not go far enough to the right and the slug strikes it in being ejected into the pan." *Answer.*—The end of the pin which operates the slug lever is worn and the roller on the justification rod in the vise can not push the lever far enough to the right to clear the outcoming slug. A patch can be placed on the end of the pin, though it is better to get a new one.

Plunger Sticks.—A North Dakota operator-machinist writes: "I am in trouble. The plunger goes down in the well in the pot, and in coming out, sticks and stops the machine for a second or so. I clean it every morning and oil it. The metal is as clean as the average metal is." *Answer.*—If the plunger is clean, it must be the main clutch which is slipping and stopping the machine. Test the clutch adjustments; have 15-32 of an inch between the collar on the driving shaft and the shaft bearing when the clutch is in action. Also be sure that the forked lever does not touch the other side of the collar at that time. Underlay the clutch leathers to make the first adjustment; the second is made by means of the screw between the two parts of the vertical stop-lever. A gauge for testing this adjustment comes with the machine. Shut down the power, throw in the controlling lever, back up the machine a little, and pull the controlling lever out again. You can now make the tests. Keep the leathers free from oil and the inner surface of the pulley also.

Bent Matrix Ears.—W. A. R., machinist-operator in a South Carolina office, writes: "Will you please tell me what is the cause and remedy of the ears of matrices breaking, as shown by enclosed matrix? The matrix is new and the ears seem to get bent in some way, and, after being straightened a few times, the next thing is to find the matrix in the magazine with the ear broken. This only happens on one of the two machines in the shop, and the hyphen, lower-case 'i,' 'l' and sometimes the comma and period are broken, but the most trouble is with the hyphen. The operator says he does not send in tight lines, but claims that it is done in sending a line up and the matrix sticking up and catching as it leaves the assembler carriage or in the distributor lift. I do not agree with the theory that it is caused by the matrix catching as it leaves the assembler carriage, but it might possibly be in the distributor lift. I have adjusted the lift, however, in all positions, but the trouble does not seem to be overcome. Could it be in the jaws of the first elevator, or in the lock-up of mold against matrices?" *Answer.*— Matrix ears are always bent in the distributor box. The lift fails to raise them high enough to clear the inclined rails, and the distributor screw engages the ears and bends them. Failure to raise the matrices may be due to several causes. First, the adjustment may not be right; if the lift is set so it drops just low enough to pick up the matrix, it will always raise it high enough, unless the cushion spring is too weak. Then again, the seat on the lift may be filled with dirt and the matrix may slip off before it is elevated high enough. Another thing to examine is the pawl in the end of the distributor-box bar. It may be worn, or the rails may be worn enough to permit two thin matrices sticking together, or lifted by a worn matrix lift, to pass the bar pawl and get caught by the distributor screws. Of course they will be bent. As our correspondent's

trouble is with thin matrices, he should remove the distributor-box bar and swell the pawl with a hammer to lengthen it a trifle, and grind down the seat on the lift so it can not engage more than one of the thinnest matrices.

Monotype Queries and Answers.—B. C. Parker, a Monotype operator, of Minneapolis, Minnesota, writes as follows: "Enclosed please find specimen set on Monotype, and as the Monotype operators get very little publicity through the trade journals, I think it is up to you to reproduce this and start the ball rolling—in the Monotype line. If you only had a



A MONOTYPE BORDER DESIGN.

Compositor's time, eighteen minutes. Caster's time, fourteen minutes.

Monotype question box, I know it would be appreciated by all in this line, and as for myself, I am willing to assist The Inland at any time, and if you establish such a 'box,' I will do all in my power to promote same." *Answer.*—The specimen sent is willingly reproduced and the suggestion made gladly accepted. Monotypists are invited to utilize these columns for the purpose of broadening the knowledge of all concerned and, as before stated, any questions or problems concerning this machine will be answered by an expert who has volunteered his services for this purpose. Our correspondent and brother Monotypists are requested to keep the ball rolling.

Removing the Mouthpiece.—H. F. C., a North Dakota operator-machinist writes: "I will have to take the mouthpiece out of the pot and clean out the throat, as it is clogged and I do not get a good face, and several times during the day I have to take a wire and clean the holes out. I would like you to give me the full details of removing the mouthpiece. Tell me which way to drive it out and how to replace it. Do you have to have the throat hot or cold?" *Answer.*—In order to remove the mouthpiece, have it hot, and with a stout drift and heavy hammer drive against the left-hand end of the mouthpiece and toward the keyboard. Be careful to avoid the lips of the crucible. A few taps will loosen the mouthpiece, when the gib beneath it can be withdrawn and then the mouthpiece itself. When replacing, apply graphite and oil to the edges and drive against the right-hand end of the mouthpiece.

Mouthpiece Holes Clogged.—An Illinois operator-machinist writes: "When changing from thirteen ems to fifteen ems or any other longer measure, the holes in the mouthpiece fill with metal and it is so hard that it can only be removed by using a hammer and a steel wire. The metal we have is not in the best shape by any means and I think that may be the cause, as we put in a new mouthpiece a few weeks ago." *Answer.*—If there is an insufficient amount of heat directed to the mouthpiece, the temporarily unused holes will clog. By partly turning off the burners under the pot more gas will be directed to the throat, but a blue flame should be maintained always at all burners. This can only be accomplished by providing a proper admixture of gas and air in the bunsen burners, and the openings through which either the gas or the air enters can be altered to give the proper admixture. If the metal is foul, the holes will clog and the remedy in this case is to reduce the dross and oxides in the metal by cleaning with flux, or sal ammoniac, or rosin. This should be done in a separate melting-pot and at a temperature somewhat above the ordinary. If impracticable to do this, it may be done in the machine pot if care is exercised to burn out and remove every trace of the flux. The mouthpiece holes can more readily be opened if an extra burner is applied to the mouthpiece when running the wire through the holes.

Recent Patents on Typesetting Machinery.

Double-magazine Linotype.—C. A. Albrecht, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York city. Filed April 27, 1904. Issued April 18, 1905. No. 787,817.

Keyboard Driving Mechanism.—R. M. Bedell, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed February 4, 1905. Issued April 18, 1905. No. 787,821.

Short-line Alarm for Linotype.—F. W. Blair, Shenandoah, Iowa. Filed May 17, 1904. Issued May 2, 1905. No. 788,578.

Double Magazine Linotype.—H. A. Agricola, Jr., Atlanta, Georgia, assignor to Mergenthaler Linotype Company, New York city. Filed October 23, 1903. Issued May 9, 1905. No. 789,646.

Type Making and Setting Machine.—S. A. Bhisey, London, England. Filed August 3, 1903. Issued May 16, 1905. No. 789,708.

Linotype Metal-pot.—P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 1, 1904. Issued May 23, 1905. No. 790,348.

Linotype Magazine.—R. F. Mercer, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 1, 1904. Issued May 23, 1905. No. 790,447.

Matrix Distributor.—B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, of Jersey City, New Jersey. Filed July 11, 1904. Issued May 30, 1905. No. 791,130.

Matrix Assembler.—B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, of Jersey City, New Jersey. Filed July 11, 1904. Issued May 30, 1905 No. 791,131.

Tabulating Attachment for Linotype.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 12, 1904. Issued May 30, 1905. No. 791,165.



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

CANADIAN COLORWORK.—Fred Fenton, of Ottawa, Ontario, sends a small collection of specimens of colorwork done by him. These appear in silver and gold and beautiful ink colors, the beauty and effect of which has been much enhanced by excellent embossing, fine make-ready and judicious handling in the minor details—a feature too often lost sight of by color pressmen.

PRINTING ON ENVELOPES.—Mr. Herman Richter, of Cullman, Alabama, gives his method of printing on folded envelopes. "Some time ago I noticed an article about printing envelopes, etc., and the ruining of type by the gum on the flap. Here is a method I have used very successfully: In locking up the form, use a twelve or eighteen line wood-letter. I use a Capital B or O on each end, flush with the chase; lock up the job a little left from center; pull a proof; then cut out the tympan under the job; after this, underlay such parts as do not show up when an impression has been made on the right position of the envelope. In this way I get as nice and even an impression as I do on a note-head." The wooden type (two being used) are placed parallel with the form in the chase; namely, one on the left and one on the right side, and locked up flush with the sides of the chase. These are placed in this way to act as bearers to the type or plate form.

EMBOSSING, SCORING, ETC., ON A CYLINDER PRESS.—N. E. M., of Battle Creek, Michigan, asks the following questions: "Is there a way of printing covers, cartons or similar work—two or more on a sheet—on a cylinder press, cutting, embossing or scoring single and getting a perfect register? How many impressions should one be able to get from a sixteen-page form of ordinary electros, like enclosed cut pages?" *Answer.*—Much of the work you speak of is being done on cylinder presses in different cities; some of the concerns doing such work have special appliances for executing it economically. There does not seem to be any difficulty about the registry when this has been properly safeguarded by the pressman. A set of plates for a sixteen-page form, such as you have sent, should stand up clear and good for two hundred thousand impressions, and even more, if well made-ready for a long run, provided evenly coated paper stock and good ink were used in printing, and the form rollers set right and kept clean and in good working condition.

INSTRUCTION IN PRESSWORK.—W. L., of Hoboken, New Jersey, writes: "Having been a subscriber for some time to THE INLAND PRINTER, and having read under Pressroom heading that I might address you for information regarding anything pertaining to presswork, I take this opportunity to ask you what I must do to improve myself in the line of half-tones and vignetted presswork. At present I have charge of a small pressroom, consisting of a cylinder press and two jobbers." *Answer.*—You can get good practical ideas from reading trade journals, and books, and carrying out in your own way the lessons you have gathered from these. Still, there is a shorter path to reach your desires, and that is to place yourself under the instruction of a pressman competent to teach you by demonstration how to begin and how to achieve success in good half-tone presswork and vignette make-ready. The Presswork Branch of the Inland Printer Technical School affords such an opportunity and you could do no better than to take a few weeks' instruction there.

GOOD PRESSWORK.—B. B., of Winnipeg, Canada, writes: "We hand you herewith an eight-page form, worked four pages at a time. Please criticise impression, color and general presswork; also state how long it should take a pressman to run off four hundred copies. Some of the cuts were rather badly warped." *Answer.*—The impression is all that is desirable and the make-ready about as good as could be expected with the plates furnished. If there is a fault to be found with the make-ready, it is with the background on which the jewelry designs are grouped. Some pages show the grounds very light and others far too heavy. The strong backgrounds could have been much improved in color if a medium thick sheet overlay had been cut out for the several jewelry figures and a lighter impression run on the pages. The light pages look artistic, because of the additional depth of tint thrown around the designs. The two pages in brilliant deep black are fairly well printed and show up the pearly gems in the designs. Perhaps a trifle too much ink has been carried on one of these pages. If any warping of the cuts preceded the printing, it does not appear on the printed sheet. We would allow two days' time to produce the edition mentioned in equally good presswork.

GRAY HALF-TONES.—C. H., of New York, has sent a print of a vase in light half-tone relief set upon an almost solid base, the background to which is solid color. The make-ready on the cut is not good, and the printing of it is spoiled by inferior ink. About this job he writes: "Occasionally we have a half-tone cut come to our pressroom with a black background from which we get very indifferent results. A cut with black background showing vase or some other ornament in relief, made from photograph, prints gray, no matter how many times rolled, or however good the material used for the printing. Is it because the photo lacked color, and if so, why is it impossible to produce as rich a black as is shown in the engraver's proof?" *Answer.*—In the first place you have not prepared a suitable overlay for the cut; second, you have used too thin a black ink, so that instead of a rich black color you have only a dull greasy black. It is not a fact that engravings made from photographed subjects always print gray; indeed there is no real cause for such a distinc-

tion. If a solid background has been made on an engraved plate, it will surely print to yield a solid ground, unless inferior ink or paper, unsuitable rollers, bad distribution, or unskilful workmanship are employed.

Overlays Made by Japanese Pressman.—K. Nagayama, of San Francisco, California, writes: "I herewith send you two half-tone pictures and overlays for same, which I have tried. Will you kindly see if they are made the right way? I find that the abrupt cut edges of an overlay do not bother when I put on six or seven sheets of fifty-pound book-paper on the overlay." On the print of the tall building are marked a number of queries, such as, "Shall I make lighter on the left-hand of the dome?" "Shall I make darker on the right-hand side of the building?" "What shall I do with the phantom (light) car at the base of the building?" etc. *Answer.*—Your overlays are not rightly constructed, although a fairly passable result has been obtained. Instead of pasting small pieces of the overlay on the bottom sheet, they should be pasted on the top one; that is, over the second sheet. This applies more particularly to the overlay of the cut of the lady. In making this overlay, you could have done much better if you had made a section of overlay on a paper such as you have used for the top cut-out, and cut away from it the light part of panel behind the lady, including head dress, lighter portions of her gown, the light screen on her right, also the lighter part of door and light foreground. After scraping down the medium tones on this same sheet, you should then cut pieces from a little thicker paper for the very dark portions of the engraving, pasting these thick pieces on last, so that the strongest tones in the engraving may press more firmly on the plate. In proceeding as you have done, you have not brought out a clear nor effective print, and you have lost considerable of the nice detail of the picture. Your overlay of the tall building, while not as it should be, is certainly less troublesome. You should have overlaid the lower part of the building much stronger and lightened the top of it a great deal. The overlay on the several top stories was wrong, because you have given it the appearance of being "top-heavy." You could have improved the appearance of the edifice, if you had placed another sheet of overlay on the right-hand side of it; then too, you could have brought out much of the detail below, regarding which you ask the several questions. In the foreground of this picture you could have brought out the detail, which is now so mixed up as to be unrecognizable. The beautiful ornamentation of the dome of this building should have been overlayed. You say, "I find that the abrupt cut edges of an overlay do not bother me when I put six or seven sheets of fifty-pound book-paper on the overlay." You are right; but you lose all the effect an overlay should have by burying it so deep. Get your overlays within three or four sheets of the face of the tympan and pare off in a slanting way all abrupt or thick sections of it, so that the entire cut-out overlay may harmonize in touch when printing is taking place.

Printing on Various Articles.—J. I. T., of Kaukauna, Wisconsin, writes: "I would be pleased to receive information regarding the following questions: (1) How to print on aluminum cards; that is, business cards, with a printing-press. (2) How to print on cloth and the best kind of ink to use—especially on carpenters' aprons, the cloth being quite coarse. (3) How are rules and yard sticks printed? Can the work be done on an ordinary printing-press?" *Answer.*—(1) Aluminum may be printed on in the same way as cardboard; the make-ready to be hard, and give the form a little stronger impression in printing. A strong black ink with considerable quick-drier should be employed; also a well-seasoned set of composition rollers for distribution of the ink and thorough rolling. Run the press a little slower than when printing on cardboard. (2) The best way to go about printing on cloth or fabric is to write to your inkmaker first, and in doing so, enclose a piece of the goods. Print in the usual way, but with a lighter impression, using a frisket to keep goods from soiling. (3) Printing on rulers and yardsticks may be done on an ordinary press where there is room to take the length of the sticks. Platen job presses—that is, strongly built ones—are employed to print on twelve-inch rulers, using extra thick electrotypes for the form. The make-ready should be hard. Any good quick-drying job ink will do for printing on wood. For specially fine work of this kind, rulemakers employ special machinery, the printing plate or form being cut in steel.



A PIONEER OF THE NORTHWEST.
Photo by R. R. Sallows, Goderich, Canada.

TROUBLES OF A TYPO IN TURKEY.

A correspondent of a French contemporary, a comp. writing from Constantinople, says: "We manage to earn five or six pounds Turkish per month (about £5 3s. 9d.), but we are often obliged to reset half of our paper, owing to the censor having refused to pass whole columns of it. We do a little pamphlet work occasionally, and augment our salaries a trifle in that way, though the censor sometimes keeps us waiting a *year* before passing a certain job. If he does not pass it, then we have to 'dis' what we have not been paid for, and try again with something else."—*British and Colonial Printer and Stationer.*

Have you ever been confronted with the question of appropriateness as applied to color printing in office stationery? If you are not always certain as to what would be just right, you will profit by the suggestions offered in a new booklet of bill-heads published by The Inland Printer Company, Chicago. Sent to any address for 25 cents.

PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PATON'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.—L. B. Treadwell, Jr., The Bronx Press, Tuckahoe, New York, wants to know what paints to use for retouching photographs for reproduction. *Answer.*—The writer tries every new suggestion for this purpose, but finds nothing so satisfactory as Winsor & Newton's chinese white, indian red and sepia water colors, put on the photograph as thickly as they can be laid with a brush.

REMOVING ENAMEL FROM ETCHED PLATES.—*Process Work* offered prizes for the best answers to the following question: "After etching plates by the enamel process, I find it most difficult to remove the enamel coating. Is it necessary to remove the enamel from the etched plates?" Among the fifteen answers published, they all agree that heating the copper plate and scrubbing with a stiff brush wet with a solution of lye or potash was best to soften the hardened enamel. It is recommended to retain the enamel, as it gives additional printing depth and preserves the surface of the block. Should the enamel come off in patches, it should be removed altogether.

PHOTOGRAVURE.—F. H. S., San Francisco, writes: "As foreman of the printing department of a big concern here, I have much to do with the printing of process plates and have done some experimental work in the way of making ordinary screen half-tones as a mere matter of education. Thanks to many valuable suggestions found in THE INLAND PRINTER, together with much study, I have very fair success in half-tone making, and in pursuit of more knowledge, I am sending you a folder of sample prints claimed to be made by a new process of photogravure, invented in this city. Can you tell me through THE INLAND PRINTER how this is done? Or is it something really new?" *Answer.*—The samples sent are something new in photogravure and excellent in their way. I can not tell you exactly how the plates were made. "Photogravure" by Henry R. Blaney, price $1, or "Photo-Aquatint and Photogravure" by Thomas Huson, which is also $1, will prove instructive to you.

DUPLICATING CUTS ON THE LONDON "GRAPHIC."—From Mr. Carmichael Thomas, of the *Graphic*, London, comes a little book, descriptive of the new building in which the *Graphic* is housed. In this book is found the following account, slightly abbreviated, of how the plaster of paris method of stereotyping is applied to the duplication of their



PREPARING THE PLASTER OF PARIS MOLD.

half-tones: "A sheet of prepared paper is covered evenly with a thin layer of plaster of paris and water. Care is exercised that the layer shall be of uniform thickness. The paper with its plaster-of-paris facing is quickly laid face downward on the engraved copper plate. With a blanket on it, it is put in a hydraulic press, where it is subjected to a pressure of about a ton. The plaster-of-paris coat is made to sink into every line and scratch and point on the plate. When the pressure has lasted ten minutes, the plaster is taken out and baked in an open oven with a slow heat. It now appears as an intaglio in delicate white chalk. Before the next step, it is slightly warmed so as not to crack under the ordeal to which it is to be subjected. Then it is put into a casting box, a ladle full of stereotype metal poured into the interstice between the iron covers, and as the metal cools it takes the

impress of the plaster-of-paris leaf, and the cast is made. After the cast is planed, shaved, trimmed, beveled and routed, it is ready for the coat of nickel which is necessary in order to give it the hardness necessary to print a large number of copies. The cast is first washed in potash to cleanse it of every suspicion of grease. Then it is placed in the copper electrolysis bath, to receive a very thin film of copper. From the copper bath it goes to the nickel bath, where, after thirty minutes of immersion, it receives a surface of nickel of sufficient thickness to print sixty thousand impressions without a sign of wear. The plate is now completed, and from first to last, its preparation, since it left the engraver, has occupied two and a quarter hours."

Rules for Half-tone Negative Making.—Here are some of the instructions given at the Bolt Court, London, School of Photo-Engraving. Those not approved by The Inland Printer are omitted. To reproduce an average copy same size: With a lens of 18-inch focal length, using wet collodion, the screen distance will be approximately:

For the 100-line screen, 8	millimeters	.3152 inch away from the plate.
For the 125-line screen, 6	millimeters	.2364 inch away from the plate
For the 133-line screen, 5	millimeters	.1970 inch away from the plate.
For the 150-line screen, 3½	millimeters	.1379 inch away from the plate.
For the 175-line screen, 2½	millimeters	.0985 inch away from the plate.

These distances are for screens in which the black lines and white spaces are equal, and are measured from the surface of the screen. Stops to be used will be of a diameter of, say, one-ninetieth of the camera extension (stop marked f/45) for exposure for the shadows, supplemented by an exposure for the high lights, with a stop of a diameter, say, of one-thirtieth of the camera extension (stop marked f/16) for one-twentieth part of the time given to the shadow exposure. With greater reduction, the stops may be smaller and the screen distance may be less. With greater enlargement the stops may be larger and the screen further away. With a lens of shorter focal length, the stops may need to be smaller or the screen distance less. With a lens of longer focal length, the stops may need to be larger or the lens further away. Originals, having very heavy contrasts, may need smaller stops, or closer screen distance, or both. Originals with very flat contrasts may need larger stops, or longer screen distance, or both. When using suitable transparencies as originals, the screen distance may be twenty-five per cent more than above. "Flashing," that is, exposing with white paper over the original and a very small stop in the lens, should only be resorted to when the shadows of the original are very dense, and should, as a rule, not exceed one-twentieth of the total exposure. Before exposing, make quite certain your arc lights evenly illuminate the copy, that the mirror, or prism, is perfectly clean, and that the image is central on the ground glass.

Evading the Tariff on Engraved Plates.—The agent of a syndicate offered the writer recently a bundle of electrotype shells of foreign line and half-tone engravings with this proposition: That it did not make any difference how cheaply I was having photoengraving done, he could furnish electrotypes from abroad cheaper. This seemed strange, considering that we boasted a tariff protecting American industry. I took the electrotype shells and turned them over to Hugh McAtamney, an expert on such matters in Typographical Union No. 6. Mr. McAtamney it was who went before the Senate committee in Washington when the tariff was being revised and secured protection for American platemakers. Prior to that time, electrotype shells came into this country as copper "scrap metal" with a merely nominal duty. These shells were backed up with type metal and such works as "Stormonth's Dictionary" were printed in that way without any aid from the American engraver, typesetter or electrotyper. Mr. McAtamney made inquiries at the New York Custom House, but could not find any record that electrotype shells had entered at that port during the previous twelve months. Speaking of the foreign electrotype shells to Mr. G. W. Dunn, of Photoengravers' Union No. 1, he said that stereotypers' papier-maché matrices made in Europe had been used as packing for furniture from Canada and came into the United States at Rouse's Point, near Lake Champlain. From these matrices stereotypes were cast and standard books in Hebrew, Polish and other foreign languages printed. Engravers' and platemakers' unions should look after these smugglers if the tariff protecting these trades is to be effective.

Theory of Half-tone Dot Formation.—J. C. Adams, Boston, wants an explanation of half-tone dot formation. The following, from "The Book of Photography," by Paul N. Hasluck (Cassell & Co.), will answer his query: "It is difficult to explain why the ruled screen, placed a short distance from the plate, should break up the image into dots of



SUGGESTED SHAPES FOR HALF-TONE DIAPHRAGMS.

various sizes in the various parts of the picture. There have been many theories brought forward for this, but little is known with any certainty. There is, however, a certain analogy between the action of any single opening in the screen and that which takes place in the case of a pinhole camera, which may make it easier to understand the action of the former. For the sake of argument, suppose the numerous clear spaces of glass between the rulings of the screen are considered as so many pinholes, the diaphragm of the lens forming the source of light or the object. It is clear that each of these tiny openings will form a minute image of the diaphragm on the plate at the back of the screen, thus making a number of minute spots of light which form black dots in the negative. When the picture to be copied is in front of the lens, the amount of light passing through the diaphragm will not be the same all over the plate, but will, of course, vary with different shades and tones present in the copy; it seems not unreasonable to suppose that the size of the dots is affected according to the greater or lesser amount of light passing through the screen to form them. In other words, the minute spot of light falling on any portion of the plate through a single opening of the screen forms, as it were, a nucleus of light-affected silver reducible by development, which will increase or decrease in size according to the actinic value of the light. Still bearing in mind the similarity of action between each opening of the ruled screen and a pinhole camera, it does not require much consideration to see that the shape of the diaphragm aperture will materially affect a tiny image of the diaphragm, although modified in shape by various optical and other causes. Many different shapes have been proposed from time to time for the stop, of which those herewith suggested (by S. H. Horgan in 1896) are a few examples, but in practice it is found that a square placed with its sides at forty-five degrees to the lines of the

screen, or a square with its corners extended to promote the joining up of the dots, gives the most satisfactory results.

"CALLITYPY is the art of typewriting in such adapted manner that the machine's product can be used for printing purposes through line engraving process." This definition is supplied by Jacob Backes, who sends for review a small book on the subject to illustrate it. The method in brief is to take typewritten copy, illuminate it with initials, illustrations, or decorations, scissored out from magazines or other sources, and paste all down carefully on cardboard. From this combined copy a printing plate is made by photoengraving. It is the method which has been in use on the *Patent Office Gazette* for the past thirty years, only the *Gazette* uses proofs from type instead of typewriten copy. "Callitypy" is not likely to come into use until typewriters furnish cleaner and sharper copy than is possible at present. This is evident in the specimens at hand, for the initial letters, illustrations, or anything reproduced from type is far superior to that reproduced from the typewritten copy.

POISONS IN PROCESSWORK.—The *British Journal of Photography* records in one week three deaths from cyanide and one from bichromate poisoning. The bichromate solution was drunk by mistake for beer. Another death was caused by cyanide getting into a cut in the finger. The editor of the *British Journal* recommends that when cyanide does get into a cut, causing that peculiar smarting that most of us remember, the proper procedure is to hold the part that smarts under the tap and then suck the place well to get out all traces of the poison. Should the smarting be renewed, suck the wound again at frequent intervals and finally apply a poultice for several hours. He likewise quotes the recommendation of Dr. Schleich in the *Moniteur* of a soap containing wax as a protection against skin poisoning by cyanide or bichromate. The soap is made as follows: One hundred and fifty grains of pure castile soap is dissolved in 3½ ounces of water on the water-bath, and 3½ ounces of wax added by constant stirring. After thorough mixture and cooling, 170 minims of strong ammonia are added, and then 3½ ounces of lanoline or other similar fat. The mixture is diluted with water to bring it to a suitable consistency and can be stored for use. Dr. Schleich advises first washing the hands with castile soap, drying and then rubbing in the paste made as above. On the hands being finally rinsed with water without wiping with a towel a protective layer of wax is left on the hands. At the close of the day's work, the processworker washes the hands thoroughly and wipes them dry, whereby the wax is removed. This procedure is said to give much more protection than collodion or rubber gloves.

TO MAKE GUM ARABIC WATERPROOF.—P. Thompson, Toronto, Canada, asks: "Would you advise me at your earliest convenience how I might make gum arabic waterproof so I could mix with colors and work one color over the other without causing the first color laid on to dissolve and mix? I have read your journal for the past five years. It has helped me out of many difficulties. I have reviewed each of my past numbers, but can not find anything to help me in this matter." *Answer.*—The addition of alcohol and hydrochloric acid will render gum arabic insoluble on drying, though it will still swell up when a second coating is laid over it. Ammoniacal acetate of lead or nitrate of mercury added to gum arabic will also render it insoluble, though you will have to experiment to find if these hardening ingredients will not injure your colors. But why, after all, use gum arabic, when gelatin hardened with chrome alum might answer your purpose perfectly?



DINNER GIVEN TO WHITELAW REID BY MEMBERS OF THE NEW YORK "TRIBUNE" STAFF, MAY 25.

Reading from the left, the men seated are Charles W. Meade, city editor; R. O. E. Brown, editorial writer; Edmund Clarence Stedman, Whitelaw Reid, Hart Lyman, editor-in-chief; James Martin, managing editor; W. F. Johnson, editorial writer; S. Bushman Caldwell, editor *Tribune Farmer;* A. D. Howard, Sunday editor; L. C. Bradford, night managing editor; S. H. Horgan, art manager. Behind Mr. Johnson stands H. N. Kellegg, business manager; behind Mr. Martin, Henry E. Krehbiel, musical critic; behind Mr. Stedman, Royal Cortissoz, art critic; behind Mr. Reid, Nathaniel Tuttle, cashier, and behind Mr. Caldwell, Henry W. Sackett, counsel.

A BOOKLET of bill-head specimens is now ready. It is a valuable collection of choice designs, covering every-day requirements, printed in one, two and three color effects. Cloth finished and colored papers are employed to show their various printing qualities and correct color combinations. It is bound in loose-leaf form with an ornate cover-design, printed in colors, and embossed. Send 25 cents to The Inland Printer Company for a copy.

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to paper-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

STRAIGHTENING MACHINE.—T. S., Cincinnati, writes: "Is there such a machine as a straightening machine for finishing electrotypes? I have been told that there is such a machine and that it saves much of the finisher's time. Can you give me any information about it?" *Answer.*— Many attempts have been made to finish electrotypes by machinery, but we know of no instance where they have been successful to any great extent. Following is a description of a straightening press which is probably as practical as any. It consists of a bed frame supported by suitable legs and made long enough to provide room at its middle part for a yoke and vertically adjustable platen. At one side of the platen sufficient space is provided for the backing pan to set during the process of backing up the shell, and on the other side there is room for moving the finished plate out so that another pan may be placed in position at the left-hand of the platen. The yoke and platen are somewhat similar to the yoke and platen of a stereotyper's drying press, except that the platen is provided on its under side with a layer of felt about one-fourth of an inch in thickness, and a press plate having projections or teats on its surface, called a "hurdy-gurdy" plate. The hurdy-gurdy plate, with the intermediate layer of felt, is attached by bolts to the platen. The bed frame is provided with rollers to facilitate the passage of the backing pan from one end of the bed to its position under the platen and from thence to the other end of the bed. In operation, the shell is placed in the backing pan on one end of the press, where it is backed up and cooled in the usual manner. The backing pan is then rolled under the platen and pressure applied by means of a hand wheel and screw, which has the alleged effect of straightening the face of the electrotype and bringing all parts of the same, by means of the hurdy-gurdy, into one plane, removing all unevenness and irregularities. It is claimed the intermediate layer of yielding material permits the hurdy-gurdy to give and adapt itself so it will not press any harder on the ends or sides of the electrotype than on the intermediate points. The inventor asserts that a great saving of time is accomplished by this method of straightening plates, as very little finishing is required.

EFFECT OF ACID ON DEPOSITING SOLUTION.— It is a common fallacy that a solution containing sulphuric acid in excess maintains a higher temperature than a solution less rich in acid. On account of this belief many electrotypers are extremely moderate in their use of acid during the summer months, hoping thereby to keep the temperature of their solutions within moderate bounds. As a matter of fact, the use of acid does not permanently raise the temperature of the solution. On the contrary, it has just the opposite result. It is admitted that the immediate effect of mixing sulphuric acid with water is to raise the temperature of the mixture. The same result would be obtained by building a fire under the vessel containing the water. Heat may be produced in a variety of ways. Pounding a piece of iron with a hammer, for instance, rubbing together two pieces of wood, etc., but in all cases, heat is an effect and the effect ceases when the cause is removed. While these different methods of producing heat are not strictly analogous to the mixing of acid and water, yet they will serve to illustrate the point: that heat does not exist without a cause and that it ceases to exist when the cause is removed. To return to the acid and water, a simple test which should satisfy the most skeptical would be to note the temperature of the water before adding the acid and then note the temperature of the mixture after it has had time to cool. The result of such a test would show that the mixture is no warmer than was the water before the acid was added. Among many electrotypers a misapprehension prevails as to the real purpose of the acid in the solution. A moment's thought will make this clear so far as its effect on the temperature is concerned. There is no question but that the depositing solution becomes overheated, particularly in the summer months. It is not acid which causes the heat, however, it is *resistance*. Connect together an anode and a cathode rod with a piece of wire. What results? The wire is instantly heated red hot, or if very small, is burned up. Why? Because the wire is too small to carry the current required for electrotyping. The resistance is too great. It is to overcome resistance and prevent heating that large copper rods are employed to convey the current to the vats and back to the dynamo. If any other metal than copper were used for this purpose, the size of the rods would have to be still further increased to make up for the difference in efficiency of the conductors, and when we use a solution for a conductor, as we are obliged to do in electrotyping, the size of the liquid conductor should be, theoretically, as much larger than the copper rods, as its resistance to the passage of the current is greater than that of copper. The cross-sectional area of a depositing vat thirty inches wide by thirty inches deep is nine hundred inches and the area of the copper conductor is, we will say, one inch. The liquid conductor is, therefore, in this instance, nine hundred times greater in size than the copper conductor, but even this is not enough difference to compensate for the greater resistance of the solution, and the effect of forcing a strong current, such as the modern electrotyper employs, through the liquid conductor is to heat it. Inasmuch as it would not be practicable to further increase the cross-sectional area of the solution, the next best thing and, in fact, the only thing left to do is to increase its conductive efficiency to the greatest possible extent. The addition of sulphuric acid to the solution accomplishes this purpose, and the more acid we add the better conductor it becomes, and the better the conductor the less it will heat. Of course, the amount of acid we may profitably employ is limited by other considerations, which we need not consider at this time, but it is evident that, so far as overheating the solution is concerned, the addition of acid is beneficial because it eliminates resistance, which is the cause of heat.

PRINTING AND ENGRAVING PLANT OF THE GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y.

A photoengraving and electrotyping plant, owned and operated by a manufacturing corporation exclusively for its own use, is an established fact at the great Schenectady Works of the General Electric Company, Schenectady, New York. This company is capitalized at $45,000,000, and employs at its several plants eighteen thousand men, the office force at the Schenectady plant alone numbering one thousand employees. The Schenectady Works cover 130½ acres, comprise one hundred and fifty buildings, large and small, with a floor space of 5,782 acres, and employ upward of ten thousand men. One of the important commercial departments is the publication bureau, under the direction of Mr. M. P. Rice. This department has charge of all printed matter issued by the company, not only for the main office, but for its branch offices in all large cities.

A magnificently equipped printing-office and bindery, employing from eighty to one hundred hands, produces all of the printed matter required by the company, and many of the special catalogues and brochures produced here are works of art.

The engraving and electrotyping department, under the supervision of Mr. A. H. Calderwood, a well-known workman with fifteen years' experience, occupies twenty-six hundred square feet of floor space in one of the buildings of the Schenectady Works. This department is equipped exclusively with modern electrically-driven machinery, most of the machines being individually driven by General Electric motors specially designed for their use. The General Electric mercury vapor lamps are used in the half-tone negative making, and the results are marvelous, not only in the illuminating power and diffusion of the light, but the more correct rendering of color values in retouched photographs, as compared with arc lamps or even daylight, is noticeable.



PRINTING ON METAL WITH TWO TEN-THOUSAND-CANDLE-POWER LAMPS.

Two ten-thousand-candle-power arc lamps are used in printing on the metal, the time required in printing being even less than bright sunlight.



THE ELECTROTYPING FOUNDRY.

A blower effectually removes all acid and other fumes from the workshop, and, all told, the plant is as complete and up to date as any in the country. Fifteen men are employed, and the annual output is more than $22,000 worth of work per year.

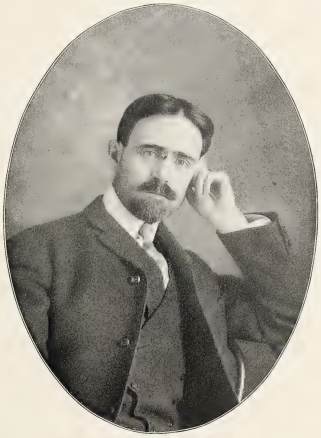


MERCURY VAPOR LAMPS USED IN NEGATIVE MAKING.

The etched brass and copper nameplates used on all of the smaller machines and switchboards, as well as the master Seamans, a lithographer, who is not only conversant with all made here. Photographs and other copy are prepared for the photoengraving department by a corps of artists and draftsmen. The extraordinary care that is given to this branch results in the production of a uniformly high grade of halftone work.

FRANK MERRILL SEAMANS.

We are glad to be able to express a few words of appreciation regarding the character and work of Frank Merrill Seamans, a lithographer, who is not only conversant with all details of his profession, but who is endowed with a far-reaching artistic capacity for high art, at the same time having a thorough grasp of large business propositions, making acquaintances readily at the bench or counting house and holding people as friends thereafter, consequently presenting a combination of talents which make up the ideal superintendent. Born in 1869 at Macon, Illinois, he entered the employ of the W. E. Stevens Lithographing Company, St. Louis, but after fifteen months' service, without salary, he decided to give up engraving, going to the Great Western Printing Company, also at St. Louis, and receiving at once $3 per week. Remaining about eight years as poster artist apprentice, he finally went to work with the Shober & Carqueville Company, Chicago; from this place going to Minneapolis, Minnesota, to take charge of the art forces of the Crown Lithographic Company. He remained there until they were burned out, and the firm not resuming again, he took a position with the Tuchfarber Lithographic Company, Cincinnati, Ohio, doing chromo work for wood and glass panels, leading the entire art department. At this period a flattering inducement was presented to him from the place where he originally learnt the trade to accept a position as superintendent of the Great Western Printing Company. He remained here until fire also destroyed this place, leaving the firm in a position unable to resume business. He took a position with the Russell-Morgan Company, Cincinnati, and after serving this firm for two and a half years, he became desirous of seeing the East, and accordingly went to New York, finding a position with the Gillin Lithographic Company, changing later to the J. Ottmann Lithographic Company. The Inland Printer has had the pleasure, upon a previous occasion, to mention how he distinguished himself during the great strike-lockout, taking up single-handed the transferring, steam-printing and other departments which had been left at a standstill when the men went out. Thus Mr. Seamans, turning a few inexperienced men from the office to account, was enabled to complete a lot of unfinished work, at the same time making sketches and drawing blacks and colors for new work; showing a remarkably versatile and active personality. After the ardous trials of the day, part of his Sundays and all of his evenings were spent at the studio producing some remarkably realistic landscapes, some of which were sold and others exhibited with honors. As an artist, he is particularly noted for his perfect portraiture and the exquisite and delicate rendering of the female figure. Among the most noteworthy creations reproduced by lithography due to Mr. Seamans' genius are "She Is it," "It Is She," "It," "The Girl That Is up to the Minute," and "The Heavenly Twins." Among the paintings, some of which are held by private collectors, are "Day's Done," "October," and "November." Dainty and subtle in handling tints, forms and shadows, Mr. Seamans is forceful in his handling of strong color effects. When he severed his connection with the J. Ottmann Lithographic Company, he left many friends among the workmen as well as among the department foremen, for they found in him an impartial, just and able manager. Mr. Seamans is now engaged by the W. J. Morgan Company, of Cleveland, Ohio, to look after its art department, and the present high standard



FRANK MERRILL SEAMANS.
Photo by J. Boelger, New York city.

of that firm will no doubt be even advanced by having a man among its staff of the high artistic and executive attainments possessed by Mr. Seamans and one who is so well known among the theatrical business managers of the country.

A FAVORITE WITH ALL.

We get The Inland Printer, and all hands scramble for it. We can't do without it.—*Standard Printing Company, Freeport, Illinois.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

AN OFFER BY A CORRESPONDENT.— C. F. S. M., Providence, Rhode Island, writes: "Would not a process for making new stones direct from a pull (taken, say, a year ago) interest some of your lithographic friends? Can get positive from positive or negative from negative — one process direct contact (positive from negative or the reverse as well, of course). It has been very useful to me in a small way. I had to get it up a few years ago to do certain work at a profit. If the sensitized asphaltum for photolithography on stone is needed by many of your subscribers, I shall be glad to supply it." *Answer.*— If readers are interested, will they kindly advise us.

MIXING DIFFERENT BRANDS OF LITHOGRAPHIC TOUSCHE.— "Learner," Cincinnati, Ohio, writes: "Will you explain why the different brands of lithographic tousche are mixed by some lithographers in such a proportion and by others again in a different proportion?" *Answer.*—Very fine and delicate lines require a strong (acid resisting) ink, which flows evenly from the pen. An ink of this sort, however, contains little lampblack (Lemercier). In order to make such an ink a shade darker, some lithographers will mix a certain proportion of "German tousche" with it. The latter contains a much larger proportion of lampblack. The Van Hymbeck ink is not so well liked for fine lines, as it contains a large proportion of soap and shellac. This causes it to get thick and lumpy very soon after mixing.

STATE OF THE LITHOGRAPHIC TRADE.—The lithographic trade, usually entering its dullest season at this time of the year, finds all hands employed. The designers are working with all their might to get out new subjects to attract the attention of the buying public, and the stipple artists are heaped with orders for the steam press. The only trouble with the stipplers is that there are not enough good men to supply the active demand for them, and even the poorest engravers are employed, with a sharp demand for more and *good ones.* The only branch of the trade that seems to lag behind is the crayon line. The reason for this is the close and delicate fabric of the crayon technic does not go well with the rapid rate of printing on the steam press. The latter wants a decided, clean and distinct complex of line or dot which will transfer well and finally can be printed at a pretty rapid rate of speed upon a very large sheet.

DRAWING ON STONE AND ZINC.—"Experimenter," Montreal, Canada, writes: "Could you assist me in shedding a little light on the following conundrum? I write with lithographic ink on a stone and can gum the drawing and wash it out with turpentine, yet I can bring back the work by rolling up with ink. I make a drawing with lithographic ink on zinc, gum it, wash it out with turpentine and it is forever gone." *Answer.*—The phenomenon is brought about in the following manner: The lithographic stone is composed of pure lime, is porous, and undergoes a process of saponification which is insoluble in volatile oils (turpentine, etc.). A similar saponification upon the non-porous zinc, however, is soluble in ethereal oils, and consequently such work will disappear from the surface when washed with turpentine. Therefore, it will always be necessary to gum up and dry the preparation on metal before washing out; in fact, the washing out should be done with the black asphalt composition, and then washed with water, rolled up, and finally etched with gum and phosphoric acid.

TO RESTORE BRILLIANCY TO INK.—"Half-tone Prover," Norfolk, Virginia, writes: "We have proved up some half-tone plates in colors after much difficulty, and in order to save time, which the drying would have consumed, we dusted magnesia powder over the proofs because we wanted to print some gold bronze last upon several places of the picture. The magnesia stuck to the ink and has dulled all the colors. We have tried to remedy things by burnishing the impressions to get back some of the gloss, but this rubs some of the ink. What can be done to save the work?" *Answer.*—There are two ways, one of which may not be practical on account of the difference between these proofs and the final edition; it consists in going ahead, printing the bronze upon the proofs as intended and then printing a block with a varnish tint all over the picture, gold and all. This will bring back the luster and improve the brilliancy of the work. The other method is to lay the proofs, face up, upon a heated metal plate, or simply pass them over a flame. This will soften the ink enough to absorb the magnesia and let the colors appear again in their original brilliancy.

SPLITTING A SHEET OF PAPER FOR THE ANASTATIC PROCESS.—"Photoprocess operator," Milwaukee, Wisconsin, writes: "I have carefully looked over the articles entitled 'A New Reproduction Process Based Upon an Old Idea' in the February issue; also your explanation of the principles of the anastatic process, and I think I understand the method so that I can, with the experience that I have in lithography and the knowledge which I have gained in chemistry during my practice of photolithography successfully experiment on anastatic lines. But one thing occurs to me now that seems an insurmountable obstacle in the way of the general adaptation of this method for practical use and it is this: How would you do with pages of type matter while reproducing printed books which have closely printed type on both sides of the paper?" *Answer.*— In cases where the pages to be reproduced are printed on both sides of the paper, the sheet must be split into two separate parts. There are several ways of doing this. The safest probably is the pasting of the subject-sheet between two strong pieces of paper and then carefully pulling them apart, leaving one of the printed pages on each sheet of the stout paper. When this is done the separated sheets are released from the stout papers and the reproduction can proceed.

JOINING LITHOGRAPHIC STONES.—J. C., Mitchell, Canada, writes: "I have followed your directions in joining two worn lithographic stones together so as to prevent them from break-

ing in the press, but I found that they would not hold. I would have ruined the slabs if I had not noticed that the stones were working loose." *Answer.*—For very large stones, the imported preparation, consisting of a liquid and a powder, is perhaps better than the plaster of paris spoken of in a previous article, although the latter is by no means bad if used right, and no stone will work loose if the following method is adopted; in fact, it makes no difference whether the special preparation or the ordinary plaster of paris is used. The backs of the two slabs should be grained perfectly even and must be clean before the plaster or cement is applied, for most of the under sides of the lithographic stones are greasy, and would not furnish a hold for the binding material; in addition, if the back is ground with rough sand it allows the plaster to get a good grip, and finally, when the stone is laid upon the soft substance, the upper slab should be moved about a little in order to settle evenly. Press out around the edges the superfluous plaster, which is scraped off before hardening.

Germany's Import and Export of Lithographic Product.—According to a report received from the Chamber of Commerce at Frankfurt-on-the-Main, it has been found impracticable for Germany to originate any lithographic subjects especially designed for the American market, and only such lithographed matter can be sent here which can also be sent, at the same time, to other foreign markets. This is by reason of the high tariff, aimed by the United States against the importation of lithographed printing, which amounts, if printed entirely in bronze, to 15 cents per pound or, if in less than eight colors, to 20 cents per pound; over eight colors the rate is 30 cents per pound, and if executed in gold-leaf, it is 50 cents per pound, this being respectively twenty to forty times higher, according to the above authority, than the export of similar goods sent from here to Germany. It substantiates our claim made about a year ago that America might as well get ready to compete for the lithographic trade of the world. In fact, at this time the American competition in certain kinds of lithography is keenly felt in Germany. Besides, the loss of the former American consumption of the German lithographic product has left a noticeable gap in the lithographic industry of Germany. The report concludes with an expression of hope that when it comes to a new trade agreement between the two countries, the United States will give the same measure of protection to novel or artistic creations, brought out by Germany, that the latter now gives to all countries sending similar goods to her; or in other words, that it is time for the United States to join the Berne convention of 1866.

A Useful Litho Engraving Process.—"Processworker," Cincinnati, Ohio, writes: "I enclose samples of music titles done in imitation of 'Vienna Musicblätter,' but instead of these specimens having been done by the difficult method of drawing with the pen on stone, they have been, as you will see, closely imitated, but by a different method, which makes it easy to accomplish for any one who can work accurately with the hard lead-pencil. The process is this: A zinc plate is cleanly polished and etched with a solution of 25 ounces gum, 1 ounce tannic acid and 15 drops of phosphoric acid. When this is washed off, the plate is coated with a film of black asphaltum (or regular etching ground, such as steel-plate engravers use; it may also be smoked); then the tracing is put down on this black ground and the proposed work is drawn, through the asphalt, so every line made lays bare the stone or plate; when there are any places which are not wanted to show afterward they can be covered up with a fine brush, using asphalt thinned in turpentine. When all is ready and dry, a very mild bite of nitric acid is given, and this is washed off clean. The purpose of this first bite is to destroy the gum preparation where the needle point scraped off the asphalt. When the acid has been washed off with clean water and quickly dried, the work is covered with a mixture of shellac varnish and ink, and then laid in a turpentine bath, which dissolves the entire ink and coating. After the cleaning of the plate the etched line will hold ink and can be printed from with the roller in the usual lithographic way and will look exactly like lithographic penwork. What an advantage this is may be appreciated by any one who has ever tried to work on stone or zinc plate with a lithographic pen."

Further Development of Etched Ruling for Color-printing.—F. P. G., Savannah, Georgia, writes: "In your answer of 'Process for Reproducing Artwork on Stone,' you say you fail to see how the ruling machine and etching brush can be of real practical service in colorwork. Now, I am not a color artist, having spent all my time at the craft doing commercial designing and engraving, but I have been doing a little experimenting on colorwork with the ruling machine and etching brush, and herewith enclose some results of my efforts for your criticism. The one with the bottles on was taken from an eight-color stipple job and, as you can see, I got a pretty good effect with four printings. As far as the 'Ben Day' machine is concerned, I think you will agree with me that it would be impossible to produce the same effect." *Answer.*—The proofs sent, of the etched four-color work, certainly show possibilities which should be developed further; the "Lithia" advertisement with pictures of bottles is certainly fine and could not have been done as well with stippling or "Ben Day" films, nor could half-tone or other process have been used to the same advantage in this particular instance; but not all subjects will admit of the fine, delicate and polished technics which the machine ruling and etching yields. Following this thought to its logical conclusion, would it not be practical to employ on certain work requiring the different technics, engraved and etched ruling, and thus add on some places on a transfer, the stippling and "Ben Day"? We refer our correspondent to engraved colorwork which was done by Milwaukee establishments and sold as "American Commercial Specimens (Part 3)," by The Inland Printer. Our correspondent is advised to keep up this good work, for there will be plenty of opportunity to use it in case the present scarcity of stipple artists should be prolonged.

THE WORST THAT COULD HAPPEN.

"Don't worry, dear," said the magazine editor's wife. "It's too bad that you were burned out just a week before the time of going to press, but perhaps you can get other stories and poems to take the place of the ones that were lost." "It isn't that," he groaned. "I can get plenty of stories and poems, but the copy for our soap advertisements has all gone up in smoke."—*Chicago Record-Herald.*

AN ENTHUSIAST.

I am an enthusiastic reader of The Inland Printer, of which valuable journal nothing affords me more interest or adds more to my limited knowledge of the art preservative than the inserts of The Inland Printer.—*Samuel Whitaker, Leeton, Missouri.*

The young man with the uncut hair and hungry look had submitted a poem for editorial consideration. "Well," said the man behind the blue pencil, after a hurried glance at it, "how does three dollars strike you?" "Why—er—really," stammered the rhymester, "that is more than I—er——" "Well, that's the best I can do," interrupted the busy editor. "I couldn't think of printing a poem like that for any less."—*Exchange.*



BY CHARLES W. PAFFLOW.

Under this head it is aimed to give a monthly summary of the important happenings in the field of the graphic arts in other lands. Exchanges are solicited with leading German, French, Italian, Spanish and Russian trade publications. Communications and specimens of foreign work are respectfully invited.

THE REICHSDRUCKEREI.

The Imperial Printing-office of Germany was established soon after the organization of the German Empire in 1871. It is located in the Oranienstrasse, Berlin. It employs some eighteen hundred persons, which includes officials, artists, engravers, compositors, pressmen and laborers of various grades. Civil-service rules govern the employees. Appointments are practically for life, or during good behavior and physical efficiency. They are allowed from eight to twenty-one days' leave with pay annually, the leave being proportionate to length of service. In case of protracted illness, the employee receives for twenty-six weeks an allowance equal to two-thirds of his regular pay. After ten years' service he receives, if invalided, in addition to the old-age insurance, a regular pension, which is fixed according to the conditions and circumstances in each individual case. (This part of the subject can not be made clear except when treated in connection with the old-age and invalid-insurance system, which is peculiar to Germany and includes within its scope working people of the class employed in the government printing institution.)

Hours of work are from 8 to 12 and 1 to 6 o'clock. Holidays are the fifty-two Sundays and eight week days in the year, as follows: New Year, Emperor's birthday, Easter Monday, Ascension Day, Whit Monday, Thanksgiving Day and two days at Christmas.

It performs almost exclusively government printing, and turned out in 1902, an average year, 22,468,000 national bonds, 33,703,000 sheets postage stamps (100 each), 500,000,000 postal cards, 64,000,000 postoffice orders, and 4,500,000 sheets insurance contracts (100 per sheet). Besides these, the Reichsdruckerei prints the paper currency of the Reichsbank, and all the bonds, coupons and other forms that are used in connection with national loans, diplomas and commissions for military and civil officers, a total of about two hundred million sheets per annum.

The budget for 1902 of the institution was: Disbursements, 6,448,080 marks, of which 2,223,800 marks was for labor, and receipts, 8,498,420 marks, so that there was an actual surplus of about 2,000,000 marks.

The mechanical equipment of the establishment includes four tubular and three Cornwall boilers, which furnish steam for heating the building and driving eight engines of 405 horse-power. Besides these there are four gas motors of thirty-six horse-power and six dynamos which generate current for lighting and other purposes.

Of presses there are five rotaries, five fast color-plate, fifteen cylinders and 357 hand and platen presses. Fifteen machines in the typefoundry turn out fifty thousand pounds of type annually.

STYLE AND ITS ORIGIN.

At a recent meeting of the Typographical Society at Brunswick, Germany, Mr. W. Grenzing delivered a lecture on style. He sketched the great changes and improvements that had been made in job-printing under the influence of a free competition of art. Heretofore the compositor was entirely dependent upon the founder; now he is expected to furnish original plans and designs. For this reason every job-printer should study style in the history of its growth and development. By style the speaker understood the unity of a piece of work, the harmony of the parts in the whole, the single unit of effect from a multitude of details.

The Egyptians were the first to bring architecture and ornament to a full development. Their excellence is all the more admirable because they were the originators and not dependent for any of their ideas upon other peoples. The Egyptians selected their forms from the plant and animal world and they recognized the truth that color is the inseparable companion of form. It is to this union of form and color that the ornamental work of the Egyptians owes its charm.

Related to the Egyptian, but not so fine, is the style of the Assyrians and the Persians. The tree is the source from which the Assyrians derive their ornamental forms. The artistic maxim of the Greeks was first the physical adaptation of the means to the end and then the ornamentation. The acanthus leaf is not simply laid on the Corinthian columns; it seems to carry the weight of the architecture. The ornament of the entablature is varied and the coloring is adapted to the ornament. The cornices of the temples were decorated with gold and brilliant colors.

The conquests of Rome gathered into the Eternal City all the wealth of the art of the world, and from this stock the Roman ornamentation was derived. The acanthus was still used as a basis of decoration, but transmuted according to the genius of Rome. They put creeping plants in urns and vases and let the human form terminate in plants and filled their friezes with chimeras of fauns and satyrs.

With the removal of the seat of empire from Rome to Constantinople began the Byzantine style, which was the old form in a new dress. The acanthus still maintained its place of honor, but became more flexible. The ground color is gold. It was in Byzantine that manuscripts were first ornamented with colors; at a later period the letter beginning a paragraph was ornamented. From the Byzantine style was evolved the Romanic, closely related to it, but differing principally in its preference for sculpture.

The Arabic and Moorish style of ornament followed. The decoration was confined to geometrical and plant forms, as the Mohammedan religion forbids portraiture of living figures. The ground color remained gold, sometimes with red and blue added.

A new style was developed in Ireland in opposition to the Byzantine and proceeded from letter decoration to illustrative and explanatory decoration. Here we have the human form, the members of the body, for the most part out of all proportion. The coloring is purely arbitrary; and not unfrequently the faces of the saints are yellow and green. But in spite of the fantastic composition, there is a sober trail which pervades the Celtic style.

The Gothic style, which originated in France, followed. This style developed itself independently in Germany, so much so that it may be called genuine German. The Gothic spirit was earnest. The plant world remained the basis; oaks, grapevines, thistles, roses and other plants were made use of. Chivalry and heraldry played an important part. The work of illustrating manuscripts received a fresh impetus from architecture and plant painting, which products are still used as a source for ornamentation. Many products of the present day in the way of decoration are imitations from medieval handwriting. Along with the ornamented initials is the delicate tracery to be noted. The leafwork is first all on the same plane; afterward it is made plastic. Ornamenting penmanship reached its climax and began to decline. The art of printing, engraving on wood and on copper superseded it.

Toward the end of the fifteenth century a notable decline in the Gothic style is perceptible.

The style of the Renaissance took the place of the Gothic with great rapidity. The acanthus, which had been neglected in the Gothic, resumed its former importance. All beautiful animal forms were employed for ornament. This period also developed the grotesque (baroque), which we also owe to Italy. The characteristics of the baroque style consists in the use of crooked lines; in the different forms the acanthus is made to assume, now sharp pointed and split up like a thistle and now rounded and curly, and combined with grotesque figures, playing children, fantastic animal forms and scrolls. From the baroque the style went over into the rococo, which is defined by a competent artist as a "bewildering maze of lines, an intoxicated renaissance." The ornament is a hodgepodge of designs from nature. The acanthus is used in bordering long and small lines, is luxuriantly modeled, and resembles somewhat the classic baroque acanthus. Rushes, palms, creeping vines, are mingled with birds, mussel shells, flames, rays, etc. All is without any conception of unity and is purely arbitrary, the vacant spaces are filled in with network, crossed rods and emblems. The preferred coloring is bright blue and silver, red with gold, and green and rose. Printers tried to make the rococo forms available.

The speaker closed his lecture with the rococo period, because it is the transition from the ancient to the modern style, and completed the historical sources of this style. The speaker was very happy in illustrating the use made of the ancient forms of ornamentation in the graphic arts.

APPROXIMATE NUMBER OF BOOKS PUBLISHED.

Germany and German Austria collectively lead the world in the annual output of books and pamphlets, the total for 1903 being 27,606. These figures include pamphlets and leaflets issued by universities, which in other countries are not regarded as books. France stands second, then comes Italy, England, the United States and The Netherlands. In creative works, England leads the world, with by far the largest output of novels and works of imagination. Germany leads in educational and theological works and in books for children. Historical works predominate in France, and Italy leads in religious publications. The largest number of books published in this country fall in the department of fiction; law books take second rank, and sports and amusements last.

"La Bibliographie de la France" gives the output of France for 1904 at 12,139. It would be safe to deduct about two thousand titles to determine the exact number of books, as distinguished from pamphlets and like minor publications. The London *Publishers' Circular* counts 8,334 books for England in 1904, which includes pamphlets, as well as bound books. "Le Droit de Auteur" gives statistics of European book production for 1903 as follows: Belgium, 2,639; Holland, 3,005; Russia (1901), 5,935; Denmark, 1,544; Norway, 712; Switzerland, 7,816.

Impossible as it seems to reach an approximate statement of the total output of books of the world since the time of Gutenberg, a French bibliographer undertook this herculean task and succeeded. Prof. Paul Otlet, secretary of the Brussels International Bibliographic Institute, estimates the number of printed books since the invention of printing to January, 1900, at 12,163,000 separate works, and the number of periodicals at between fifteen and eighteen millions. The following summary, by periods, is interesting:

Years.	Books.
1436-1536	42,000
1536-1636	575,000
1636-1736	1,225,000
1736-1822	1,839,000
1822-1887	6,500,000
1887-1898	1,782,000
1899	200,000
Total	12,163,000

Professor Otlet adopts two hundred thousand as a yearly average since 1898, while the *Publishers' Weekly* thinks that one hundred and fifty thousand would be more nearly correct.

THE typographical congress at Rome has fixed the residence of the new central committee at Milan.

JOACHIM IKANNIKOV, the Nestor of lithography in Russia, died recently at St. Petersburg, aged seventy-nine years.

Emancipation (*A Emancipocao* in Portugese) is the title of a new magazine established at Rio Janeiro in the interest of the League of the Graphic Arts and of the proletariat. It will appear twice a month.

THE American consul-general at Budapest, Hungary, informs the Department of Commerce and Labor that there is a demand for printing machinery in that country, and advises American manufacturers to make offers to the leading firms of that country.

OUR consul at Valetta, Malta, writes that Malta ought to prove a good market for American stationery. He says that good note paper is difficult to find there, and that the local dealers are ever on the lookout for novelties. He offers to place catalogues and price-lists where they will do the most good.

THE Chamber of Commerce, at Frankfurt-on-the-Main, has forwarded to the imperial chancellor a document setting out facts and figures relative to the prohibitory tariff duties levied in the United States on articles used in the graphic arts and produced in Germany. The document purports to show that while the Americans have barred the Germans out, the Americans are selling their products in Germany in successful competition. They pray for relief.

CONTRARY to all expectation, the Russian government has adopted a labor law which will make a revolution in the relation of labor to the government. Heretofore a strike was a grave crime and suppressed by the immediate employment of the police and the troops and prosecution in the criminal courts. This is to be so no longer. The freedom to strike has been officially declared, and except in cases of violence and destruction of property, and in a few cases where the public interest is endangered, the redress for complainants will be in the civil tribunals.

IN the March number of THE INLAND PRINTER we reproduced a portion of an article from *l'Arte della Stampa* which criticized with some severity the exhibits of the different typographical schools of Europe at the Milan exposition, and especially that of the Estienne School of Paris. We have received a letter from the editor of the *Bulletin Officiel de l'union syndicale des maîtres imprimeurs de France* and also a copy of his valuable journal, the letter calling attention to an article in his magazine in reply to the criticism in the Italian magazine. The reply is exhaustive in scope and minute in detail. Those of our readers who are fond of the technic will do well to peruse this article.

THE *Buch- und Steindrucker* states that a German newspaper publisher, who has recently returned from a visit to the Philippine Islands, says that the government printing-office at Manila is the most modern and perfect establishment of the kind in the world. The same paper pays a high compliment to the *Filipino Freeman*, a daily paper published in Manila, in saying that for correctness and good taste hardly a European paper can compete with it. Our German contemporary evidently overlooked the fact that the *Filipino Freeman* was a burlesque newspaper, printed at St. Louis by that enterprising house, the Inland Type Foundry, for the purpose of exploiting its type-faces.

THE statements going the rounds of the German press to the effect that corruption was practiced in awarding prizes at the St. Louis World's Fair have been successfully contradicted by Privy Councilor Lewald, who was German commis-

sioner at the Exposition. He stated to the editor of the *Allgemeine Zeitung*, of Munich, that so far as the German exhibitors were concerned, the action of the judges had been conscientious and honorable in every respect; that he himself was a member of the committee of judges for Germany and had every opportunity of knowing everything in relation to the awards. He made the further statement that he hoped other papers would copy what he had said in refutation of the slanderous reports about the awards at St. Louis.

Il Risorgimento Grafico is universally recognized as the most perfect specimen of artistic printing in Europe. On entering its third year of existence it says, among other things: "Who would have thought that in Italy a technical periodical could ever have attained such importance as to compete with the celebrated American review (meaning THE INLAND PRINTER), undeniably the most beautiful and most complete, artistically speaking, in existence. Only a visionary would have expressed such an opinion, and yet this dream has become a tangible reality: *Il Risorgimento Grafico* has conquered one of the first places in the technical journalism of the world." In speaking thus of itself the *Risorgimento* does not go beyond the limits of the truth.

THE employment of women as compositors is not of recent date, but goes back to the beginning of the sixteenth century, when nuns were working at the case in the Ripoli convent at Florence. In 1690 a certain woman named Jenny Hirsch was engaged in the printing business in Boston, and in the following century female compositors were common in American printing-offices. Mary Goddard printed the first edition of the Declaration of Independence in the year 1776. The French revolution sent women to the case, as well as to the barricades and the guillotine. Thomas Bedoer, an English philanthropist, had his "Alexander Expedition" set up by a woman, for he reasoned that the more delicate female fingers were better adapted to the handling of type than those of the sterner sex.

AN amusing notice is given in a German trade paper of a guide book of the State of Iowa, as follows: "The pamphlet contains a description of the various industries of the state, abundantly illustrated. Not only the public buildings and the large shops are shown, but also the churches, and sandwiched between these are pictures of fat hogs with their herders, of big horses and fine stallions. As many as thirty or forty pictures are shown on one page, some of which are no longer than a finger nail, but withal very clear and distinct — technical masterpieces. You may put the whole State of Iowa in your pocket. The work was done by the Iowa Publishing Company, of Davenport. The heads of this firm are Messrs. M. and H. Hübinger — *natürlich gute Deutsche in englisch-amerikanischer Aufmachung.*"

FROM Buenos Ayres we have the news that at a conference of the employing printers and their employees, the following articles were agreed upon and signed, to wit: (1) A day's work to be eight hours; (2) the abolition of regular Sunday work, and (3) an increase of twenty per cent for overtime. This occasion led to the organization of the employers into a society named "Sección Artes Gráficos." We also have from the same source an interesting statement of the relative value of the trade of different countries with Argentina. England comes first in exports to this country, with $48,955,-731, which is an increase of nearly fourteen millions over the preceding year. Germany comes next, with exports valued at $5,216,261. The United States comes third, with $5,074,934, followed by Italy, with $4,017,842 and France, with $3,498,427.

WOOD ENGRAVING in Japan had its beginning in 1680, when Moronobu first practiced the art. According to the best information, there are now in Japan some five hundred masters of this art who have accomplished very excellent and valuable work. The Japanese engraver works conscientiously and makes no changes; he can afford to devote much time to his work because art in his country is not practiced for gain. The Jap has a rich palette, producing engravings in as many as twenty different colors. As early as 1769 there was a large number of multicolored prints. The most celebrated artist was Hokusai, who produced the enormous number of fifty thousand separate engravings. He was the most versatile of all engravers, and his productions are still imitated in other countries. Another prominent artist was Ultamaro, who engraved beautiful women, birds and insects. In 1790 another distinguished artist flourished in Japan, whose name has unfortunately been lost, and who did excellent work in portraying life in the inferior orders of society.

THEODORE GOEBEL, one of the ablest German writers on matters relating to the graphic arts, reviews at length Mr. De Vinne's latest work, "Modern Methods of Book Composition" in the April number of the *Buch- und Steindrucker*. With the exception of one unfavorable criticism, his estimate of the book is very high, but this criticism touches only a very small technical point in the book relating to the spelling and dividing of some German words and the arrangement of the German case, which is of minor interest to the American printer. After quoting Mr. De Vinne with regard to the difficulty of setting type from manuscript copy in a foreign language, Mr. Goebel gives his own experience, in substance, as follows: "As foreman of the printing establishment of Henry Plohn in Paris during the World's Fair of 1855 I was charged with the printing of a guide of the exhibition in English. The copy was in manuscript and for one knowing English, fair enough, but where were the compositors to be had? Some French printers tackled it, but soon let it go with *qu'on ne pouvait pas marcher là-dessus*. The book consisted of some six or seven octavo signatures, and I employed on it one Englishman, two Belgians, one Swiss, one German and several Frenchmen."

A CORRESPONDENT in the *Buch- und Steindrucker* for April says that fifteen countries have united in the Bern literary convention for the purpose of protecting the literary product of the citizens of their respective countries, and that Russia is the only important European power which is not within the number as yet, though it seems probable that it will join this union within a short time. He complains bitterly about the injury to the book and music interests of Germany by American publishers, who, he says, pirate these works wholesale, and expresses the hope that the copyright bill introduced at the last session of Congress may tend to remedy this injury to foreign literary men and artists. Holland, however, the correspondent avers, heads the list of pirates in the matter of reproducing foreign literature, especially music. They take it all in, from books for children to the highest works of art. As an illustration of the disregard of the Dutch people for the individual rights of the artist, the correspondent says that an effort is being made to produce Parsifal in Amsterdam contrary to the expressed wish and will of the great composer. A music journal in Stuttgart started a protest against this violation of Wagner's will, which has been signed by the principal musicians of Germany.

CANADIAN PULP FOR THE UNITED STATES.

United States Consul-General W. R. Holloway, Halifax, Nova Scotia, says the officials of the Lake Superior Pulp & Paper Company, Sault Ste. Marie, Ontario, report that, by contracts, the entire output of the pulp mills for 1905 will be disposed of in the United States, instead of, as formerly, a good portion of it going to England.— *Consular Reports.*

AN editor, in reply to a young writer who wished to know which magazine would give him the highest position quickest, advised "a powder magazine, especially if you contribute a fiery article." — *Exchange.*



BY GEORGE SHERMAN.

It's impossible to cure all ailments with the same kind of medicine. And it's very much the same in advertising. Each business requires its own peculiar stimulant. A brass band and cloth banners may be just the right tonic to stimulate interest in a real-estate boom. Free excursion tickets to the site may be an inducement toward bringing out prospective investors. Billboard and newspaper advertising are the right medicines with which to create especial interest among an amusement-loving public. But all of these are of little avail in stimulating publicity for the printer.

What, then, is the proper and most effective medicine?

Those who have been successful — those who have aroused exceptional interest in their products — they are the ones who know the proper remedy. Take, for example, the Matthews-Northrup Works, Buffalo; Corday & Gross, Cleveland; The Barta Press, Boston; The Griffith-Stillings Press, Boston; The Robert L. Stillson Company, New York city; The Meyer-Rotier Company, Milwaukee; The Smiths-Brooks Company, Denver; H. S. Crocker Company, San Francisco; Dorsey Brothers, Dallas, Texas, and innumerable other successful printers. What have they done? Through what medium have they heralded the goodness of their products?

Principally through the medium of the distinguished booklet.

It's the one remedy peculiarly adapted to stimulating unusual interest in a printer's wares.

The booklet shows a printer's abilities in a comprehensive fashion. It measures his capacity as a creator of original ideas, as an ad.-writer, as a designer, as a manipulator of typefoundry products, as a deviser of attractive color combinations and as a pressman.

Then again, the booklet offers an unlimited field for diversity. It may be issued as an exponent of modern styles of typography and coloration in the shape of a specimen book of samples. It may take the form of an announcement, or, perhaps, it may be used to further public interest in some one specialty for which that house is particularly qualified. But, whatever its mission, its drawing power will be gauged chiefly by its literary individuality and its attractiveness as a typographical specimen.

The best booklets are not of the kind that dwell on descriptive or that enter into exhaustive technical detail. Neither is the pure subject of printing of interest, if set forth in a lukewarm, matter-of-fact fashion.

The truly successful booklet is the one that has a well-defined theme — the one that has an interesting story to tell. Like a good novel, it must have a plot and its entire contents should lead up to this point in an orderly manner.

Don't ramble, or your argument will lose its convincing power.

But, do not stop with one booklet. Follow it up with another, and yet another. Let your last effort exceed your first endeavor. It's evidence that you are alive. It proves that even *you* have confidence in the value of printers' ink, notwithstanding the fact that you are dabbling in it as a profession. When the public sees a doctor take his own medicine, it begins to believe that there must be some good in it. Don't occupy the position of the shoeless shoemaker in the business world. It's a wrong method.

A new booklet, issued each month, or a regular house publication, for that matter, seems to be the best method of holding the continued attention of the buying public. Those who have adopted this plan are profiting thereby.

"Brady's Shop Talk: A monthly periodical coming from the shop of Brady, the printer, at Statesville, North Carolina, for the furtherance of good printing, and disseminating things helpful to the man of business." This is Brady's own description of a house organ that is doing worlds of good. It's interesting, business-fetching, and convincing from cover to cover. It sets an example that is worth following.

"Brady knows how" to add a relish to his menu. It's not all "shop-talk," but just enough to make it clear that he is printing in a different way.

Brady says: "If the backbone of your advertising is weak, come in and get an application of Brady's business-pulling printing. If your office stationery is not the very best and neatest that your money will buy, Brady can put tone as well as quality into it. Why cripple your interests longer? Hand your troubles to Brady and get all the good things in his think-shop, couple them with goodly types, printed on pleasing paper, and see the result."

You've seen the old stock cut of the doctor applying a porous plaster on the back of his patient and the gouty man with a pair of crutches. These have been applied to add "snap" to the paragraph quoted above.

Brady gives further reasons why the good people of Statesville should patronize his shop: "Because he buys all kinds of printing papers just a little better than most printers. His artists are imbued with just a little more of the artistic temperament than other artists. And when they apply ink to type and type to paper, the result is pleasing. Isn't it natural to suppose that your orders will get just a little more attention and be a bit out of the ordinary if intrusted to him? Now is a good time to investigate."

The spirit of advanced ideas and methods is amply shown in a series of booklets issuing from The Oxford Print, Boston, Massachusetts. "What is Oxford-Print Service?" is a title bestowed upon a recent one of these. It's stylish and full of quality. The cover-design consists of a monogram with an interrogation point cleverly interwoven. The ornamentation is done in white, green and gold bronze, and the monogram is die-cut from marbled paper and tipped on. The contents are printed on a good quality of cream laid paper and the half-tone illustrations are in art brown on white enameled stock. All of the half-tone inserts are pebbled. The opening argument says in part: "Every manufacturer, jobber or retailer of merchandise is confronted by two problems, the solving of which are important and vital to his business. Given a supply of articles to sell, the first problem is to locate those who are in need of his goods, and second, to compel these possible buyers to become actual purchasers. The large expense involved in solving these two problems is called 'selling cost,' and it must either be added to the price of the articles sold — which means increased cost to the consumer — or taken from the credit side of the sale — which means diminished profit to the seller. If we could eliminate this selling cost, we could either buy our food, clothing, shoes, furniture, machinery or supplies from ten per cent to fifty per cent cheaper, or the manufacturer would be the gainer by just so much additional profit. As 'buyers' we would prefer the lower price — as 'sellers' we therefore confine our remarks to the possibility of the larger profit."

This is an argument well chosen to set forth the superior "sales-making" qualities of Oxford-Print Service.

The Isaac H. Blanchard Company, New York city, is another concern that has discovered the value of the house publication. "Blanchard's Red Book: An illustrated magazine of original thought," is the outcome of much deliberation on the question: "What is the best method through which to stimulate greater publicity for the products of our shop?"

This book is unique in many ways and its cover is its chief attraction. The design consists of an illustration showing the magnitude of the Blanchard establishment. It is deeply embossed, without printing, on a cherry-colored cover-paper, and the design is shown in graduated relief as though it were a clay modeling. The book contains a number of choice specimens of three-color printing taken at random from some recent catalogues done by this house. Among the text appears this valuable hint to the patron of the "cheap-john" printery: "Anything will not do if you are reaching out to increase trade by familiarizing people with yourself and your goods. Better nothing than 'anything.' Not long ago a business man spent a thousand dollars in advertising in the Broadway cars. His cards were the cheapest sort of black and white printing, written, too, by himself. He had saved a little money on their making and he gleefully rubbed his hands together. His investment was money thrown away. But the booklet doesn't need to be put together as finely for my business, he says. Oh, doesn't it?"

"Don't Whisper" has been effectively applied as a title for a folder published by C. L. Wright & Co., New York city. The title-design is a clever piece of engraving and the force of the argument employed is scarcely subordinate to it in drawing power. A little of its philosophy is revealed in this paragraph: "If all the crowd about were shouting and you expected to be heard, you wouldn't whisper, would you? You'd be apt to talk in just as loud a tone as your neighbor, and a little louder if you could. Some printed matter whispers; it hasn't life, individuality, character, attractiveness enough to stand out from among its fellows and command attention until its story's told."

"Printing Tips" is the name of a monthly publication issued by H. M. Downs, Fitchburg, Massachusetts. It's a collection of commercial printing, showing the actual stock, ink, etc., employed in the original jobs. Booklets of this kind are among the most profitable advertising devices that can be issued by a printing-office. They may be produced at a very moderate cost, if made up of specimens printed as extras for this purpose when running regular work. In such cases it is well to have the necessary quantity of uniformly sized stock on hand, and if it is the intention to issue, say, one thousand of these specimen books, this extra quantity may be run when printing regular work with little additional expense.

The Boatwright Press, Danville, Virginia, has just issued a catchy booklet entitled, "Which Printer," with the subtitle, "A Little Preachment and a Word or Two of Praise." It is well worded and the creative ability of the men behind it is shown in the product. To begin, it says: "We can imagine the perplexity of a man with a job of printing he wants done extra nice — wants it to have that indefinable swell look noticeable only in good workmanship. His last job went to the lowest bidder — for which he is sorry. There were mistakes and oversights all through it. A turned letter here, a mashed type there. A blur on this corner, a dirty thumb-print on that, and the stock was so common that the effect was entirely lost. It doesn't pay to select a printer by his price for printing intended to be used as a business-bringer." A number of letters from pleased customers are set after the fashion of a footnote in small type at the bottom of each page. This line of talk, with the expressions of satisfaction from past patrons, and the distinguished style of the booklet itself, should bring results.

TRADE CATALOGUES.

"Things That Count," is the title of a splendid advertising creation issued in behalf of the Durant Counting Machine, made by W. N. Durant, Milwaukee, Wisconsin. The cover-design is embossed and bronzed. "His count is full, his allotted task is wrought," a quotation from William Cullen Bryant, is aptly adapted as an introductory to the well-worded advertising literature contained therein.

A sumptuous catalogue, consisting principally of half-tone illustrations printed on delicately tinted backgrounds, comes from the printing department of the Liquid Carbonic Company, Chicago, Illinois.

Subdued coloration, secured by the use of the most delicate tintings, is responsible for the refined and dignified tone of the booklet, "Queens of Quality," printed by the Forbes Press, Boston, for the Thomas G. Platt Company, shoe manufacturers, of that city.

A clever cover-design, printed in red and black, bronzed and embossed on cloth-finished stock, which is lapped over and pasted to form a pouch that contains a variety of printed specimens and sample envelopes, has been received from the United States Envelope Company, Holyoke, Massachusetts.

One of the most sumptuous specimens of vivid coloration received this month was designed by William Henry Baker, for the English Woolen Mills Company, Cincinnati, Ohio. It is a book on smart clothes for fashionable dressers. The cover-design is one of those splendid modern fashion-plate creations. The printing is done in four colors illuminated with a solid gold-bronzed background.

There is no better example of the possibilities of attraction within the distinguished modern catalogue than that shown in the works coming from the publication department of the National Cash Register Company, Dayton, Ohio. "The No. 400," "The N. C. R. for the Soda Trade," and "Honest Workmanship," are titles of a recent series of booklets, each one of which is a masterpiece of designing, typography, press-work and coloration.

Two distinguished companion booklets issued in commemoration of the International Railway Congress, held in Pittsburg, May 16, have been received from the publishers, The Pittsburg Photo-Engraving Company. To add to their preservative quality, these handsome souvenirs are enclosed in a neat leather wallet, with embossed shield and gold-stamped title. A photogravure of an all-steel car — a Pittsburg product — is tipped on.

The Standard Autograph and Picture Book, recently issued by The Robbins & Myers Company, manufacturers of oscillating fans, Springfield, Ohio, has been ingeniously devised to show the merits of their products in the most convincing and attractive manner. The half-tone illustrations are printed clean and sharp on a superior quality of enameled book paper, and these are interleaved with a protective tissue. More than one hundred testimonial letters from satisfied users of Robbins & Myers motors, dynamos and other electrical devices are reproduced in facsimile on these tissue pages.

We ascribe beauty to that which is simple; which has no superfluous parts; which exactly answers its end; which is related to all things; which is the mean of many extremes.— *G. Baldwin Brown.*

No other words could more fittingly describe "The Appeal of Music," a recent booklet made for the Wanamaker Store, by The Robert L. Stillson Company, New York city. The type-faces employed, the arrangement of marginal headings, the delicately tinted borders and the life-like glow imparted to the half-tones by a flesh-tint background — all of these work in harmony in the production of a beautiful booklet.

A new catalogue on the subject of "Church Lighting by Electricity" comes from the publishing department of the Westinghouse Companies, Pittsburg, Pennsylvania. It is stylishly arranged and well printed. "The Westinghouse Companies in the Railway and Industrial Fields" is another catalogue issued by this concern, and it is one of the finest



SOME SPECIMENS OF ATTRACTIVE BOOKLETS.

specimens received this month. The handsome cover-design is printed in white, green and black ink, on a light green pebbled paper. The lettering is rimmed with gold and the ornate monogram is illuminated with a solid-gold background. The printing was done by Rogers & Co., Chicago.

"William Seward Burroughs: His Life and Mission," is an interesting retrospect of one of America's most ingenious inventors. The book is issued by the Burroughs Adding Machine Company, Detroit, Michigan, "to perpetuate the memory of one of the world's greatest benefactors, who, although cut off at the zenith of his career, was happily permitted to see the realization of his life's greatest ambition." Like many an inventor, Mr. Burroughs was in poverty when he commenced his great life-work. He had not money enough to buy food, but he was buoyed up by the thought that if he succeeded in perfecting his machine, he would have accomplished his ambition. "I am bound to win," he is quoted as saying, "and I won't give up." How well he lived up to this one idea is indicated by the 23,500 Burroughs adding machines now in use.

A leaflet of twelve pages without a cover, five inches by four inches in size, printed in black and brown ink, comes from Mr. George J. Orange, one of the two managing directors of the Record Polish Company, Limited, Eccles, England. Mr. Orange is evidently one of a class of men who hold the things they do so close to their organs of vision that they can see nothing beyond. They are "the best in the world" kind, though they may never have traveled farther from home than the distance from the tavern to the town pump. Mr. Orange says that this "catalogue" is regarded as being the best catalogue of its kind in the leather world. "The leather world" is a pretty big world to have to sustain a defiance from a dinky little leaflet in the field of publicity. The ego in the cosmos of our correspondent is also shown in that the plunder comes to us with one single penny stamp from dear old England convoyed by four number 2 cruisers of Uncle Sam's production, so we pay twice tuppence for something we care nothing about.

DEVICES.

Just to show their wonderful facilities for reproducing articles of manufacture in exact facsimile, the Chicago Printing & Embossing Company has issued a clever desk card, that deserves most favorable mention. It contains an



embossed pocket-knife with open blades, and the metal parts and buck-horn handle have been so cleverly embossed, bronzed and colored, that it requires a second glance to assure oneself that it is but an imitation of the real article.

The quality of attractiveness inheres in the "closing card" from George H. Ellis, Boston, Massachusetts. The lettering is in imitation of the old text manuscripts, and the illustration of a colonial printerman and his shop conforms fittingly. Crimson, yellow and black ink, printed on blue paper, have produced a striking color scheme.

A two-color half-tone reproduction of a glove, die-cut and mounted on an envelope enclosure, has been so ingeniously executed that one is almost tempted to try it on. This



is a device of Ault & Wiborg, New York city, sent out to create further interest in their "inks that fit like a glove."

The Red Book Magazine announces the birth of *The Monthly Story Magazine*, "The liveliest youngster you ever saw."



Ebbert & Richardson, Cincinnati, have sent ample proof of their ability to "go ahead and do"—and "to do" in a manner that attracts, that pleases, that makes lasting patrons and that brings just and deserved returns. The spirit of the following quotation in one of their recent folders finds further expression in the act and deed: "The human race is divided into two classes—those who go ahead and do something, and those who sit still and inquire why it was not done the other way."

OBEYED ORDERS.

The managing editor wheeled his chair around and pushed a button in the wall. The person wanted entered. "Here," said the editor, "are a number of directions from outsiders as to the best way to run a newspaper. See that they are all carried out." And the office boy, gathering them all into a large wastebasket, did so.—*Washington Life.*

"Ah!" said the editor, as the young author came in, "that last thing was good. We were much pleased with it." "Well, in that case," said the author, "I will take back what I said in my letter about not liking the way you treated me, declaring that I should send you no more of my work." "Oh, that's all right," replied the editor, with heartless cruelty: "that letter is what I referred to."—*Exchange.*

Cheltenham Bold Italic

72 Point — 3 A $7 25 5 a $5 25 $12 50

Royal Bold Job

60 Point — 4 A $6 50 6 a $5 00 $11 50

Good Italic Design

48 Point — 4 A $4 20 6 a $3 30 $7 50

IDEAL Display Style 3

42 Point — 5 A $3 75 7 a $2 75 $6 50

American Line FACES 26

36 Point — 5 A $2 85 8 a $2 40 $5 25

POINT BODY and Point Set 5

30 Point — 6 A $2 45 9 a $1 95 $4 40

Adopted by the BEST PRINTERS 48

24 Point — 7 A $1 90 11 a $1 60 $3 50

GRAND TYPE STYLE for Advertisements 2

18 Point — 9 A $1 50 20 a $1 75 $3 25

RAILROAD PRINTSHOP
Superior wearing quality 3

10 Point — 16 A $1 20 34 a $1 30 $2 50

CHELTENHAM BOLD ITALIC IS A NEW
And useful member of the famous Cheltenham
Family of American Line Type Fashions 105

14 Point — 14 A $1 50 28 a $1 50 $3 00

AMERICAN LETTER DESIGNS
Have won universal popularity 46

8 Point — 20 A $1 05 42 a $1 20 $2 25

AMERICAN TYPE DESIGNS ALWAYS IN THE LEAD
Our Types and Borders are distinctly original, designed to meet the demands of twentieth century printing 1234567

12 Point — 15 A $1 30 32 a $1 45 $2 75

MONEY-EARNING TYPE FASHIONS
Successful printers and publishers prefer
American Line Type Faces $1234567890

6 Point — 20 A $0 95 42 a $1 05 $2 00

THE INFLUENCE OF PLAIN AND TASTEFUL TYPE DISPLAY
A good type advertisement in a newspaper or magazine is a power in the land. When symmetrically arranged and skillfully displayed, it carries its message to those interested and delivers it in a forceful manner. Type displays are, after all, the real basis of advertising 6

American Type Founders Company

THE LATEST EUROPEAN PHOTOENGRAVING METHODS, WITH SPECIAL REFERENCE TO COLORWORK.

ON the occasion of the visit of Mr. William Gamble, editor of "The Process Yearbook" and "Penrose's Pictorial Annual," to New York, Mr. S. H. Horgan, editor of the Process Engraving Department of THE INLAND PRINTER and manager of the art department of the New York *Tribune*, with characteristic enterprise, arranged for Mr. Gamble to deliver an address before the photoengravers of New York. A representative gathering was present to take advantage of the opportunity to hear Mr. Gamble, whose reputation is international and whose utterances are always marked by carefulness and sound judgment. Mr. Horgan presided at the meeting. Mr. Gamble said:

"First let me express the pleasure I feel in being among you and receiving such kindly courtesy and hospitality. I appreciate your readiness to show me everything most unreservedly, and I wish to reciprocate by telling you everything I can concerning European methods. I do not believe in a spirit of secretiveness and exclusiveness, which is always subversive of the best interests of the business and a hindrance to progress.

"In Europe we believe in interchanging ideas, by means of books, periodicals, lectures and schools. It is our delight to find out something new and tell our neighbor about it, feeling sure that he will in return tell us something useful. We have all something to learn, however old and experienced we are, and the man who thinks he knows it all is a pretty poor sort of individual. I am always learning, always ready to learn from any one. It is only by approaching everything in this spirit that you will make any real progress.

"This is a progressive country, but there will be no real and permanent progress unless there is a continuous dissemination of knowledge. You must read, you must think, you must discuss your craft one with another. Never let it get into your minds that to disseminate knowledge is to let the outsider into the craft, and never run away with the idea that the introduction of new apparatus and new methods is going to displace labor. It may seem to do so for a time, but it will not all the time. The greater the facilities for doing work, the greater the volume of work which will flow in. Take a broad view of things and be ready to adapt yourselves to circumstances, to turn your hand to another department, to make yourselves so valuable to your employers that, machine or no machine, they can not do without you.

"Above all things read — read all you can lay your hands on, good, bad or indifferent. You will always find some good wheat among the chaff. I can see this is a great reading country, and yet I find you read very little about your own craft. My friend, Mr. Tennant, who deserves all credit for introducing into this country all the European books on processwork, tells me that the proportion which buys such books is very small. Probably not more than five per cent of the process books published in Europe find their way to this country, notwithstanding the immensely bigger field and the far greater number of photoengravers here. Yet you tell me that you feel that in some ways you are getting left behind in processwork. You ask me why it is. Well, I will tell you frankly: it is because you do not read enough and keep yourselves informed of what is going on. You also do not appear to have men who for the sheer love of the thing will plod away at difficult experiments until they evolve a new idea and give it to the world in a magazine article or a lecture, feeling proud and honored to do so. No, your experimenter wants to sell it as a secret process for $50, $100 or $1,000, or as much more as he can get.

"That is not the way we do business in the old country. We do not like the secret-process monger. We turn him down, as you say. We look with suspicion on secret processes. My principle is to sow the seed of knowledge broadcast, feeling sure that it will bring forth fruit a hundredfold and well knowing that I shall participate in its advantages.

"Now with regard to the processes practiced in Europe. They do not differ very much from yours. It is hardly likely they would do so, for we freely admit we learned all our best methods from you. But there is one thing we do; we never let a process rest as we find it; we try to improve on it.

"Take the case of the half-tone process as practiced to-day. We imported it from America, and I am pleased to note that we have here among us in this meeting Mr. F. E. Ives, whom we are all proud to honor as the pioneer — indeed the inventor — of the half-tone process as we know it to-day. We may have improved upon and brought it to a more commercial stage, but the principles he laid down are the basis of the process we use to-day. Again, we had the fish-glue or enamel process from America, and I well remember how it was at first viewed with disfavor by the trade. But gradually their prejudices were overcome and now this process is in universal use, not only in England, but throughout the world.

"Of course, we get our screens from your country. We use the screens of Max Levy and have not found anything better. It is true we have two makers in England and one in Germany, who turn out screens which approach Levy's very closely, but they are very little cheaper, and the best firms do not care to take the risk of buying them. There has been another screen introduced in Europe, called the Schultz screen, invented by a gentleman who is one of the experts in the Imperial State Paper Manufactory in St. Petersburg, where some very clever processes are being worked. This screen only differs from Levy's in the fact that the lines are crossed at sixty degrees instead of forty-five degrees, and the inventor uses with it a stop with three triangular openings set at the three corners of an equilateral triangle. By these means the inventor claims that he gets more tone and better gradation. I pass around some specimens done with this screen, and some of the sheets show comparative specimens done with the Levy screen.

"There is one thing we pay special attention to in the half-tone process, and that is the use of properly cut stops. Instead of each operator cutting out his own stops from bits of paper or cardboard, we insist on having properly cut metal stops carefully centered to the lens, and a late improvement is to have an adjustable square stop, which I show you here. You can adjust the opening from the smallest square to the largest the lens will take. There are divisions marked on the sides for the purpose of centering. The figures you will see on the division lines are for the purpose of working a system we have of suiting the stop to the extension of the camera and to the screen we are using. You have only to measure the extension of your camera from the ground-glass to the stop of the lens and then refer to a little book of tables to find out instantly what size stop to use and what distance to set the screen, while you can also determine the correct exposure.

"We believe in having a very perfect adjustment for the screen, and to secure this we prefer to put the screen in the back of the camera and move it forward toward the plate when the shutter of the holder has been drawn. We consider that the screen is kept cleaner and safer from injury by this means and a very rigid and accurate mechanism can be constructed. I have here one of our latest European cameras with the screen adjustment in it. We can adjust to one-hundredth of an inch, but in practice we find it sufficient to adjust to one thirty-second of an inch or one millimeter.

"A mechanism has been devised called 'Ray's Screen Indicator,' which will automatically show the correct distance to set the screen. There are two arms fixed to the side of the camera and jointed together at one of their ends, while the other ends are fixed to the front and back of the camera and

carry pointers. As the front or back is moved in and out to focus, the pointers move simultaneously and indicate the correct distance to set the screen. This apparatus has not yet come into workshop use.

"A point where we differ from you is in the use of a prism or mirror instead of stripping the negatives. We consider, rightly or wrongly, that stripping does not really save much time. By reversing the negatives with the prism they are passed on as fast as they are made to the metal printer, and he in turn can keep the etchers going, instead of having to wait for a 'flat' of stripped negatives to be prepared. We are, however, beginning to use stripping more extensively for line zinc etching, and we also use it for combination printing — that is, combined line and half-tone — of which we do a good deal. Sometimes, however, we do this work by making two prints on the metal, sensitizing it again after the half-tone print has had its first biting. Mirrors are sometimes used instead of prisms for cheapness sake, and when in best condition do not cut off so much light, but they soon deteriorate, and are really dearer in the end, as they have to be frequently resilvered.

"Of course, we use wet collodion almost entirely, pretty much in the same way as you do, except that we mostly buy the collodion ready made. We intensify line negatives with lead instead of copper and silver. Several firms are now doing all their best half-tone work, especially wash drawings and difficult photographic originals, with collodion emulsion, and find it gives a better result — softer, fuller in detail, and with better gradation. It is probable that in time collodion emulsion will largely displace wet collodion for the best black-and-white work.

"Attempts have been made to use gelatin dry plates, and some firms make it a boast that they use nothing else. But it is generally believed that the metal printer and etcher have to make good the deficiencies of the negatives.

"The fish-glue or enamel process which we imported from America is now in universal use in England for half-tone work on copper and also to some extent on hard zinc. For coarse newspaper half-tones we use the albumen bichromate sensitizer, which we also use for linework. We print pretty much as you do, but we do not use much the four-way powdering method. Our etchers seem to prefer a combination of the old and the new processes. They ink up with a lithographic roller and soft etching-ink and use the red powder as a top, melting the ink down the sides of the lines. A few, however, are following strictly the American method, and I think the tendency is to use it more and more.

"We have had a process exploited in Europe under the name of 'Cold Enamel' process, so called because it was claimed that it did not require burning-in. The print was made with fish glue and washed out as usual. It was also slightly heated to a light yellow color, just sufficient to discharge the dye. Then it was etched in a bath of alcohol and nitric acid. The alcohol prevented the film becoming soft.

"You have all heard also, no doubt, of the 'Dry Enamel' process. A few firms are using it in Europe and it is generally understood that the print is made with a solution consisting of sugar candy and white of eggs, with water and bichromate and perhaps a little chromic acid. The addition of the sugar candy causes the film to become hygroscopic — that is to say, it takes up moisture from the air. While in this tacky state a powder is brushed over it and adheres in proportion to the action of the light. Various things have been used for this powder, but I think the most likely chemical is anhydrous carbonate of soda, which is dry white powder.

"We used to hear a good deal of what was called the 'Blue' process. This consisted in printing the image with albumen bichromate the same as for line etching, but instead of inking it, the plate was flowed over with a bituminous varnish, the solvents of which were ether and chloroform so proportioned that a slightly porous film was yielded, and this could be developed with water the same as the inked print. When developed, the plate was heated and the porous structure was closed up. The plate would stand a first bite without further treatment and could afterward be rolled up.

"In the matter of etching there is not much to say. Copper etching we usually do with perchlorid of iron, but we have lately found a much purer and better variety of this salt than the commercial kind, and it is sold under the name of 'Persal.' Some firms are using nitrous acid for deep etching linework on copper, but the fumes are not very pleasant and the etching is generally done out of doors. For zinc etching there has been used a mordant compounded with pyroligneous acid and sal ammoniac with, I believe, a little nitric acid. This acid was placed outdoors in trays or tubs, to mature, and when ready it could be used on plates without rocking the bath, hence originating the name 'still etching.'

"We do a good deal of fine etching which I think you call 'staging,' and of late the tendency has been to employ girls to do this work, in one shop as many as thirty being employed and of course displacing expensive male labor. It must be said that the girls do the work very well. They are especially good on three-color plates.

"This brings me to the three-color process, and I may divide it into two methods, the indirect and the direct. The first consists in making the negatives on dry plates, taking positives from them, and in turn making half-tone negatives. This process has been almost entirely superseded and only survives in a few cases where firms bathe ordinary dry plates with dyes. A number of the dyes lately introduced are suitable for this purpose. For instance, there is ethyl red, a panchromatic sensitizer with a gap in the blue green; orthochrome, similar but more sensitive in the blue green, and homocol, which is very like orthochrome in its action. These two latter are probably the best sensitizers for dry plates. The dyes are made up with alcohol, and the plates have to be washed for five or ten minutes after being sensitized and dried very quickly by means of an oven or stove. They will keep a few weeks.

"The much more extensively used process in Europe is collodion emulsion, which is invariably used direct, the color filter and the Levy screen being in position at the same time. The great advantage of collodion emulsion is that you can use much more transparent screens and consequently reduce exposures, because the emulsion can be treated so that it is practically 'blind' or insensitive to the colors not wanted, and there is therefore no object in stopping them out by the filter. We use liquid filters in many shops, but on the whole we prefer dry filters, Klein's being standard for emulsion work. The exposures are comparatively short, especially when using the 'enclosed' arc and putting in red flame carbons when using the red filter. To give you an idea, the majority of the exposures run to about ten minutes for the three negatives altogether. The ratio of the filters is about 1:½:1, the ½ representing the green filter.

"The only case where collodion emulsion seems to fail direct is in copying dark oil paintings, such as 'old masters,' owing to the long exposure required. In that case, however, the emulsion can be used for making the negatives the indirect way. Probably we may eventually have collodion emulsion orthochromatic dry plates, and then all difficulties will be solved.

"There are a number of dyes which work well with dry plates, but are slow with collodion emulsion and give a woolly dot. Nothing better has so far been found for collodion emulsion than Dr. Albert's Sensitizer A for the yellow and red printing plates, and Penrose's C Sensitizer for the blue printing plate. Pinaverdol makes a good green sensitive emulsion and by the addition of a little C Sensitizer becomes a highly sensitive panchromatic emulsion. Canary yellow is

slightly sensitive to the yellow-green and is used for the yellow printing plate. It works very clear, but is slow. Monobromfluoresceinate of sodium can be used for the red printing plate. It works very clear, but slow and is generally bathed in a ½ per cent silver bath. It is chiefly used as an addition to Sensitizer C to increase brilliancy of working. Ethyl violet is also a good sensitizer and has been proposed for dry plates. It is highly sensitive to orange and red.

"In regard to apparatus for three-color work, we believe in the first place in having a very rigid and accurate camera, such as the one I have already shown you here, this being arranged for use either with Levy's circular screen or with a pair of rectangular screens. The color-filter holder which is placed behind the lens is of special construction. The casing is entirely of aluminum. The color filters used in this holder may be either the dry filters or the liquid filters.

"The lens principally used for half-tone and three-color work in England is the Cooke process, and on the continent they use such lenses as the Zeiss apochromat Planar, which is very expensive, or the Tessar and Protar of the same maker; also the apochromatic Collinear. We always use the prism for colorwork.

"There is nothing much to say about the etching of the color plates, except that a good deal of 'fine etching,' or as you call it, 'staging,' is done on them. So expensive is the labor on this part of the work that, as I have already said, several firms have attempted to use girls' labor on it.

"In the printing of the plates no attempt is made to vary the inks. If the result is not right, one or other of the plates is reëtched. Most of the large firms in Europe who are making a name for their three-color work have laid down machinery to do the printing themselves. The order of printing is invariably yellow, red, blue, except in case of the four-color citochrome process of Doctor Albert, in which the black or gray is printed first. This four-color process is understood to be worked in a peculiar way, the half-tone print being made direct from the original screenless negatives by placing them in a printing-frame with a screen in conjunction with them and sending through a parallel beam of light from an electric searchlight. Doctor Albert has also a process of stopping-out the parts that are to print solid by putting in contact with the negative a positive which contains the heavier shades of the picture. It is an obscure process as revealed by the patent, and I am afraid I can not make it clearer to you, except by a much longer explanation.

"The Metzograph screen is being found useful for colorwork, either for one or two of the colors, or for all. It is a screen with an irregular granulation embossed on a glass plate by etching, and, properly handled, gives some very fine results. It has to be used as close as possible to the plate and with a long-focus lens and small stop. You must also flash with white paper to bring up the shadows.

"Several processes which work without screen, using a dust grain deposited on the plate, or using a bituminous varnish which crinkles up into a grain when developed, are being used, but chiefly for lithography, for which they have given fine results. We are doing a lot of photolithographic work on zinc and aluminum. Colorwork is also beginning to be applied to photogravure, and some exceptionally fine results have been obtained.

"We have had a machine recently brought out for printing four colors at one run. It looks like four flat-bed machines built into one, and the white sheet is fed in at one end and comes out at the other with the finished colored impressions on it, at the rate of about nine hundred per hour.

"On the whole, I think we have made good progress in processwork and especially in colorwork, but I believe there is much more to be done, and we shall see far greater developments. Three-color work especially is destined to be one of the great possibilities of the future."

COVER-DESIGNS BY AUGUST PETRTYL.

THE cover-designs of THE INLAND PRINTER, by Mr. August Petrtyl, are of special interest from the fact that the artist's effort to show the maximum of effectiveness with a minimum of impressions has proved unusually successful. The drawings of the heads have been made on grained or Ross paper and then zinc-etched. Printed with a tint, making two impressions in all, the result has been much praised by subscribers generally. Mr. Petrtyl's subject for the present number shows the wife of Gutenberg in the characteristic head-dress of the time — the decorative work corresponding to the ideas exemplified in the time of Gutenberg. The care and patience shown in working out the conception is not of course to be readily apprehended from a casual examination of the finished work, but those who have at one time or another endeavored to make or cause to

SOME PETRTYL COVER-DESIGNS.

be made a drawing of pleasing and appropriate character with historical accuracy in conception and detail of execution will undoubtedly know that Mr. Petrtyl has earned a just tribute of praise in the work he has done. We have pleasure in showing herewith a few examples, reduced, of the range of work covered by Mr. Petrtyl, and which, though only suggestive of the originals, will serve to indicate something of his versatility in the line of decorative art.



JOHN H. EAGLE, aged ninety years, who, it is thought, was the oldest printer in the United States, died recently at Indianapolis, Indiana. On account of his luxuriant growth of gray hair, several artists and photographers have won national prizes with pictures for which he posed. He was born in Philadelphia in 1815.

EBENEZER W. PATTON, one of the editors and owners of the *Trades Unionist,* of Washington, D. C., and a well-known member of Columbia Typographical Union, No. 101, died on Thursday, May 4, of heart disease. He was a native of West Milford, West Virginia, and went to Washington some sixteen years ago to enter the employ of the Government Printing-office. As a member of Columbia Union, he represented that body in the International Typographical Union convention at Colorado Springs in 1896, and served as a member of the Printers' Home Board of Trustees for one term. Mr. Patton was a prominent Mason. He was in his forty-sixth year.

NEW YORK PRINTERS' BOARD OF TRADE WATCH PRESENTATION.

On the retirement of Franklin W. Heath as manager of the Printers' Board of Trade, of New York, that body, at a meeting called to "speed the parting" and welcome the incoming manager, presented the former a fine gold watch with Swiss movement. Attached to the watch was a fob with ornament of a stone in heavy gold setting. The stone is of peculiar interest as having been at one time worn in an armlet by a peasant woman in Turkey. It is inscribed with extracts from the Koran in Arabic.

John H. Eggers, president of the board, in presenting the watch, spoke of the high esteem in which Mr. Heath was held and the satisfactory manner in which he had handled the duties of his office during the past two years, and added that the good wishes of the printers of New York would follow him in his new field of employment.

Mr. Heath resigned to take a position with Wood & Nathan Company as manager of the sales department of the American High Speed Automatic Jobber, which they build. His wide acquaintance throughout the country with the printing craft ought to enable him to put several of these fast presses in every town, especially when backed up and endorsed by so well known a firm as Wood & Nathan.

MOST WELCOME VISITOR.

Please continue to forward THE INLAND PRINTER to my address as usual. The longer it comes to my desk the more attached I become to it, until now I find to drop it from list of publications taken is to cut off the most welcome visitor of the bunch.—*S. B. Best, Windsor, Ontario.*

THE hand of diligence defeateth want; prosperity and success are the industrious man's attendants.



MR. FREDERICK E. WOLF, Chicago, has favored us with a copy of his publication, "The Drop of Ink." It is neatly gotten up and is devoted to the printing trade, with special reference to the evils of cut prices.

THE Current Literature Publishing Company, of New York city, announces that Mr. Edward J. Wheeler, who for the last ten years has been the editor of *Literary Digest,* has assumed the editorial control of *Current Literature.* Mr. Wheeler will be assisted by two other members of the *Literary Digest* staff, Mr. Alexander Harvey (Foreign Topics Department) and Mr. Leonard D. Abbott (Letters and Art Department), who will devote their entire time to the editorial work of this magazine.

MR. NUNEMACHER'S amusing and interesting burlesque, "History of Printing, Up to the Time of Benjamin Franklin and Since," read before the Chicago Typothetæ on the occasion of the Franklin Day banquet, has been printed in artistic form and issued with the compliments of Mr. E. H. Wimpfheimer, Western manager of the Sigmund Ullman Co. Mr. Wimpfheimer probably considered that the verbal coloration of Mr. Nunemacher was sufficient, else he would have undoubtedly touched the subject up with Ullmanines.

"A WOMAN'S CONFESSIONAL" is a unique little book in its make-up, being printed throughout in purple ink, the cover a light mauve and the inside pages an agreeable shade of yellow. There seems no good reason why the printed pages of books should be confined to the monotony of black ink on white paper, and this innovation by Life Publishing Company, which issues "A Woman's Confessional," may lead to other combinations of color which will give us not only novelty but have a distinct value from the eye doctor's point of view.

THE third edition, revised and enlarged, of Mr. Charles Thomas Jacobi's book on "Printing" has been received from the publishers, George Bell & Sons, London. While the minuteness of detail and the mingling of the unimportant with the important in almost equal proportions may be a detraction in the eyes of specialists in the trade, the work is primarily for students, and this seeming defect of amplitude is its most valuable feature. The "Questions in Typography" at the back of the book would set many typographers of long experience to some hard thinking.

"OIL COLORS AND PRINTERS' INKS," by L. E. Andés, is perhaps the latest work on the subject of inks, translated from the German by Arthur Morris and Herbert Robson, B.Sc., London. Unlike many of the works heretofore issued on the subject of inks, Mr. Andés confines himself to the subjects of chief interest to the printing trades. He calls attention to the fact that consideration has been chiefly given to the manufacture of pigments, their mixing and grinding, and to the manufacture of printers' varnishes and colored inks, including the latest patented products. The section dealing with artists' colors is quite new and has not heretofore been published. The reputation of Mr. Andés as an expert in this special industry will commend the book to the favorable consideration of all interested in the subjects of which he treats. London: Scott, Greenwood & Co.; New York: D. Van Nostrand Company. May be obtained through The Inland Printer Company, Chicago. Price $2.60, postpaid.

USE not to-day what to-morrow may want; neither leave that to hazard which foresight may provide for or care prevent.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

VIGNETTING HAMMER.—The Davenport *Democrat*, Davenport, Iowa: We are desirous of procuring a hammer for pounding vignetted edges on half-tone cuts. Can you let us know where same may be had? *Answer.*—The F. Wesel Manufacturing Company, 310 Dearborn street, Chicago, handle hammers of this style.

DIES FOR LABELS.—Emergency Remedy Company, Arcola, Indiana: We are starting a druggists' label company and would like to know where we could have dies made for different shaped labels. *Answer.*—The Story Finishing Company, 215 South Clinton street, Chicago, is prepared to furnish dies for all kinds of labels.

STEREOTYPE MACHINERY REPAIRS.—Lewis C. King, Richmond, Indiana: I have a Surguy machine, which was made in Columbus, Ohio, for which I would like to secure bearers. Can you tell me where I can get them? *Answer.*—The Ostrander & Seymour Company, Tribune building, Chicago, issues a catalogue on stereotype machine repairs.

PAGE MAKE-UP STICK.—P. Liberman, New York: I desire to learn about a patent page gauge which I read about in THE INLAND PRINTER a few months ago. *Answer.*—A tool similar to that described in THE INLAND PRINTER is manufactured by A. G. Alrich, Lawrence, Kansas. The price is $1, and orders may be sent to The Inland Printer Company.

PROCESSWORK JOURNALS.—A. B. C.: Will you please advise which are the best monthly publications on the subject of half-tone and processwork? *Answer.*—There is no publication in this country devoted exclusively to half-tone and processwork. The *Process Photogram*, published by Tennant & Ward, 287 Fourth avenue, New York, is the best publication on the subject in the English language.

MANUFACTURE OF PRINTING-INK.—J. Jones, Chicago: Where can I get a book concerning the making of lithographic inks? *Answer.*—"The Manufacture of Ink," by Sigmund Lehner and William T. Brannt, contains information on this subject. Price $2, sent postpaid on receipt of price by The Inland Printer Company. "Oil Colors and Printers' Inks," by L. E. Andés, is another valuable work on the subject; price, $2.60.

GOLD FOR CHINA-PAINTING.—Charles H. Buettner, Cincinnati, Ohio: I am a pressman, but something has aroused my curiosity. I would like to find out just one thing about china-painting. I have been watching your articles on "Color in the Graphic Arts," but nothing is mentioned about this. How is it that the goldwork on china has a brownish color when put on, and after burning becomes a bright gold, as I understand it. Could you and will you, although it is somewhat out of your line, tell me the composition of this gold and what causes the change? I have often wondered at it and tried to find out, but the few china-painters I know of buy their gold ready mixed. *Answer.*—Good gold for china is made of pure ribbon gold, but the metal is dissolved in *aqua regia*, then precipitated by two methods, either by ferrous sulphate (copperas) or by mercury. In both cases this precipitation is in the form of a brown powder, which then is mixed with a fatty substance to make it easily handled by the china-painter. *Keramic Studio*, published at Syracuse, New York, in the issue of September, 1901, has detailed instructions for the making of this gold and of the flux which is mixed with it. Could not say why the precipitated powder is brown.

"SOLID" TYPE MATTER.—Freeland Press, Freeland Park, Indiana: Please define for me the term "solid" as used in type composition of matter for legal publication. Are we entitled to a six-point slug on each side of subheadings, such as "State Tuition Fund," "County Fund—Receipts," "County Fund—Expenditures," etc., in a form that should be termed "solid?" *Answer.*—The term "solid" as applied to type composition means "without leads or slugs." But where headings and subheadings are used in solid matter, in making a contract for composition, it is usual to specify what leads and slugs shall be used to obtain a proper typographical appearance. In the absence of such definite specification, the leads or slugs used to place the headings properly and to make the pages fall correctly in making up are usually charged for as solid matter. The Standard Dictionary defines the term "solid" applied to printing as "having no leads or slugs between the lines, as a *solid* page of type."

TYPE HARMONY.—P. P. Co., Mobile, Alabama: If you know of any reliable work setting forth the principles of the relation of type sizes and styles to each other, besides the adaptability of certain general styles of letters to certain kinds of stock, we ask you to inform us. The writer is not a practical printer, but is anxious to learn the difference between a good and a poor job of typesetting. *Answer.*—De Vinne's "Plain Printing Types," price $2, will inform you on type sizes and styles. There is nothing published in book form relating to the suitability of certain types to specified stock, as this is simply a proposition of using a type-face heavy enough to meet the stock requirements. For instance, a light-faced letter should not be used on a heavy, rough stock, but heavy letters may be used on smooth stock within the limits of tasteful display. One of the most valuable books for instruction is "The Principles of Design," price $3, by Batchelder. This book deals with design in the abstract, but a careful study of its principles will be of great help to you. Both books are for sale by The Inland Printer Company.

PATENT METAL BASES.—G. F. Mount, Minneapolis, Minnesota: I want to run a three-color cover of one hundred and seventy-five thousand impressions a month on a flat-bed press. Size of my sheet 31 by 43¼, four covers on, ¾-inch margin all around. I do not know just what kind of a patent block or base I should use in order to make the work of registering easy, practical and permanent. I am only acquainted with the ordinary wood block, with clamps on one side and one end, used on common bookwork. My plates are 9¼ by 13¾ type matter, and are electrotypes. I do not believe the ordinary wood block is practical to use on two or three color work. I do not believe that a wood block will hold up the underlay properly on such a long run. I think that benzin and changes in the weather will warp and swell up the wood block. Am I right or am I wrong? *Answer.*—For accurate register in two and three color work, metal bases are essential. The United Printing Machinery Company sells an iron block on which plates can be registered with exactness, while the Challenge Machinery Company, Grand Haven, Michigan; the F. Wesel Manufacturing Company, Brooklyn, New York; H. B. Rouse & Co., Chicago, and the Andrews & Pittman Manufacturing Company, New York, can furnish sectional metal blocks and register hooks for work of this kind.

SOLUTION FOR CLEANING HALF-TONES.—W. H. Lindsay, Pittsburg, Pennsylvania: What is the best solution to wash cuts with? I have used benzin and alcohol, and I am now using a weak solution of lye water, but the cutmakers state that this injures the cuts. I have charge of something like twenty-five thousand to thirty thousand cuts, and oftentimes

these cuts come from the printers full of ink, and benzin will not clean them as they should be. *Answer.*—The ideal solution for removing dried ink from fine engravings is one strong enough to cut the ink without any friction and yet so constituted as not to eat away the delicate surface of the cut. A saturated solution of caustic potash (in water) is very effective; the same is true of "4-F" ammonia, which is far stronger than the ammonia in general use, but both, unless very carefully used, will eat away the engraving and possibly burn the hands. Sapolio, used with water, brush and elbow grease, is quite effective, but on fairly new engravings this remedy might injure the surface of the cut. The best solution we know of is the "Forest City Paint and Varnish Remover," made and sold by the Forest City Paint & Varnish Company, Cleveland, Ohio. This is so made as not to injure the surface of costly woods, and at the same time will instantaneously separate all foreign matter like dried ink and rust from engravings. It is to be well shaken in the can before using. Drop enough on the cut to cover its entire surface, cork the can, rinse the cut immediately with benzin or gasoline, and it is as clean as when it came from the engraver. This preparation is principally made up of a saturated solution of amyl-acetate in benzoin. It positively will not injure fabrics, the human skin, or engravings, if properly used, but is very harmful to the eyes, even if it does not touch them. Always keep the can tightly corked and handle with care, for if some should get in the eyes blindness would probably result.

STATIC ELECTRICITY IN PAPER.—P. V. C., Minneapolis, Minnesota: In your issue of October, 1904, on page 101, appears an article headed "Eliminating Electricity in Paper." In this article you speak of an attempt to do so with pointed conductors connected with the earth or chemicals, and state that they have never proved satisfactory. Will you kindly inform us as to how they have been applied? Can you describe in detail such an appliance and the difficulties met with, as to why they have not proved satisfactory? Can you tell us whether with such an appliance the conductors come in direct contact with the paper, or whether they are held at a distance from the paper, and, if so, how great a distance? Also tell us whether the appliance is insulated from the press? Are they in use anywhere to-day, or has their use been entirely abandoned? We know about the use of a steam jet and a wet towel, etc., but we would like to learn more about the use of the pointed conductors to which you refer. *Answer.*—In order to avoid trouble from electricity in paper on the press, it is necessary in cold weather (1) to keep the press-room temperature uniformly at not less than 75 degrees; (2) to "acclimate" the paper coming in from the colder air outside to the pressroom temperature before printing, and (3) to guard against cold drafts reaching the paper while printing. A number of home-made makeshifts, including the three you mention, are in quite general use. A successful invention, the Chapman Electric Neutralizer, sold by the United Printing Machinery Company, New York and Chicago, is now used on more than six hundred flat-bed and rotary presses throughout this country. The best home-made "pointed conductor" eliminator of electricity consists of wires, insulated, excepting at the ends, wrapped around the four rods of the jogger, thence extending to the guides and so arranged thereon as to touch the sheet as it travels from the guides to the impression. The wires are then extended to iron water pipes. It is understood that a wire runs from jogger to guide and from guide to pipe on each side of the press. Some pressmen in charge of large press-rooms find this arrangement entirely satisfactory, while others of equal experience claim it is an "in-and-outer." Climatic conditions influence the scope of the eliminator and where these conditions are favorable the eliminator will answer requirements.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

CHARLES LAWSON WOOD, Atlanta, Georgia.—The letter-heads submitted are model specimens of plain printing.

A. C. JACOBSON, Ashland, Oregon.—It is a pleasing style for a bill-head and exemplifies good typography and presswork.

H. C. VOKIS, Waterloo, Illinois.—A few modern type-faces and less rule-twisting and out-of-date ornamentation would improve the work.

G. H. GRAHAM, Omaha, Nebraska.—Inadequate materials and worn-out type-faces are responsible for inferior printing in the labels submitted. Bronzework should be printed with size, and not black ink, if you would attain permanent brilliancy.

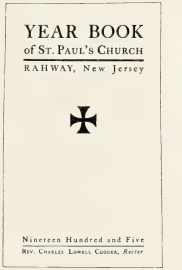
BRANNON PRINTING COMPANY, Talladega, Alabama.—Studious attention to mechanical details and due regard for the appropriateness of certain types to the various phases of commercialism are responsible for the special merits of the specimens submitted.

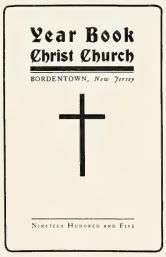
HOLLISTER BROTHERS, Chicago.—The souvenir of the First National Bank of Chicago is a work of art. It is an example of the highest attainments of the period in embossing, letter-press printing, engraving, half-tone printing, typography and coloration.

THE INTERNATIONAL SYNDICATE, Baltimore, Maryland.—The idea of using a narrow panel in the left margin of a letter-head to accommodate excessive descriptive matter has been carried out in an artistic manner. It is a good example of chaste typography.

W. M. TEMPLE, Red Wing, Minnesota.—An attractive specimen of decorative panelwork has been produced in the letter-head. Brown and black supply harmonious contrast, and these colors have been well chosen for printing on the brown-tinted and cloth-finished paper employed.

BEERS & FREY, Trenton, New Jersey, have sent two specimens showing the correct treatment of a dignified cover and title-page in an ecclesiastical booklet. The heavier setting, in black-letter, with a ruled





border, has been rightly chosen as the cover-design. If a display line set in capital letters in the squared-up Puritan style commences or ends with a "break" letter, such as Y, W, A, T or P, the alignment is invariably disturbed and the display assumes a ragged appearance unless proper allowances are made to overcome these displeasing breaks. The ragged effect produced by the capital Y in the line "Year Book," in the title-page, is very decided, and, at first glance, it appears to be indented. Defects of this kind may be corrected by running such letters into the margins just far enough to secure alignment with the stem, rather than with the body of the letter.

A RESOLUTION of condolence to Mrs. E. F. Clarke, from the members of Toronto Typographical Union, is one of the most sumptuous specimens of letter-press printing received this month. The border consists of a splendid rule design, made up of two Corinthian columns, resting on a base and supporting an ornate scroll enclosure. The text is printed in black ink with rubricated initials and gold illumination.

All of the ornamental work is supplied with a background of solid silver bronzing. The seal of the union is printed in gold and the ends of a blue satin ribbon protrude from under, through die-cut incisions. It is a product of the Miln-Bingham Printing Company, Toronto, Canada.

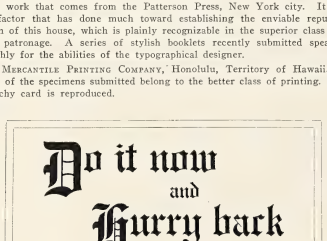
JOHN H. HUNT, Spokane, Washington.— A rich effect has been created by the use of two shades of purple ink and gold in the decorative panel and, taken together with the Caslon Text used for the display, the entire job breathes of purity. This effect is desirable in all ecclesiastical printing.

THAT exceptional quality found in all the works of the Meyer-Rotier Printing Company, Milwaukee, Wisconsin, has been liberally applied in a recent book of fashions for David Adler & Sons, of that city. The handsome illustrated cover-design is further beautified with choice and subdued tones of color.

AN interesting collection of choice specimens of plain and color printing from the Dietz Printing Company, Richmond, Virginia, speaks highly for the ability of Mr. August Dietz, the creative genius of this house. Much of the work is embossed by an ingenious home-made method, of which Mr. Dietz is the inventor.

A LIBERAL infusion of distinctive originality is evidenced in all of the work that comes from the Patterson Press, New York city. It is a factor that has done much toward establishing the enviable reputation of this house, which is plainly recognizable in the superior class of its patronage. A series of stylish booklets recently submitted speaks highly for the abilities of the typographical designer.

MERCANTILE PRINTING COMPANY, Honolulu, Territory of Hawaii.— All of the specimens submitted belong to the better class of printing. A catchy card is reproduced.

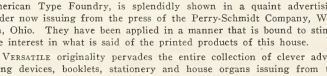


FRANK ARTHUR BROWN, Hartford, Connecticut.— The package is made up of numerous meritorious specimens, wherein the proper requirements in type selection and design, and the selection of colors to harmonize with the papers employed, have been well considered. There is but one fault to find, and that is in the composition of the house letterhead. Excessive panelwork has detracted materially from the force of the display.

L. E. TAIT, Red Cloud, Nebraska.— The letter-head could be improved upon by removing the heavy ornament and the panel and substituting a rule in their stead. The colors chosen for the envelope corner-card should be reversed, which would give more emphasis to the typography and less prominence to the scroll ornaments.

THE adaptability of the characterful Mission Toys, made by the American Type Foundry, is splendidly shown in a quaint advertising folder now issuing from the press of the Perry-Schmidt Company, Warren, Ohio. They have been applied in a manner that is bound to stimulate interest in what is said of the printed products of this house.

VERSATILE originality pervades the entire collection of clever advertising devices, booklets, stationery and house organs issuing from the *Homer Republican*, Homer, New York. They are splendid examples of



the variations that may be produced with plain styles of type arrangement. The letter-head exemplifies the same tone of refinement characteristic of all the work.

A. LINDEN, Denver, Colorado.— It has often been said that it is possible to do all classes of printing in a shop equipped with but three or four series of versatile type-faces, each in goodly quantities. And there is truth in the assertion. The portfolio of high-grade specimens submitted shows the wonderful adaptability of Caslon and Caslon Italic. These faces are used exclusively in the production of a wide and varied range of choice examples.

STATESMAN PRINTING COMPANY, Marshall, Michigan.— The style adopted in the house stationery is modern and quite fetching. It should produce the desired impression upon prospective customers. It *is not* a waste of energy to infuse the results of special endeavor into the printing matter sent out to do missionary work for a publishing house. You will profit by the results this extra effort will bring. The letterhead deserves favorable comment.

IT requires a stretch of the imagination to apply the word "appetizing" as a synonym for "goodness" in printing. But it is just the word peculiarly descriptive of the handsome menu used by the Barnes-Crosby Club at their initial banquet, given in Chicago recently. The menu was printed in one color and afterward hand-colored. Considerable amusement was occasioned by the designs in the shield, each member finding that his menu contained a sketch illustrating one of his personal characteristics, or something pertaining to his employment.

CONTINUED excellence characterizes all of the specimens that come reverently from D. Gustafson, Red Wing, Minnesota. A few clever home-made pen drawings, subsequently etched by improvised methods,



are included in this month's package. They show some of the possibilities of the country office, far removed from the advanced facilities of the larger cities. One of these is reproduced.

GAZETTE, Elmwood, Illinois.— The propriety of either of the styles of composition adopted in the two circulars depends solely upon the question of appropriateness as applied to utility. If the matter were originally intended as a circular for mailing purposes, the customer was right in requiring a resetting after a style in conformity with exhibit B, submitted, wherein the body type is arranged in plain paragraphed fashion, with a neat heading. The paneled and displayed style chosen in the first setting is more suitable as a newspaper or magazine advertisement.

Swift County Monitor, Benson, Minnesota.— To produce the most effective results in bronzework, the printing should be done with size. Ordinary printing-ink does not possess the necessary adhesive qualities. Much of the bronze has rubbed off in the specimens submitted on this account and the black ink employed has destroyed the luster desirable in this kind of work. Pressmen frequently allow too many impressions to accumulate before the powder is applied, with detrimental results. The process of bronzing should follow the printing as soon as possible to attain permanent brilliancy.

WILLIAM M. CLARKSON, Geneva, New York.— Considering the fact that the circular was designed and set by an apprentice of but two years' experience, it is evidence of studious application during that period. It is not faultless, however. The quantity of bright red used has produced an unbalanced color scheme. The numerous breaks in the rule joints are probably due to worn-out materials, but these could be remedied by releasing the quoins and dropping small pieces of tinfoil into the opening. When this is done, the corners should be rubbed down with a facing stone. It is an effectual remedy.

MODEL PRINTING COMPANY, Moline, Illinois.—"A chain is only as strong as its weakest link." Homely as it is, this expression may well be applied to printing. The contents of the booklet, "Looking For Business," have been arranged and printed after a well-chosen style. But the cover is the weak link in this otherwise splendid advertising device. It is ornamented in an inartistic fashion. A poor cover-design is too often a passport to the waste-basket. In a small job of this kind, it is always well to entrust the composition to one man if you would preserve a uniform and harmonious style throughout. Without doubt the cover and contents of this booklet were arranged by two men with widely separated views of attractive typography.

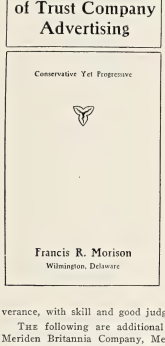
"THROUGH Fifty Years: The Story of a Bank's Progress," is a notable product from the press of Robert Grier Cooke, New York city. It is in keeping with the many other distinguished booklets recently turned out by this house for the New York County National Bank. The book is bound in stiff boards, with an additional cloth-finished cover lapped over. The dignified title design and monogram are printed in a delicate slate tint and embossed. A transparent onion-skin wrapper adds a touch of refinement and further enhances its preservative qualities. The contents are set in Scotch roman and printed on deckle-edge paper, and the half-tone inserts are on enameled paper. Ornamented initials and running headings with rubricated underscoring have supplied an esthetic touch.

PHIL C. HANSEN, Bunker Hill, Illinois.—"All of the examples submitted were done during the hurry and bustle of every-day work at the office, none representing time for fine work." This reason is too often offered as an excuse for the production of slovenly work. The mechanical part of composition should *never* be slighted, and to carry out a correct type-design does not necessarily require an extra amount of time. "Fine work" or artistic display does not consist of tedious elaboration, but rather of those plain forms containing an appropriate choice of

type-faces, well arranged and correctly emphasized. The difficult and obtrusive rulework of the blotters, together with the useless ornamentation in some of the other specimens, represent a considerable amount of time that would be more profitably employed in better justification, studious analysis and due consideration of the principles underlying correct typography.

G. E. Ford, Norfolk, Virginia.—"The proof of the pudding is in the eating thereof" is a quotation that might be abbreviated to read, "The *proof* is the pudding," when applied to specimens sent in for review. Impressions are the things that count with the critical customer. In most cases the first proof sent to a customer has all to do with the molding of an impression. By all means endeavor to send out these first proofs in such manner that they will be a gauge of what may be expected in the completed work. It is impossible to intelligently comment upon the examples submitted, because of the miserable proofs, taken with a proof planer, on the cheapest print paper, with muddy ink and "filled" letters.

Orris L. Lilliston, Philadelphia.— The variety of styles shown in the treatment of many similar forms of commercial work is a commendable feature of the work submitted. Two styles of cover-pages, one of which is shown, are peculiarly appropriate to the respective subjects.



Harry M. Fienberg, Delaware, Ohio, writes: "The customer was in a hurry for one hundred of the enclosed deeds. The nearest ruling machine is in another town, twenty-five miles away, and our only means for producing the work was a 10 by 15 job press. It took six impressions to complete the job." Here is a case of success through determination under adverse circumstances. The job cited was printed on 11 by 17 inch stock and it required blue machine ruling for the horizontal blank lines and purple ink for the vertical marginal ruling. The ruling was printed on the job press and it would take an expert to discover the deception. Owing to the size of the press, it was also necessary to print the body matter from two forms. The greatest successes in the printing business had their beginning under similar trying circumstances; but pluck and perseverance, with skill and good judgment, finally won the day.

The following are additional specimens received this month: The Meriden Britannia Company, Meriden, Conn., a monthly house organ; Alfred L. Gould, Babylon, New York, *The St. Joseph Visitor;* The International Studio, New York city, "Sir Caspar Purdon Clarke; a Personal Note by John Lane," an interesting booklet; The Westinghouse Company, Pittsburg, Pa., two distinctive booklets on the subject of fan motors; Mills Novelty Company, Chicago, a novel circular, with business-getting qualities; Maverick-Clarke Company, San Antonio, Tex., a 180-page illustrated catalogue of office supplies; Thomas P. Donohue, New York city, stone proofs of advertisements and commercial work, none of them of exceptional merit; Parry Brothers, Salt Lake City, Utah, two very ordinary blotters; Teachenor-Bartberger Engraving Company, Kansas City, Mo., a specimen book of stock cuts; Herbert M. Schmidt, Paterson, N. J., a package of high-grade commercial printing; Persch Press, Dayton, Ohio, a well-dressed folder; Chase Brothers, Haverhill, Mass., a sumptuous specimen of printing in purple, red and gold; Briarcliff Print Shop, Briarcliff Manor, N. Y., *The Briarcliff Outlook* and other specimens of good printing; C. C. Tucker, Beckley, W. Va., a collection of indifferent specimens; J. C. Bourland, Marion, Ky., a noticeable improvement over previous specimens submitted; *The Home Journal*, Knightstown, Ind., three good envelope corner-cards; National Electric Company, Milwaukee, Wis., "Plants and Types," a distinguished specimen of high-grade catalogue printing; Felix G. Roberts, Nacogdoches, Tex., a package of commercial work, far better than the average; McGrath & Woodley, Boston, a series of blotters with drawing power and a collection of choice booklets, all executed in modern style. Times Printing House, Philadelphia, a historical calendar, with a two-color half-tone illustration of a Revolutionary landmark; Barnes-Crosby Company, Chicago, *The Budget*, a monthly, in its usual clever style; Printing Club, Young Men's Christian Association, New York city, a creditable program; Fred W. Haigh, Rochester, N. Y., some clever envelope enclosures; William G. Klenk, Omaha, Neb., some good specimens from an apprentice with one year's experience; The Miehle Printing Press Company, Chicago, an attractive catalogue showing actual shipments of their products during twelve months; Fred E. Smith, Pennville, Mich., a package of splendid specimens; Stettiner Brothers, New York city, a catchy blotter design; Edward N. Buck, Naco, Ariz., a bill of fare, exceptionally well done; Douglas H. Cooke, New York city, a pleasing calendar idea containing a three-color half-tone illustration; D. E. O'Keefe, Chattanooga, Tenn., an up-to-date type design for a bill-head; Charles E. Powers, Dover, N. J., a good letter-head specimen; G. Thomas Parkhurst, Chelmsford, Mass., a few specimens embodying correct ideas of modern display.

TYPEFOUNDERS' SPECIMENS.

A handsome book of specimens, printed in colors, has been received from the Genzsch & Heyse Type Foundry, Germany. Some artistic borders and a new series of ornamented initials are shown.

A booklet of characterful specimens of printing has been lately received from Wald. Zachrisson, Typefounder, Göteborg, Sweden. It shows the artistic possibilities within a new series of quaint ornaments recently designed by this house.

The Powell series, that popular letter, created by the Keystone Type Foundry, Philadelphia, continues to hold its own among the many distinguished faces recently brought out by this house. Its adaptability to job printing and newspaper and magazine advertising characterizes it as a general utility letter.

French Script, a new creation of the Inland Type Foundry, St. Louis, offers an opportunity for a diversion in the production of polite society stationery. It is an exact reproduction of the new script letter which has been made so popular by Tiffany. The design has been faithfully carried out and it is impossible to distinguish the printing therefrom from genuine copperplate work.

The American Type Founders Company has just published a new supplement specimen book, showing faces that have been brought out since the American Line Book was issued two years ago. This book contains more than seventy faces. There are a number of faces among these that have had an unprecedented run of popularity. These are the Cheltenham family, Pabst, Cloister Black, Flemish Black, Bookman, Roycroft, Tabard, etc.

The Keystone Type Foundry, of Philadelphia, New York and Detroit, show in this issue their new Penn Gothic series, a letter made in nine sizes on universal title line and designed for use in the best grade of stationery and mercantile printing. Penn Gothic series will no doubt be hailed with delight by those printers who like to give to their printing that newness and originality, combined with artistic merit, which in the end generally spells success.

French Plate, a new vertical script, and Wedding Plate, a stylish sloping script, are two happy conceptions of Barnhart Brothers & Spindler, typefounders, Chicago. Both these faces are destined to become popular, as they are splendidly adapted for printing of society forms after the fashions prescribed by the prevailing vogue in engraved copperplate work. A specimen book of society forms, announcements, business and personal cards just issued by this house sets forth the admirable printing qualities of these new faces in a most attractive manner. A few older faces that are continually increasing in popularity are also shown. These are Engravers' Title, Lining Engravers' Roman, Plate Text No. 4, Mission, Bank Script, Plate Text, Plate Script No. 2

The Inland Printer Company

Monthly Trade Paper for the Printer

and Plate Gothic. It is a seasonable style-book full of suggestions for the printer who is anticipating calls for college, school, class, fraternity and society work. With a script, a text and an Engravers' Roman, a variety can be offered that is at once pleasing to the customer and promising to the printer.

THE PRINTERS' TEXT-BOOK.

I do not see how any printer who pretends to keep abreast of the times can afford to be without The Inland Printer. I subscribe for six trade journals, and prize The Inland Printer above them all; in fact, am using it for a "text-book."—*Leon E. Derr, Anna, Illinois.*

Strabo wrote most illegible hieroglyphics. He knew it and exulted thereat. "By this fist," he said, "I will originate the typographical error, and be the father of Linotype strabismus, which will be active even unto the end of printing."—*The Stick.*

TRADE NOTES

C. F. Anderson & Co. announce the removal of their plant to new and spacious quarters at 394-398 South Clark street, Chicago.

The Lockett Press printing plant, at Richmond, Virginia, recently bought by the Southern Stamp & Stationery Company, has been put in operation, thus adding about a dozen additional employees to this already extensive establishment.

Robert Mayer & Co., 19 East Twenty-first street, New York city, manufacturers and dealers in lithographic supplies and machinery, have ready for the trade a catalogue with full illustrations of their line. They have eliminated much unimportant data often found in similar catalogues, and show only cuts, prices and sizes, making a convenient reference book.

Mr. F. W. Heath, sales manager of the American High Speed Automatic Jobber, Wood & Nathan Company, selling agents, New York, reports a very good business. At present



FRANKLIN W. HEATH.

they are selling presses faster than they can make them. A three-color half-tone printed on this press in the printing department of the Metropolitan Life Insurance Company shows that the press has the rigid impression, perfect register and distribution of ink required in the finest printing. A sample submitted was fed and delivered automatically at a speed of more than three thousand impressions per hour.

A. G. Alrich, of Lawrence, Kansas, is the patentee of a make-up stick or gauge, which is endorsed by a number of its users as a convenient tool in making-up pages. A sliding piece is adjustable in ems to various lengths. No doubt this make-up stick will prove a time-saver in the composing-room. The price is $1, and orders may be sent to The Inland Printer Company.

The Addressograph Company, of Chicago, announces its removal to its new factory, 232-242 West Van Buren street. Equipped with new machinery and with increased manufacturing facilities in all departments, this company will continue the manufacture of addressing machines on an enlarged scale.

From John Haddon & Co.'s Canadian branch, 124 York street, Toronto, we have received a very complete specimen book issued in connection with the brass-rule department of their business. Their letter states that they are the largest brass-rule manufacturers in the British Empire and that the book submitted shows the largest variety of brass rules ever issued in connection with this class of trade by any similar manufacturers in the world.

Mr. John T. Bramhall, who has been advertising manager of the Monon Route, and lately connected with the Michigan Central in the same capacity, and whose work has been marked by unusual distinction, has severed his connection with the railroad business and taken over the advertising management and publicity promotion department of the Battle Creek Sanitarium. Mr. Bramhall has had a long experience in the newspaper business, is a good judge of advertising diction and has a nice artistic sense. His work on the Monon and Michigan Central has proved the value of his knowledge on the subject of advertising, and we have no doubt that his success in the new departure will be even more marked.

The Grand Trunk Railway System is probably the first railroad in this country which has used the three-color process so generously and to such artistic advantage as exemplified in the special annotated time-table issued in connection with the tour of the delegates to the International Railway Congress through Canada and the United States. Undoubtedly the scenic advantages of Canada are such as to afford an unusual scope for illustrating, but the way in which the advertising department of the Grand Trunk System has compiled the time-table, the arrangement of the type, the selection of the paper and the insertion of the color plates are such as to command admiration. We may say, incidentally, that the International Typographical Union will convene in Toronto, Canada, in August of this year, and the delegates and visitors will have an opportunity of seeing in reality some of the scenes so beautifully portrayed in the interesting work before us.

The Sigmund Ullman Company, New York, is enjoying excellent business at present. Its Ullmanines ("Better Than Inks") have had an extensive sale and excite much favorable comment. This company will begin to manufacture shortly a full line of fine paints, similar to its Ullmanines. At the request of a number of well-known artists it will also manufacture hereafter a superior line of artists' materials. In the fall Mr. Sigmund Ullman goes to London to open a branch plant. The company's European trade is very extensive. Eight years ago Mr. Ullman bought his materials in Germany and afterward sold the same in this country. To-day he has the unique experience of making inks here and selling them readily in Germany, in the face of fierce competition. The Ullman plant in New York is a model one, and quite extensive, but rapidly increasing business demands more room, and two additional stories will probably soon be added to the present building, which Mr. Ullman years ago, with fine foresight, located in what will shortly be the very heart of the metropolis.

ITS CHIEF FEATURES.

Sax — "Did you read the newspaper account of yesterday's auto race?"

Fax — "I merely glanced over the list of casualties."— *New York Mail.*

BEST MONEY-MAKER.

I have taken The Inland Printer for some twelve or fourteen years, and consider it the best money-maker in the office.— *O. W. Kelley, Kansas City, Missouri.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

Used "Wetter" type-high machines, with low plungers, are offered at $4 each by the Bates Machine Company, 346 Broadway, New York, and 315 Dearborn street, Chicago.

A handsome album of photographic views taken in and around New York city is being sent out by Sinclair & Valentine, the well-known inkmakers of 5 Marion street, New York. Their plant, which has recently been enlarged, is running night and day.

The Big Four Printing Ink Company, 407 Dearborn street, Chicago, has moved into its new factory at Battle Creek, Michigan, where it will also make a full line of dry colors and varnishes. The Chicago office will be continued in the present location. While a comparatively young one, this company has been growing rapidly, and during the past year more than doubled its output.

The accompanying illustration is a good view of the new home of the Længuages Printing Company, 15 West Eighteenth street, New York city. The plant of this company is complete in every respect, including a Linotype department with facilities for handling work in any quantity, large or small, a pressroom fully equipped for the execution of fine job, half-tone and color presswork, to which has been added a web press for newspaper work. The book store, in addition to the usual stock, contains a specially selected list of linguistic books, grammars, dictionaries, methods, texts and translations, and a classified line of scientific, artistic and industrial literature in English and foreign languages. The newsstand constantly offers one of the most complete assortments in the world of American and European periodical literature, popular, scientific, artistic and industrial. Subscriptions are taken for all periodicals. Full information on many subjects pertaining to printing may be readily obtained by addressing the company.



Cheltenham Bold Italic, made by the American Type Founders Company, is the latest addition to the Cheltenham family, which now includes Cheltenham Old Style, Cheltenham Italic, Cheltenham Bold and Cheltenham Bold Italic. The Cheltenham Bold Italic is a particularly strong and effective letter, and there is no doubt that it will rival in popularity the other members of the Cheltenham family. It is an italic letter, but with very little slope, and is cast from deep-cut matrices, which makes the kerning letters extra strong. It is a bold, striking design, which will quickly find its way into commercial printing, as well as commend itself to every newspaper man, not only for the advertising columns, but also for display headings as well.

Flexible and padding glues, that dry quickly, forming tough elastic skin, allowing sheets to be removed without tear from pads, and glues for binding, flexible, possessing great adhesiveness, are manufactured by the Cleland Chemical Company, 4417 Fifth avenue, Brooklyn, New York. This firm was formerly at 116 Nassau street, New York city, but has moved to the new address, as it has better accommodations to meet the demands of the trade.

A new type cabinet, almost a complete printing-office in itself, has just been placed on the market by the Hamilton Manufacturing Company, which is always at the front with new things for printers. The new cabinet is called the Manitowish. The new cabinet combines the best features of all the best type cabinets, and has many new features. One side holds sixty full-size California job cases, of varying depths, such as the Unit Cabinet, and accommodating type of various sizes, from the small six and eight point to the large poster fonts. Six short drawers run through the cabinet, which can be drawn out from either side, and six inclined galley drawers, accessible from either side, are an entirely new feature. A new and novel feature in wiring electric lights, with provision for four bulbs to light the sixty cases in the body of the cabinet, is incorporated. There are two galley compartments, with spring roll curtain fronts, secured by Yale locks; a galley dump with adjustable lead and slug bank and two working spaces; extension front with new improved flat steel runs. There are galley boards under the lower cases and a galley board between the two lower cases for holding quarter-size case. Altogether, the cabinet is a wonder of ingenuity and completeness.

AMERICAN CHAP-BOOK.

A most quotable little volume is the American Chap-book, and particularly the April number, which has just been received from the American Type Founders Company. Mr. Bradley devotes this to the subject of business cards, and the contents will truly be a revelation to many.

We hear much at times about the value of plain printing, but we imagine that the majority of those who read this copy of the Chap-book will vote for the more decorative forms of type arrangement, as suggested in Will Bradley's examples illustrating the text.

It is quite likely that the real value of this most interesting little book has not yet met with full appreciation. Possibly many, at first, regarded it in the light of advertising literature principally. It is all of this, to be sure, and most excellent advertising, too, for the publishers. But it is something more than that, and we predict that these quaint little volumes will in the future come to be regarded as printers' text-books, and be accorded their proper place in the literature of printing.

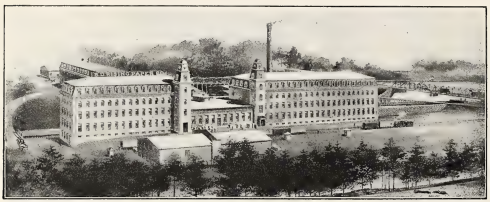
Every printer will realize the force of the following quotation from this number of the Chap-book: "Just the moment a merchant demands a type arrangement containing an element of newness, just that moment he should be required to pay the additional figure that such an arrangement is worth; this, with equal truth, whether the newness be the result of uncommon arrangement or of the use of uncommon type. A piece of furniture, suit of clothes, or any article of merchandise made in duplicate and sold from stock brings a fixed price. The moment one demands something special the price is increased in accordance. This line should be just as clearly drawn in printing, and can be so drawn, inasmuch as the

demand for something special and distinctive far exceeds the supply."

We can not too strongly recommend preserving a complete file of the Chap-book, for it will not be continued after the production of No. 12, to be issued in July or August. And as soon as it is out of print this will be worth many times more than the small subscription price.

A MODEL PLANT.

One of the first essentials in the production of good printing is the use of good paper. The best efforts of the compositor and pressman may be nullified by poor stock. By purchasing the product of a mill where a sufficient quantity is manufactured to insure uniformity, and where nothing but the best materials and expert workmanship are employed, the printer is relieved of much responsibility. These requirements are fully met by the bond papers of the B. D. Rising Paper Company, Housatonic, Massachusetts. Three grades — Danish, Housatonic and Barrington — are made, and will be found fully up to the most exacting demands of the printer or lithographer. Their mill, an illustration of which is here shown, is located in the Berkshire hills, on the banks of the Housatonic river, and within convenient distance of the New York, New Haven & Hartford Railroad. The output is twelve tons a day, which testifies to the popularity of these bonds among discriminating buyers. Look for the water-mark.



PLANT OF B. D. RISING PAPER COMPANY.

THE GREEN BOOK OF SPRING.

The latest contribution to the literature of printing is the thirty-two page showing designated by the American Type Founders Company as "The Green Book of Spring," and of which an advance copy has just been received. This is a fit companion for its predecessors, "The Printer Man's Joy" and the "Golden Book of Business," although in text and type arrangement it is a specimen entirely apart and distinct from each of the other pamphlets.

Taken together, these are three notable contributions to the literature of printing, and will unanimously be accepted as exponents of the highest possibilities in type arrangement. And while they will be treasured by every one who looks upon printing as an art, they will at the same time appeal even more strongly to the practical men who are primarily interested in printing as a business. Every one of these remarkable pamphlets is, in truth, a veritable text-book, but this "Green Book of Spring" can not fail to appeal particularly to every printer or to every buyer of printing on account of the fact that the illustrative examples are devoted to a treatment of the wide variety of commercial forms which go to make up the daily work of every printing-office.

There is not an illustration in this book which is open to criticism, and yet, while it may be classed as a plain type showing, there is something about the type arrangement and general combination which makes this particularly effective. It is printed on different qualities of beautiful Roxburghe papers, which make a demonstration never before accomplished in the specimen book of a paper-house.

A NEW LINOTYPE MACHINE.

The Canadian-American Linotype Corporation, which has been manufacturing the standard Linotype machine in Canada for the past fourteen years, announces that it will accept orders for delivery of its new "Style B" Linotype, a machine of novel and simple construction which has been invented by its experts and demonstrated in its factory to be fully as speedy as its predecessor. Their long experience in building the standard machine, of which five hundred of this company's manufacture are in use in various parts of the world, guarantees that the new machine is an efficient and thoroughly practical device, and the price at which it is offered — $1,750 — will commend it to the favorable consideration of those who have been waiting for the perfection of a cheaper composing machine. The arrangement of the keyboard is the same as the standard machine, so experienced operators are already available. The same style of matrices and similar space bands are employed, while the product of the machine is in every particular equal to that with which the printing world is familiar. The speed guarantee is five thousand ems of solid matter per hour, and machines are equipped to set any size of type up to eleven-point in any measure up to eighteen ems pica. The space occupied, power required and gas consumed are identical with the standard Linotype, though the weight is only 1,200 pounds. It is announced that arrangements will be made to manufacture the "Style B" Linotype in the United States, which has heretofore been closed to competitors by patent rights which will shortly expire.

FIRE IN THE PRINTING-OFFICE.

There is probably no premises for manufacturing, other than those known as extra-hazardous, in which an incipient fire may be so readily started, so quickly extended, and cause more inconvenience and loss in a short space of time than the printing-office. Paper, cloth, ink, benzin, gasoline, kerosene, oils, etc., plus careless employees or customers with pipes, cigars or cigarettes, form a combination that keep the insurance rates up to a stiff figure and give the proprietor cold chills of apprehension every time he thinks of the possibilities of a fire. Water buckets, liquid chemical engines or receptacles, sprinkler systems, etc., offer elements for extinguishing an incipient blaze that will do as much damage as a large-sized fire and add immeasurably to the loss and destruction of a small one in the wetting of paper, books and pamphlets and all the hundred and one things in the office in which water and dirt are as destructive as fire. These are considerations none too strongly stated that are of vital importance to every printer. To meet this need a simple and effective means has been found, doing away with water and other liquids entirely. This is a chemical powder in a tubular container, always ready at hand on that account, which, when thrown at the base of a



fire, generates carbonic acid gas and extinguishes the flames without injury to any substance.

It must be borne in mind that water and other liquid tends to spread a fire from gasoline or other oil at first, as the inflammable oils are carried on the surface of the water. While sand and other granular substances have been used as fire extinguishers, the large quantity that has to be used to prove effective, and the still greater defect that these substances cake and harden where they are stored for use, make them undesirable. The "Liberty" fire extinguisher, the substance above mentioned, differs from the many so-called dry powder extinguishers in that it never cakes nor hardens, nor deteriorates with age, and is possessed with great extinguishing powers. It is always ready and does no contributory damage. A surprisingly small quantity thrown at the base of a fire generates immediately carbonic acid gas, which, exhausting the oxygen which the flames feed on, extinguishes the fire at once.

Samples of this extinguisher have been submitted by the chemical department of the "Liberty" fire extinguisher, accompanied by testimonials signed by the president of the Chicago Fire Underwriters' Association and many prominent insurance men, together with many of the leading merchants and manufacturers in the West, testifying to the value of the extinguisher as tested by six years of practical experience. The chemical department of the "Liberty" Association, 12-14 State street, Chicago, which manufactures this extinguisher, is preparing to introduce this important service to the printing trade, and will send full particulars free to all inquirers on request.

Local boards of underwriters are already allowing credit on insurance rates in some States, and it is expected that there will be a general allowance of 10 to 25 cents credit on the rate where premises are fully equipped with this extinguisher.

THE LATEST INVENTION IN AUTOMATIC NUMBERING MACHINES.

This new model embodies the highest achievements in the art of numbering-machine construction. It has absolutely no equal, even in the machines now upon the American or foreign markets. In its design there have been many departures from the usual plan. Originality marks its conception, and ingenuity of no mean order is responsible for its development.



123456

FAC SIMILE IMPRESSION

MODEL NO. 50, WITH INDICATOR.

Wherever the numerical system of records is employed, a hand numbering machine becomes an absolute necessity, and in most instances several of them are found to be very desirable.

Instead of the customary iron or brass frames and brass cases, all metal parts are made of steel, contributing rigidity and strength, with minimum weight. They are produced upon the American system of interchangeability in large quantities, by an expensive plant of special tools and machinery.

It is only necessary to move the indicator until the word representing the class of numbering desired appears in the window of the front plate. When set "Consecutive," the number advances "1" to "999,999," changing all the wheels automatically. When set "Duplicate," each number is printed twice and is then advanced consecutively. When set "Repeat," the automatic mechanism is detached and the number is repeated continuously.

Only the standard size and style of figures, shown under the illustration, are furnished in the stock machines. These are deeply cut, beautifully engraved and finely proportioned. Being well spaced, they are absolutely legible, and will be found large enough for practically all purposes, while condensed to occupy but a small space. Other styles and sizes will be made to order at an extra charge.

The wheels and ratchets are divided into equal tenths, thus assuring perfect accuracy of movement. "Drop ciphers," with their springs and pins, have been eliminated, and the wheels themselves are made depressible to provide the necessary spaces preceding the unit wheel. The plunger, which is made of bessemer steel, is shielded from view when in its normal position and will never present the unsightly appearance of the oiled brass plunger with the nickel partly peeled off, nor will the hands be soiled by contact with it.

All machines of this model are made with six wheels, with a numerical capacity of from "1" to "999,999," and may be reset to commence at any desired number.

The frame is most substantial, being made of drawn steel, ¾ inch thick, and is beautifully finished and blued. Weighing only fourteen ounces, it is capable of being operated noiselessly and with remarkable speed and accuracy. The figures are automatically inked before each impression, from a thick felt pad. The padholder may be instantly removed from the machine for reinking. An accurate gauge plate assures printing precisely upon a line. This machine is made under the latest patents of Edwin G. Bates, and is manufactured by the Bates Machine Company, with general offices located at 346 Broadway, New York, and branches at 315 Dearborn street, Chicago, 63 and 64 Chancery Lane, London, W. C., and 2 Cooper street, Manchester, England. The company invites correspondence relating to this machine, and will be pleased to furnish any information regarding it which may be desired. Agencies are desired in every foreign country, and foreign dealers writing to its London or Manchester office will be assured of prompt attention.

This company is the largest producer of numbering machines in the world, and has some fifty different models, meeting almost every possible requirement. They vary in price from $5 to $500. Details concerning them will be gladly furnished upon request.

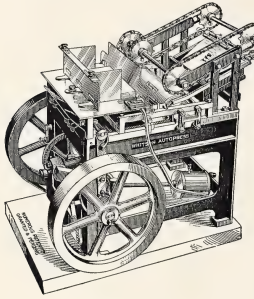
DETROIT GETS A KEYSTONE BRANCH HOUSE.

The city of Detroit, Michigan, with a population of three hundred thousand, is coming to be recognized as one of the printing centers of the Middle West. The Keystone Type Foundry, first in its line to appreciate Detroit's growing importance in the printing field, has leased the five-story and basement building at 43 Larned street, West, between Shelby and Griswold streets, where a complete line of the Keystone type, borders, ornaments, brass rule, all-brass galleys, leads and slugs, as well as an extensive stock of printers' furniture and materials of all kinds, will be carried. The advantage of having this complete stock at hand will no doubt be appreciated by local printers and publishers.

THE WHITSON AUTOPRESS.

The Whitson Autopress is a new self-feeding flat-bed and cylinder press with a guaranteed output of five thousand per hour to correct register. The machine will feed separate sheets and envelopes of any weight. As the automatic feeder lifts up the edge of a sheet, the auxiliary grippers take it away and deposit it on the extreme edge of the register table, where it is automatically registered and held in place until taken away by the cylinder grippers, which by the way, are so

constructed that any one gripper may be removed without disturbing the others; the cylinder then carries the paper over the form to be printed, after which the grippers of the automatic tapeless delivery deposit the paper in a straight pile on the table. The ink distribution consists all together of eight rollers, fountain and table, the ink being thoroughly ground up and distributed on the table before being taken by the form rollers. The machine is equipped with a counter and numberer acting only when the paper is printed. All of the parts are connected with automatic throw-offs, affecting the feeder, cylinder, ink distribution, counter and numberer, or stopping the whole machine within a half-revolution. The machine is timed so that it takes half of a revolution for



WHITSON AUTOPRESS.

registering, half of a revolution for feeding, half of a revolution for printing, and half of a revolution for delivering. Being built very heavy and well proportioned, all vibration is taken up. The bed is a heavy cast-iron plate supported by a number of wide and heavy tracks traveling on large steel rollers; the rigidity of the bed is such that embossing may be done on the machine. It is equipped for steam or electric power and may be operated at eight different speeds from two thousand to over five thousand per hour. Machines are at present being constructed by the Whitson Autopress Company, 114 Liberty street, New York, and deliveries will commence in the fall. Considering the work it turns out and its other economic qualities, the selling price of the machine is far from being unreasonable.

LARGEST TYPE-SETTING MACHINE ORDER EVER GIVEN.

Just as the last forms of THE INLAND PRINTER are going to press, Wood & Nathan Company telegraph that the Public Printer has ordered seventy-two additional Monotypes for use in the Government Printing-office at Washington. As soon as the new machines are installed there will be one hundred Monotypes at work there, as twenty-eight machines have been running for about a year. This order for Monotypes is the largest typesetting machine order ever given.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A 21,630-MILE TRIP — "From Clime to Clime," 144-page book, amusingly relates the ups and downs of a printer's travels through United States, Mexico and Canada; price, 25 cents postpaid. Address SAMUEL MURRAY, 119 E. Tenth st., New York. "Gives much information as well as enjoyment."—INLAND PRINTER.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2.00 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

EVERY PRINTER, PROOFREADER AND WRITER should have the Chicago Proofreaders' Stylebook; price, 30 cents, postpaid. THE BEN FRANKLIN CO., 232 Irving ave., Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE PRINTING ART special $1 trial subscription offer appears in the June, 1905, issue of THE INLAND PRINTER, opposite page 344; look this up, and take advantage of the offer at once; write for a copy of the two-color insert making this special offer if you do not have access to the issue referred to; it will be sent free to any address. THE UNIVERSITY PRESS, Cambridge, Mass.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BINDERY AND PRINTING PLANT COMPLETE, also stationery and office supply stock, for sale separately or collectively; excellent railroad facilities; near Chicago; write for particulars. E 361.

FOR SALE — A job-printing plant located in county seat northern Indiana, established 8 years, doing a profitable business; price, $2,000 cash if taken at once. E 439.

FOR SALE — Complete job book bindery; $250, worth $500; time on part if desired. ROOM 609, 358 Dearborn st., Chicago.

FOR SALE CHEAP — Complete bindery in very best location in San Francisco; rare opening; full particulars on application. E 451.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. E 32.

FOR SALE — Illinois county seat weekly and job office, $1,850; good opening. E 281.

FOR SALE — Large printing establishment in a Southern city of 60,000 inhabitants; will sell the whole business or will retain an interest; reason for selling — other business duties take all the proprietor's time; solicit correspondence when full particulars will be given. E 362.

FOR SALE — Modern equipment, consisting of 2 cylinders, 3 jobbers, lever and power cutters, wire stitchers, new type faces, etc.; old-established, good-paying business with fine, steady and increasing trade, requiring no soliciting, in growing progressive city in Michigan; will bear closest investigation; plant inventories about $7,500. E 398.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

BUSINESS OPPORTUNITIES.

FOR SALE — Northwestern job office; cleared $4,600 in 1904; owner has large ranch interests that take his time and must sell; will make exceptional offer to ambitious man. E 461.

FOR SALE — Printing-office located in Ohio town of 100,000; 4 cylinders and jobbers; equipped for sign and special work; sell cheap; good business and good reasons for selling. D. M. KIRKBRIDE, Cooper House, Dayton, Ohio.

FOR SALE — Printing-office, with reputation for high-grade work, in city of 30,000; entire equipment modern and up to date. GEO. W. FAIRCHILD, Meriden, Conn.

FOR SALE — Stationery store, established 10 years, doing a fine ladies' stationery and office supply business of about $18,000 per annum; finest location in southern California; price, $8,000. E 459.

FOREIGN FIRMS, desirous of introducing their goods or extending their business throughout the United States, in specialties of bookbinders' requisites, leather and supplies, and labor-saving machinery; also printers' specialties, are requested to write with full particulars to "SWITZER," care Inland Printer Company, Chicago, U. S. A., representing the largest house of its kind in the United States.

PATENT FOR SALE — A detachable tympan bale for job presses; a fine thing; has proven entirely satisfactory; investigate. E 465.

Publishing

EXCELLENT Chicago specialized journal can be bought; $8,000; printer could handle advantageously; write. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE — Weekly paper in Minnesota county seat of 7,000 population; $1,250 cash necessary to handle plant; price $2,000; investigate. E 436.

PRINTING AND PUBLISHING BUSINESS in Chicago, down-town district; thoroughly modern equipment, well-stocked composing-room, 3 cylinders, 4 jobbers, complete bindery; will sacrifice for immediate sale; money maker for practical printer. E 283.

SPLENDIDLY EQUIPPED newspaper and job-printing office, long established, in city of 15,000; will sell right; particulars on request. E 441.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SNAP — 240 reams S. & S. C. white book, 37½ by 50 106; $3.25 per hundred f. o. b. here; sample furnished. THE REVIEW, St. Joseph, Mich.

BARGAINS IN TYPE — 700 lbs. 11-point O. S. job type in very fair condition, good for brief work or ad. purposes, at 15 cents per lb.; 9-point bourgeois in fair condition at 15 cents per lb.; samples on application. GAZETTE PRINTING CO., Janesville, Wis.

BOOKBINDERS' MACHINERY — SECONDHAND — One paging and numbering machine, nearly new, foot and power; one 30-inch Champion paper-cutter, hand and power; one 25-inch Advance paper-cutter; one 28-inch Rosback perforator; one Seybold lever bench stamper; one No. 2 New Jersey wire stitcher, ½-inch capacity; one Hickok ruling-machine, 36-inch; one Brehmer power paring machine; one Tennis pamphlet-sewing machine; one steam glue heater, 5 holes; one Marshall 30-inch board shears. GANE BROS. & CO., 213 Locust st., St. Louis, Mo.

CYLINDER PRESS — Babcock standard drum, bed 26 by 31; been in use only a short while and is in excellent condition — bargain. E 446.

EMPIRE TYPESETTER and distributor in good condition; cost $3,500, will sell at a great reduction. NEW YORK OBSERVER, 156 Fifth ave., New York.

FOR SALE — Addressograph and cabinet in perfect condition; $25 f. o. b. Chicago. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE AT A BARGAIN; lenses, camera, screens and other important parts of an engraving plant; send for list. BRAMBLETT & BEYGEH, Minneapolis, Minn.

FOR SALE — Brown & Carver 38-inch automatic and hand clamp cutter with foot treadle. E 368.

FOR SALE — Four-page web perfecting Goss printing-press with full and complete stereotyping outfit; was set to one side just as it had been used to make room for larger press; will be sold cheap. THE NEWS COMPANY, Joliet, Ill.

FOR SALE — Johnston power steel die embossing press; cheap, if taken at once. E 428.

FOR SALE — One pair of Thompson photoengraver's arc lights, complete with resistance coils, for direct current, in first-class condition, for $60 cash. A. MUGFORD, Engraver, Hartford, Conn.

FOR SALE — 9 by 13, 8 by 12, 6 by 10 job presses, No. 9 stapler, for best cash offer. E 414.

HARRIS CARD and envelope press, style E No. 1, in good condition — bargain. E 322.

PAPER CUTTER — 32-inch Acme self-clamping power cutter in first-class shape — bargain. E 445.

PERFORATOR — Latham 28-inch foot-power perforator in fine condition. E 448.

PONY CYLINDER — Cottrell & Babcock drum, bed 18 by 22; in good order; a bargain. E 447.

SECONDHAND BARGAINS — 36-inch heavy power paper-cutters, lever cutters, presses, type, motors, cases, etc.; fine line of new presses, type cabinets, cases, inks, rule and leads; large discounts. ALEX. McKILLIPS, Harrisburg, Pa.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 7; Linotype operators, 14; operator-machinists, 5; superintendents and foremen, 10; all-round men, 6; bookbinders, 5; ad-men, 3; make-ups, 5; stoneman, 1; compositors, 2; photoengravers, 4; artists, 3; pressmen, 8; proofreaders, 2. Vacancies on file not yet filled: Job-printer, 1; Linotype operator, 1; all-round man, 1; bookbinders, 2; salesman, 1; photoengraver, 1; manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

An ARTIST, good on retouching photographs of machinery and glassware; a chance to secure an interest in photoengraving business. E 416.

WANTED — A good all-round artist for commercial engraving establishment. BRAMBLETT & BEYGEH, Minneapolis, Minn.

Bindery.

ALL-ROUND MAN — Ruler, forwarder and finisher, to take charge of small bindery; must be sober, steady and reliable. QUEEN CITY PRINTING & PAPER CO., Charlotte, N. C.

Composing Room.

BOOK AND JOB COMPOSITOR, non-union, sober, steady and reliable. E 456.

STONEMAN WANTED — Accustomed to catalog and pamphlet work; steady employment to good man in Middle West, city of 35,000. E 471.

WANTED — A strictly up-to-date job hand for large office; must be sober and reliable. P. O. BOX 606, Troy, N. Y.

WANTED — Foreman composing-room, book and job office; send letters of recommendation with reply. GAUT-OGDEN CO., Knoxville, Tenn.

WANTED — Foreman for composing department in an old established printing-office in New York city; address, stating qualifications and experience, FOREMAN, Box 463, care New York Office Inland Printer.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address E 179, sending samples of work, and state where employed, married or single, and wages expected.

Engravers.

WANTED — A first-class half-tone and linework photographer, and a router and finisher. E. S. GWYNN, Box 138, New Orleans, La.

WANTED — Half-tone etcher; must be a first-class workman and thoroughly reliable; a desirable place. E 75.

WANTED — Half-tone finisher; must be a first-class workman, steady and reliable; permanent position. E 457.

WANTED — Superintendent for engraving and electrotyping plant turning out highest grade of work; first-class position is open for a man capable of filling this position. Address, with full particulars, E 434.

Lithographers.

WANTED — A first-class litho engraver for titlework; young man; send samples of work; good wages. LEVEY BROS. & CO., Indianapolis.

Miscellaneous.

EXPERIENCED ASSISTANT in printing-office; must understand how to estimate, lay out work and general office duties; address, with full details of office experience, E 453.

WANTED — Ambitious young man of good character who is capable of looking after the printing, engraving and electrotyping of a first-class advertising agency; one with printing experience and a fair knowledge of artwork for advertising purposes preferred; a good opening for a good worker; position requires high-grade ability and a man who can master details; state salary expected, experience, where previously employed and references. E 468.

Operators and Machinists.

LETTERS SOLICITED from first-class operators in any language; also from capable men and women wishing to learn Linotyping. LANGUAGES PRINTING CO., Languages bldg., 15 W. Eighteenth st., New York.

LINOTYPE OPERATOR, non-union, who can work at case or stone when there is nothing to do on machine; must be first-class, sober, steady and reliable; young man preferred. E 455.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

LINOTYPE OPERATOR WANTED — Would like to hear from a man of average speed; state wages. J. C. HILTON, Box 1218 A, Bloomington, Ill.

Salesmen.

TRAVELING SALESMAN for portion of Virginia, North Carolina and South Carolina; must understand the printing business, and be able to sell all kinds of office supplies, desks and filing devices; sober, steady and reliable. QUEEN CITY PRINTING & PAPER CO., Charlotte, N. C.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 33; all-round men, 7; make-ups, 7; ad-men, 12; proofreaders, 3; pressmen, 17; electrotypers and stereotypers, 3; job-printers, 13; bookbinders, 3; photoengravers, 6; artists and cartoonists, 5; editors and reporters, 3; advertising and business managers, 10; solicitors, estimators, salesmen, 11; Linotype machinists, 11; Linotype operators, 20; machinist-operators, 23; compositors, 1. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST and first-class letterer seeks position with sign or engraving house; experienced and a rapid worker. E 116.

Bindery.

POSITION WANTED as foreman or manager of bookbindery by thoroughly experienced and capable man; cloth, leather or pamphlet work; familiar with all modern machinery; first-class references. E 413.

Composing Room.

EXPERIENCED FOREMAN, at present employed, would like to change; thoroughly conversant with hand and Linotype book and job composition and estimating; sober, and not afraid of work; established city plant in East or Middle West preferred. E 425.

THOROUGHLY COMPETENT PRINTER with business head wants book-room foremanship with house doing high-grade work; would accept assistant's place if assured of advancement; New York preferred. E 437.

THOROUGHLY EXPERIENCED, up-to-date compositor wishes position where he will be required to plan and lay out artistic printed matter, ads., booklets, catalogs, etc.; ambitious, hard worker; wish position where merit is recognized, high-grade work is expected. E 466.

WOULD LIKE TO GET in touch with Western firm with view to situation; at present holding foremanship in shop doing high-grade work; union; age 30. E 415.

Engravers.

SITUATION WANTED — Three-color etcher, first-class hand, desires position; does also black and white and line work; best reference. E 424, care New York Office Inland Printer.

THREE-COLOR PHOTOGRAPHER, direct process (collodion emulsion) 9 operations reduced to 3, first-class European training, wants position. E 427.

Managers.

MANAGING EDITORSHIP independent or Democratic daily or weekly; salary $1,800. ANTI-BLUFF, care New York Office Inland Printer.

OFFICE MANAGER with thorough system of keeping track of work and costs, able to estimate on all kinds of work, interview customers, and having a valuable acquaintance with large buyers in New York city, at present employed in above capacity, desires to make a change. E 409, care of New York Office Inland Printer.

POSITION WANTED as superintendent or working foreman of printing-office; thoroughly competent and familiar with all details. E 410.

WANTED — Assistant managership of large office by young man just completing 5 years' thorough training in every department in one of the largest printing works in London, or would undertake the full management of a smaller business with a view to purchasing partnership later on; capable organizer and supervisor; best references. E 238.

WANTED — Position as manager of daily in small city or first-class country weekly. "H," 90 Masonic Temple, Chicago.

Operators and Machinists.

EXPERT MACHINIST-OPERATOR, exceptionally good man, always employed, wants change; union, can rebuild; 31, married, total abstainer; 7 years' experience. E 81.

LINOTYPE MACHINIST wants situation; desires 5 or 6 machine plant; steady, sober and reliable; also good operator. E 395.

LINOTYPE MACHINIST, 9 years' experience, newspaper and job offices, wants situation; best references; steady and reliable. E 458.

LINOTYPE OPERATOR, can set 3,000 per hour, wants opportunity to finish apprenticeship and gain speed; capable of handling stonework, make-up or jobwork. E 420.

LINOTYPE OPERATOR of limited experience desires position where he can have opportunity to work on machine; an all-round newspaper man, sober, dependable, married, union, willing to accept apprentice scale until he reaches his speed. E 382.

MACHINIST-OPERATOR, long experience, strictly first-class mechanic, printer and manager; temperate, reliable, married, union. E 138.

OPERATOR-MACHINIST — Thoroughly competent, speed 5,000; strictly sober; permanent position wanted; Northwest preferred; references; careful thorough machinist. E 211.

Pressroom.

A FIRST-CLASS PRESSMAN, expert in vignette and color work, desires to secure position as foreman in New York city, where high-class work is required; will submit the best references in city. E 148, care of New York Office Inland Printer.

PRESSMAN, aged 30 years, 16 years' experience in fine color, half-tone, three-color work on modern platen presses; at once; samples to show. E 440.

PRESSMAN wants first-class steady position as foreman; now with large Chicago firm, was foreman for years in East previous; my references will show I am a skilled mechanic; married, union. E 444.

PRESSMAN, 10 years' experience on cylinders, jobbers and Harris rotaries; 30 years of age, married; at liberty July 1; state wages. E 184.

PRESSROOM FOREMAN desires position; has ability to handle men and the highest class of half-tone and three-color work; unquestionable references. E 220.

WANTED — Foremanship of pressroom by man of experience gained in the larger shops of Chicago; good habits, competent, reliable and up-to-date; would be pleased to submit reference. E 467.

Miscellaneous.

A FIRST-CLASS job and advertisement compositor desires position as foreman or assistant foreman; 20 years' experience; A1 references; also one sober pressman for better class bookwork with 18 years' experience desires change; both German, speak English and French. E 442.

COLLOTYPE MACHINE-MINDER (German), absolutely reliable and competent for largest concern. EUGEN KNIES, Chez Societe Lyonaise de Phototypie, Lyon, France.

COLLOTYPE PLATEMAKER (German), 15 years' experience; first-class testimonials; speak English and French. ADOLF LEUCHTENBERGER, 40 Avenue des Ponts, Lyon, France.

GENERALLY USEFUL MAN in printing-office — pressman, compositor, make-up or stoneman — desires position after July 15; thoroughly first-class, reliable and a worker with experience and executive ability; estimate, read proof, familiar with handling help, paper, etc.; capable of taking charge of medium-sized office doing miscellaneous work; any reasonable offer accepted; state full particulars. E 151 care New York Office The Inland Printer.

Proofroom.

COMPETENT PROOFREADER and experienced journalist wants position, temporary or permanent. E 431.

PROOFREADER, young man of steady habits, used to high-grade work, desires position where accurate, rapid and conscientious work will be appreciated; best references, union. E 430.

WANTED TO PURCHASE.

PRINTING-OFFICE WANTED — Country newspaper or interest in city job office in Northwest. E 438.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. Thirty-third st., New York, N. Y.

ADVERTISING CUTS FOR PRINTERS — A new series just issued; the best there is to advertise good print-shops; also a complete line of live stock and poultry cuts; send for proofs if interested. CHAS. L. STILES, Columbus, Ohio.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamps. THOS. M. DAY, Box 1, Windfall, Ind.

EASY-QUICK COLOR PLATE OUTFIT makes plain or ornamental tint-blocks cheaply. Send for booklet. W. J. HEDDEN, New Albany, Ind.

IMPROVED THALER KEYBOARD — Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; send for literature; price, $4. THALER KEYBOARD CO., 453 "O" st., N. W., Washington, D. C.

LEARN TO WRITE advertisements; earn $25 to $100 a week; information free. PAGE-DAVIS CO., Dept. 37, 90 Wabash ave., Chicago.

MY TRADE-GETTING PLAN for printers fully explained for $1; has been worth thousands of dollars to me; no personal soliciting, no junk deposit-slip scheme, no humbug; further particulars free. F. H. COOK, 930 W. Thirty-sixth st., Los Angeles, Cal.

NOTICE — PRINTERS AND PUBLISHERS — I will equip a bindery free of charge for you; you will save 30 per cent on your binding. E 449.

SEND $1 (currency, money order, express order or postage stamps), and *The Printing Art*, the most beautiful and useful printers' publication issued will be sent you for 4 months; a sample copy will be sent to any address on receipt of 25 cents. THE UNIVERSITY PRESS, Cambridge, Mass.



H. D. BOOK, 40. LEMON YELLOW, 408. CAMEL BLUE, 3030.



HALF-TONE BLACK. 45.

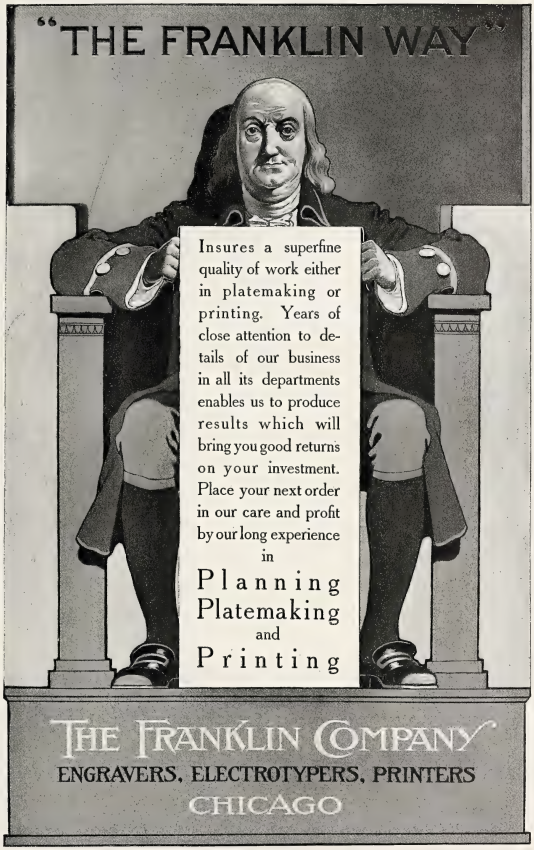
The Queen City Printing Ink Co.

Makers of High-Grade

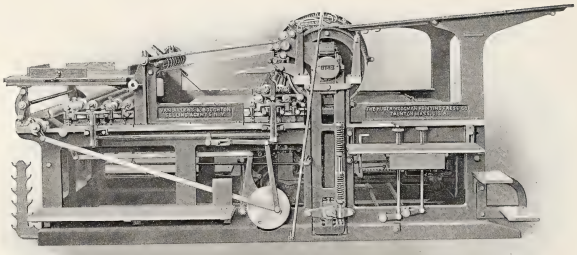
PRINTING INKS

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA

PRINTED ON NO. 1 PURE WHITE COATED PAPER, MADE BY THE CHAMPION COATED PAPER CO. HAMILTON, OHIO


"THE FRANKLIN WAY"
Insures a superfine quality of work either in platemaking or printing. Years of close attention to details of our business in all its departments enables us to produce results which will bring you good returns on your investment. Place your next order in our care and profit by our long experience in
Planning
Platemaking
and
Printing
THE FRANKLIN COMPANY
ENGRAVERS, ELECTROTYPERS, PRINTERS
CHICAGO

THE HUBER-HODGMAN PRINTING PRESS



THE PRINTING PRESSES MANUFACTURED BY THE HUBER-HODGMAN COMPANY ARE

THE TWO-COLOR PRESS, doing the work in two colors at the same speed as a single press in one color.

THE FLAT-BED PERFECTING PRESS, printing both sides of the sheet at one feeding.

THE ALUMINUM PRESS, for colorwork, using either zinc or aluminum plates.

THE TWO-REVOLUTION PRESS, for all kinds of the finest jobwork. This press runs with very little power, is heavy and well built, almost noiseless in its operation, and is receiving an endorsement from every customer.

We would be pleased to refer prospective customers, who require either style of these machines, to printers who are using the special kind they require. Remember the Huber-Hodgman is built on new designs; has the most powerful movement made; is durable and first-class in every part. We ask an interview.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY. 215 Spear Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, 801 Harrison. CHICAGO

Make Your Own Type!

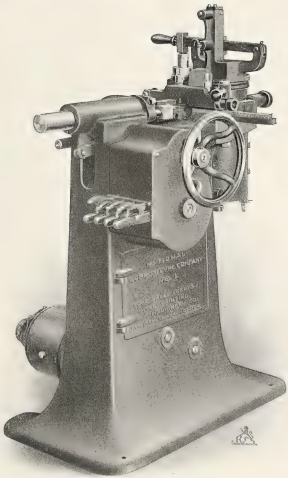
I In installing a plant you will save greatly by adding an Automatic Type Machine, instead of buying type. Type that typefoundries will charge $2,500 for can be made by yourself for $750. The matrix rental system greatly reduces the investment. The cost will be about five cents per pound, plus metal, plus small rental price of matrices. A first-class printer, starting a new plant in New York city, had ordered his job type before he heard of this machine. We found that we had matrices for every style and size he had ordered, except one, for which we had a satisfactory substitute—he ordered the machine.

II If you use an Automatic Type Machine you will never reject an order because you haven't type enough. It gives you unlimited type, at a price so low that you can add it into the charge to customers without compunction, and you can afford to remelt it, and save distribution.

III The Automatic Type Machine is a fountain of sorts, enabling you to set out every box in every case to the bottom. You know that fully twenty-five per cent of all the body type and fifty per cent of the job type you buy from a typefounder can not be used because the cases set out irregularly. Picking—oh, how much you lose by picking!—is a lost art where this machine is used.

IV Unless you are doing business on a small scale you can not afford to be without this machine. A concern that spends $400 per year on type will find it profitable. You use the machine as you use a proof press, as occasion demands, and need not add to your labor expense.

V Consider the saving and advantage derived from printing always from new type; from type that can be used on long runs (saving electrotyping) and replaced for less than the cost of plates; from type that can be kept standing, without rendering the fonts in cases unproductive. These advantages, without considering the direct economies, make the machine a profitable investment. No other machine used by printers gives such large returns on the investment.



AUTOMATIC TYPE MACHINE—The greatest profit-maker in the printing trade. When not earning, it costs next to nothing to maintain.

PATENTS There are pending in the United States Patent Office over twenty patent applications on the Automatic Type Machine, molds, mold making, matrices and matrix making, for which patents will be issued in due time. We think it proper to notify the public to this effect in order that they will know the position we occupy in regard to the patent status. We also have numerous foreign patents and foreign patent applications pending, and from information gathered from all parts of the world, the Automatic Type Machine is absolutely the first in the printing art which makes it possible for the printer to manufacture his type *without skilled labor*. Therefore, the Automatic Type Machine is absolutely the pioneer and the patent position it will occupy will be exceptionally strong against infringers.

PRICES Two prices have been fixed for this machine. One for use without restriction; the other—a moderate price—for use of the machine and its product in the user's establishment only. In the first instance, the price is based on continuous use—a typefounding proposition. In the second, the price enables the printer to secure the economies and conveniences of the machine by operating it as occasion demands.

THE MACHINE The machine makes a complete type at one movement, of sizes from 6 to 36 point, inclusive, equal in quality and accuracy in height, body, set, and line to the best product of the typefoundries. Any unskilled intelligent person can make perfect type on it after a few days' instruction. For each change of character only one simple adjustment is required. The space occupied is 30 x 45 inches; the weight, 800 pounds; the power, ½ horse. The product is from 50 to 60 pounds per nine-hour day, including 80 matrix changes.

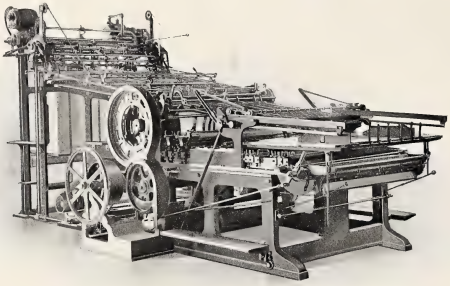
USERS The machines are in use by I. H. Blanchard Co., Carey Printing Co., The Kalkhoff Co., Roy Press, Blumenberg Press, Williams Printing Co. (2), Greenwich Press, Federal Printing Co., American Machinist, Martin B. Brown Co., D. H. Ahrend Co., Philip Hano & Co., Eagle, Post, American, World, Morning Telegraph, Herald, Brooklyn Weekly News, Damon & Peets (3), all of NEW YORK CITY; Williams & Wilkins Co., W. J. C. Dulaney, Automatic Addressing Co., Herald, American, News, all of BALTIMORE; Geo. F. Lasher and Inquirer, of PHILADELPHIA; Law Reporter Co., WASHINGTON; Times-Dispatch, RICHMOND; H. & W. H. Slep, ALTOONA, Pa.; Report Publishing Co., LEBANON, Pa.; Geneva Printing Co., GENEVA, N. Y.; Guessaz & Ferlet, SAN ANTONIO, Texas; Leader and Dispatch, of PITTSBURG; Daily News, CHICAGO.

UNITED PRINTING MACHINERY CO.

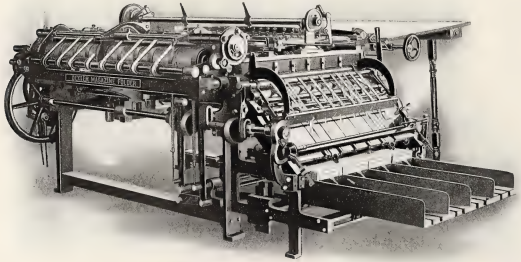
NEW YORK	CHICAGO	BOSTON
12-14 Spruce Street	337-339 Dearborn Street	246 Summer Street

OTHER TWENTIETH CENTURY MACHINES—Dux Feeding Machines, American Roller-Washing Machine, Victor Steel Die Embossing Press, Steen Combined Punch and Eyelet Machine; Spark's Round Hole, Slot Hole, and Crimping Machines; Dunning Deckle-Edging Machine, Tympalyn (to save one-third time of make-ready), and every Machine and Appliance used in Electrotyping, Photo-Engraving and Stereotyping.

Dexter Folders *and* Feeders



THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE



THE DEXTER SPECIAL MAGAZINE FOLDING MACHINE

Delivers four sixteen-page signatures, with edges cut open. First machine of its kind made adjustable to range of sizes. For more than twenty-five years we have taken the lead in all important improvements in Folding Machinery.

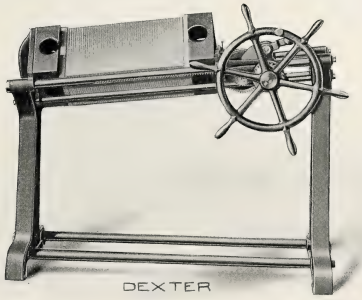
Folders for all sizes and all varieties of work.
Feeders for Printing Presses, Folding and Ruling Machines.

(SEE OPPOSITE PAGE)

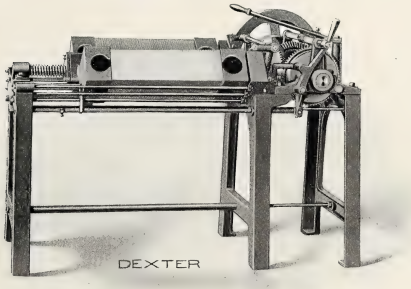
DEXTER FOLDER CO.

(SEE OPPOSITE PAGE)

Dexter Bundling Presses



THE NEW DEXTER "HAND" BUNDLING PRESS



THE NEW DEXTER LIGHT, DOUBLE-HEAD "POWER" BUNDLING PRESS

The special features of our Bundling Presses are their durability, simplicity and effectiveness. There are no overhanging parts and in every respect are most complete and easily handled.
Shipped subject to trial and approval.

SOLE AGENTS

Great Britain and Europe
T.W. & C. B. Sheridan Co., London, Eng.
Canada, J. L. Morrison Co., Toronto
Australia, Alex. Cowan & Sons Melbourne, Sydney, Adelaide
South Africa, John Dickinson & Co. Cape Town, Johannesburg and Durban

Write for Catalogues and Full Information.

DEXTER FOLDER CO.

Main Office and Factory — PEARL RIVER, NEW YORK

CHICAGO NEW YORK BOSTON

Southern Agents — J. H. Schroeter & Bro., Atlanta, Ga.
Mexico — Louis L. Lomer, Mexico City

FRAUD!

A person claiming to represent The Inland Printer Company has been soliciting subscriptions for the magazine in the West, often holding out the inducement of a reduced rate. Has been heard from at St. Joseph, Mo., and Boone, Iowa, under different names. He was in jail at Topeka, Kansas, for a short time.

He has no connection with this Company.

None of the subscriptions he has secured have been turned in to us.

BEAR IN MIND

That we have no traveling subscription solicitors.

That any offer of THE INLAND PRINTER at less than the advertised price of $3.00 a year is without our sanction and should be regarded with suspicion.



TRADE MARK "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground."

MICRO-GROUND

ESTABLISHED IN 1830

Some of the Trust salesmen are trying to trouble us by accusing us of "Spread Eagle" publicity in our "ads."



LORING COES

We certainly do use "SPREAD EAGLE" advertising.

Here is the Eagle.

Same as ever, only *more* so. Knives with this brand, like this



are better than anything made or offered as a substitute. Ask us why. Ask us now and we'll tell you how to prove it.

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES Is Always Best!

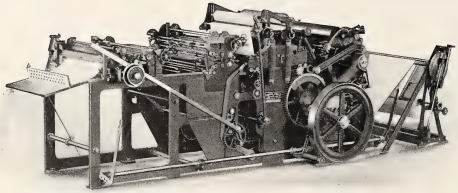
TRADE "Micro-Ground." MARK

Loring Coes & Co. Inc.

Worcester : : : : Massachusetts

NEW YORK OFFICE—G. V. ALLEN, 10 Warren Street

TRADE MARK "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground."



One of our high-speed

Automatic Bed and Platen Presses

will print from type or flat plates at nearly rotary speed. Best machine on the market of its kind. Especially adapted for *Cash Sales Books*, *Autographic Register Rolls*, Labels on tissue, waxed, gummed, parchment or other papers, and other specialties.

ALSO

Rotary Presses

MEISEL PRESS & MFG. CO., Boston, Mass.

Telephone, Monroe 1362

Peerless Electric Co.

MOTORS

Printing Press Work a Specialty

122-124 South Green Street

CHICAGO

NEW NEW

Germania Transfer Ink

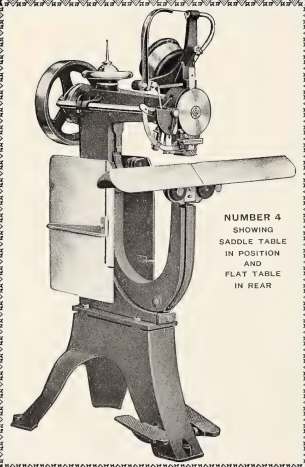
To lithographic printers I recommend my superior new Transfer Ink. The best which has so far been produced.
For durability, sharpness and clearness it is unsurpassed.
Under the greatest heat or deepest etching it does not run or weaken.
Send for samples.

GERMANIA COMES IN THREE QUALITIES:

No. 1, for copper	Mk. 30 per kg.
No. 2, for roller, ...	Mk. 15 per kg.
No. 3, for engraving.	Mk. 21 per kg.

Every user will be surprised at the great improvement in the work made by this ink. Protected by patents.

ANT. KNAUP, Frameries, Belgium.



NUMBER 4
SHOWING
SADDLE TABLE
IN POSITION
AND
FLAT TABLE
IN REAR

THE

BOSTON

SELF-REGULATING

WIRE STITCHING MACHINE

A STITCHER THAT STITCHES. ALWAYS READY
SIMPLEST IN OPERATION
GREATEST IN PRODUCTION
BEST IN QUALITY OF WORK

FOR NET PRICES AND TERMS, WRITE TO THE

AMERICAN TYPE FOUNDERS CO.

SELLING AGENT

Set in American Type Founders Co.'s Bulfinch Oldstyle, Cast American Line, Cloister Border, and Embellishment 5468A

HOW DO YOU LIKE IT?

Compare this with your own Calendar.

No $^{23}/_{30}$ NOR $^{24}/_{31}$

No blank spaces unless you want them and life of leaf prolonged. Former dates are more easily determined.

1905 **JULY** 1905

EXTRACT FROM CALENDAR CHART

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
25 J	26 U	27 N	28 E	29	30	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	1	2	G 3 U	4 S	5

COPYRIGHT 1905, BY EDWIN R. PARKS.

I will be pleased to furnish Calendar Charts to Publishers on application and terms also to those who desire to copy from it

Give your patrons a chance to choose between the Old and the New.

Edwin R. Parks, National Home, Wis.



Are You About to Start a Newspaper or Buy One Already Started?

IF SO, YOU SHOULD HAVE

Establishing a Newspaper

By O. F. BYXBEE

THE latest work on this subject published. It is a handbook not only for the prospective publisher, but includes suggestions for the financial advancement of existing daily and weekly journals. It is 5½ x 8 inches in size, contains 114 pages, is bound in cloth, and neatly printed. Sent postpaid to any address on receipt of price, $1.00. Send at once before edition is exhausted. Circular telling all about it sent free.

The INLAND PRINTER CO., Publishers, 120-130 Sherman Street, CHICAGO
116 Nassau Street, NEW YORK

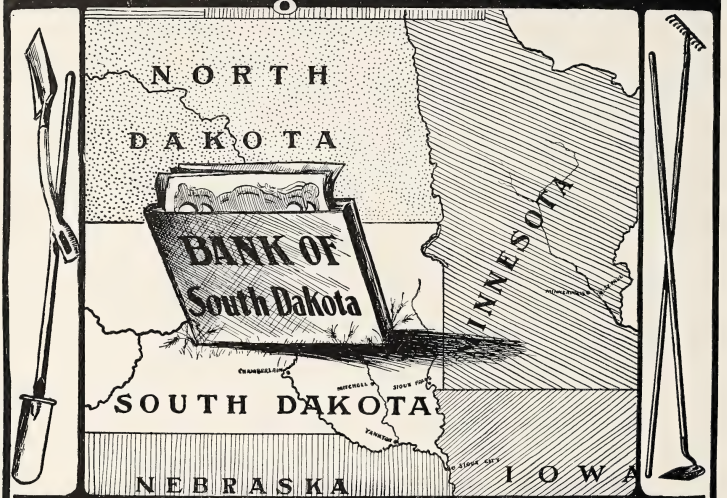


Roth MOTORS

THIS cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by ROTH MOTORS.

Roth Bros. & Co., Inc.
CHICAGO, ILLINOIS

The land that grows Bank Accounts



DEEP RICH SOIL MEANS LESS TOIL

You can raise almost anything except pineapples in the black soil of Lyman County, South Dakota. It's the grain land of the world—the same that sells in Iowa up to $125 per acre—and further east in South Dakota up to $75 per acre. Lyman County, South Dakota, is no further north than Iowa—and the land is better, if anything, because it is newer.

You can buy this land **now** at from $8 to $12 per acre. A recent extension of the

Chicago, Milwaukee & St. Paul Railway

has just opened this land to the markets. It won't be this cheap long. Accessible black land for grain never is.

There's no better land—no healthier climate in America. This land is bound to increase in value rapidly—and like all rich land, will make rich farmers and merchants.

If you are interested write for booklet about lands, prices and business opportunities along the new extension of the Chicago, Milwaukee & St. Paul Railway in Lyman Co., South Dakota.

F. A. MILLER, General Passenger Agent, CHICAGO

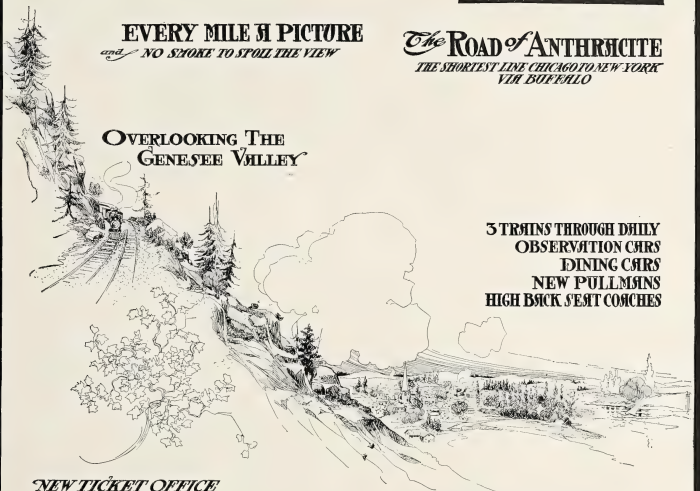
CHICAGO TO NEW YORK
THE BEAUTIFUL WAY

Lackawanna Railroad

EVERY MILE A PICTURE
and NO SMOKE TO SPOIL THE VIEW

The ROAD of ANTHRACITE
THE SHORTEST LINE CHICAGO TO NEW YORK
VIA BUFFALO

OVERLOOKING THE GENESEE VALLEY



3 TRAINS THROUGH DAILY
OBSERVATION CARS
DINING CARS
NEW PULLMANS
HIGH BACK SEAT COACHES

NEW TICKET OFFICE
101 ADAMS ST
"A PLEASURE TO ANSWER QUESTIONS"

GEORGE A. CULLEN
GENERAL WESTERN PASSENGER AGENT
CHICAGO

COMBINATION OFFER NUMBER ONE

BOOK OF DESIGNS. Containing two hundred and fifty advertisements submitted in competition by compositors. A valuable comparative study in ad. composition. Regular price - - - - - - - - - - - - $0.40

PRINTERS' SPECIMENS. A portfolio of some three dozen specimens of high art commercial work, in one and two colors, on harmonious tinted and white paper, and samples of half-tone and three-color work. "The Halftone Screen and Its Relation to Paper," included in this portfolio, is a valuable exposition of the subject treated. Regular price - $1.00

ART BITS. A selection of artistic bits of half-tone and three-color work, neatly mounted on uniform size stock, being a collection of engravers' proofs and etchings. A most interesting portfolio of beautiful art subjects. Regular price $1.00

$2.40

SENT PREPAID TO ANY ADDRESS ON RECEIPT OF PRICE

The Inland Printer Co. 120-150 SHERMAN ST. CHICAGO, ILL., U. S. A.

SPECIAL PRICE $1.00 FOR THE THREE



SIZES AND PRICES

Length	2-inch	2¼-inch	2½-inch	Plating
Six-inch . . .	$1.75	$1.85	$1.95	25 cents
Eight-inch . .	2.00	2.10	2.20	30 cents
Ten-inch . . .	2.25	2.35	2.45	35 cents
Twelve-inch .	2.50	2.60	2.70	40 cents
Fifteen-inch .	3.00	.....	.....	50 cents
Twenty-inch .	3.75	.....	.....	50 cents

ROUSE JOB STICKS

are unrivaled for accuracy, convenience and durability

Adjust instantly to picas or nonpareils
No job office complete without them

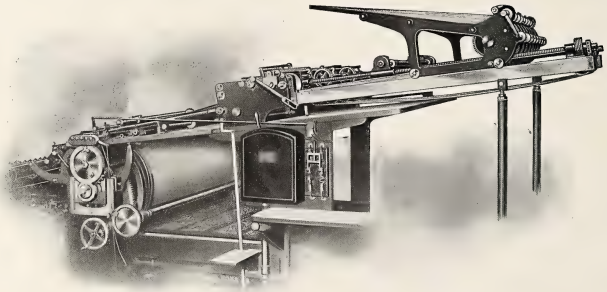
Sold by representative dealers everywhere

Made only by H. B. ROUSE & CO.
61-63 WARD STREET, CHICAGO
John Haddon & Co., London, Sole Agents for Great Britain

Illustrated Booklet Free

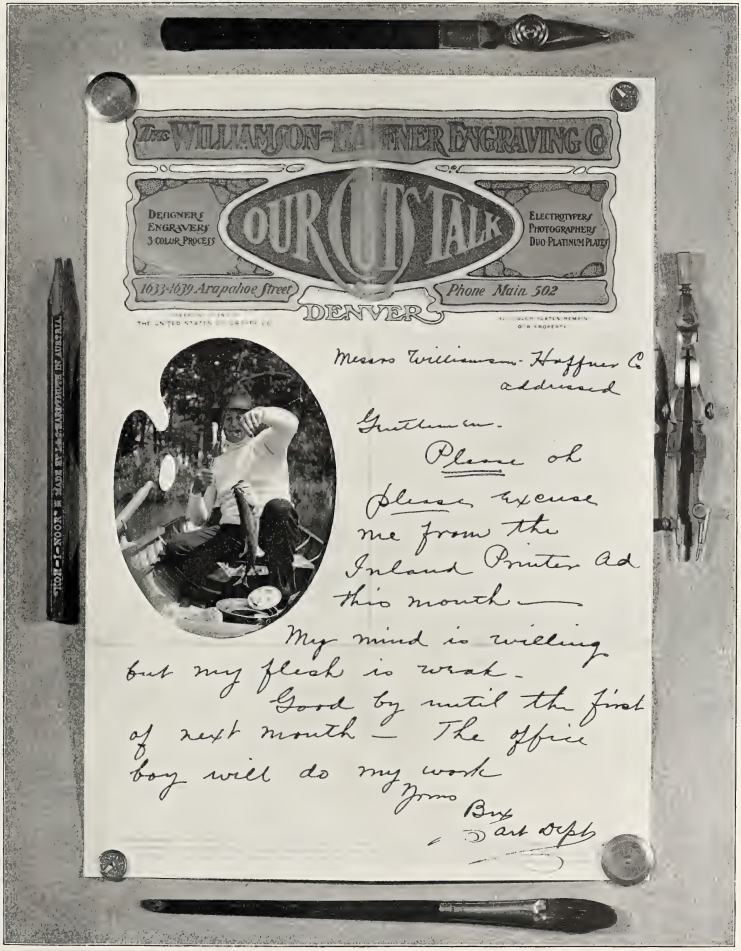
THE CROSS PAPER FEEDERS

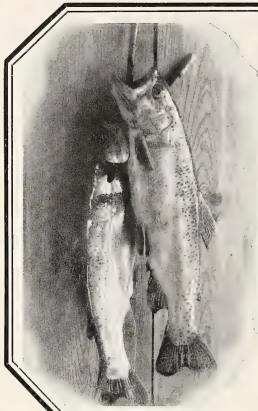
TWO DISTINCT TYPES — PILE AND CONTINUOUS



CONTINUOUS STYLE — This machine takes up no floor space; is loaded while press is running, thereby resulting in a continuous run equal to capacity of press; no adjustments for weight or quality of paper, and is designed for multi-color work where accurate register is demanded — tacking is eliminated — equally advantageous for general work.

CROSS PAPER FEEDER CO., 185 Summer Street, BOSTON, MASS., U. S. A.


THE WILLIAMSON-HAFFNER ENGRAVING CO.
DESIGNERS
ENGRAVERS
3 COLOR PROCESS
OUR CUTS TALK
ELECTROTYPERS
PHOTOGRAPHERS
DUO PLATINUM PLATE
1633-1639 Arapahoe Street
Phone Main 502
DENVER
Messrs Williamson-Haffner C.
addressed
Gentlemen.
Please oh
please excuse
me from the
Inland Printer Ad
this month —
My mind is willing
but my flesh is weak.
Good by until the first
of next month — The office
boy will do my work
Yours
Buy
Art Dept



Here they are

Mountain Trout.

They grow in Colorado.

Members of the finny tribe that make great sport for the angler and fine eating for the epicure.

True disciples of Ike Walton will not let the summer pass without a visit to the streams of Colorado.

Quick, convenient service to Denver and Colorado Springs via Rock Island System from Chicago, St. Louis, Memphis and Texas points.

Summer excursion tickets—about half rate. Specially reduced on certain dates.

Send six cents in stamps for "Under the Turquoise Sky" and full information.

JOHN SEBASTIAN,
Pass. Traffic Manager,
CHICAGO.

Rock Island System

EXCURSION
to
Asbury Park, N. J.
via the
Wabash
On Account of the
National Educational Association, Leaving Chicago June 29 to July 2

Low rates, long limits, liberal stop-over privileges, with the option of Lake Steamers between Detroit and Buffalo, Hudson River Day Line Steamers from Albany to New York, and Ocean trip from New York to Atlantic Highlands.

The only line running Free Chair Cars between Chicago and New York.

Write for free copy of Wabash N. E. A. Illustrated Folder, containing maps, time cards and full details.

C. S. CRANE, G. P. & T. A., St. Louis.
F. A. PALMER, A. G. P. A., Chicago.

4 Trains a Day

VIA THE

MONON ROUTE

and C. H. & D. Ry.

ONLY 8 HOURS

FROM

CHICAGO

TO

CINCINNATI

BY DAY, Parlor and Dining Cars
BY NIGHT, Palace, Sleeping and Compartment Cars

CHAS. H. ROCKWELL, Traffic Manager
FRANK J. REED, Gen. Pass. Agt.
200 Custom House Place, CHICAGO



Across
Lake Erie
Between
Twilight
and
Dawn

THE D. & B. Line Steamers Leave Detroit daily at 5.00 p.m. (central time) and Buffalo daily at 5.30 p.m. (eastern time) reaching their destination the next morning after a cool, comfortable night's rest en route. By special arrangement all classes of tickets reading via the Michigan Central, Wabash and Grand Trunk Railways, between Detroit and Buffalo, in either direction, are optional and will be accepted for transportation on the D. & B. Line.

Detroit & Buffalo Steamboat Co.

A. A. SCHANTZ, *Gen'l Supt. & Pass. Traf. Mgr.*
Detroit, Mich.

SUCCESSFUL PRINTERS

admit the necessity of studying literature pertaining to their trade. The six best reasons why *all printers* should own and study

The Practical Colorist

ARE

It gives samples of jobwork, display advertisements, etc., printed in one, two and three colors, which can be duplicated in any ordinary job office.

It tells you how to mix inks in full tones or tints, and shows different colors of inks on colored and white stock.

It gives formulæ for making reducers, driers, rollers and embossing compositions, with instructions for the care of rollers.

The suggestions on make-ready alone will increase the output of a single press enough in one week to pay the cost of the book.

It is not simply a book for the experienced color and job printer, but is a practical educator for the inexperienced man whose ambition is to excel in his trade.

It covers a wider range of subjects in a more condensed and readable form than any other book of its kind yet published.

Price $8.00

THE INLAND PRINTER COMPANY
130 SHERMAN STREET, CHICAGO, ILL.

$56.50
PORTLAND

Tacoma, Seattle, Victoria and return from Chicago daily, account the Lewis and Clark Exposition. Correspondingly low rates are in effect from all points, via the

CHICAGO & NORTH-WESTERN RY.



NW545

The only railway maintaining daily through trains, with through Pullman service between Chicago and Portland. The Overland Limited, less than seventy hours en route. Choice of routes going one way and returning another, via Omaha or via St. Paul and Minneapolis. Through San Francisco and Los Angeles, one-way $11.00 additional. Yellowstone Park trip $49.50 extra.

The Best of Everything.

Send 4 cents for booklets describing the Exposition and the great Pacific Northwest.
All agents sell tickets via this line.
W. B. KNISKERN, Pass'r Traffic Manager
CHICAGO, ILL.

THE NORTH-WESTERN LINE

SUCCESS will be certain to follow if you are prepared to battle for it.

Orders will come easier if you are prepared to show samples of

Stock Certificate Blanks

to possible customers.

Our line of

Stock Certificate Blanks

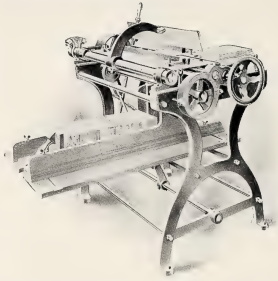
is the finest and best assorted.

Send for sample book.

Monasch Litho. Co.
500-510 Fifth St. South
Minneapolis, Minn.

Samples of **Calendar Pads 1906** are now ready. Send for them.

Increased Production
Decreased Cost



Is obtained by using our One-fold Folding Machine. It will fold a single sheet as well as a 64-page section from 4x6 to 18x24. Any one can feed it.

SENT ON TRIAL

C. F. ANDERSON & CO.
394 to 398 South Clark Street, CHICAGO, ILL.

The Most Reliable and Efficient Press.

Will do the work of any embossing press, and do it better, and at the (*minimum*) lowest possible *Shop Cost.*

Will do work that other presses cannot do at all. Our chuck will take a 5x8 in. die. The powerful squeeze and the counter holding on the impression an instant or two, the same as dry embossing presses do (that are used for embossing book covers, photo mounts, etc.), is the reason why our press produces more accurate, sharper, better defined and superior work than any other make of press.

B. ROTH TOOL CO. ESTABLISHED 1857. MEDAL AWARDED TO THE ROTH EMBOSSED PRINTING PRESS AND A DIPLOMA FOR ITS PRODUCING THE BEST WORK 2117 & CHOUTEAU AVE. ST. LOUIS WORLDS FAIR. ST. LOUIS, MO.

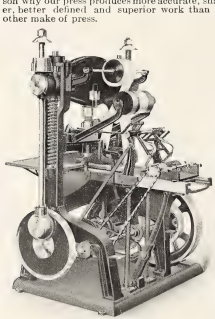
Sold on Trial and Guaranteed in every respect. Also that it can be operated by any person of ordinary intelligence.

We furnish an instructor *Free of Charge* to teach an operator in all the details of doing embossed printing with our press.

Is sold strictly on its *Merits.* No payment required until a thorough test has been given the press by the purchaser and the operator has been instructed.

Its operation is entirely automatic. All adjustments can be made while the press is running.

We have presses in successful operation in twelve of our large cities. One St. Louis concern alone has nine.



Roth's Patents.

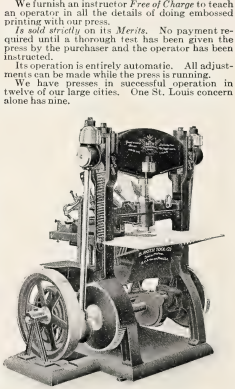
A TRIUMPH OF SIMPLICITY.

Our press has less than one-half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation, including the attachments for running two and three colors in one impression. Its operation is entirely automatic. The dies can be inked and impressions run in one or several colors. The wipe of our pad is nearest approach to the wipe given by the human hand. The ink feed and wiping paper feed, as well as everything else, can be quickly and easily adjusted for the size die to be run.

Almost any letter head can be reproduced in embossed printing on our press; views of buildings, landscapes, clouded, etched, ruled work, and fine lines of all descriptions, our press being so powerful and easily operated large dies can be run as easily and almost as speedily as the smallest monogram can be embossed and burnished.

Perfect registry of the die and counter is assured. Is absolutely durable.

Produces the finest quality of work with a most Brilliant Gloss, in the various colors, for Commercial, Business and Society Stationery, Trade Marks, Monograms, Art Envelopes, Bill Heads, Statements and Cards, Pamphlet and Folder Covers, Labels and Wrappers, etc., and a variety of work too numerous to mention, for Bankers, Lawyers and Professional Men and Women of all classes.



Roth's Patents.

Illustrated descriptive pamphlet with terms upon application, together with unburnished samples of work done in ordinary commercial runs.

Correspondence solicited.

B. ROTH TOOL CO.,
Sole Owners and Manufacturers,
Est. 1857. ST. LOUIS, MO., U. S. A.

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADDRESSING.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Envelopes, wræppers, newspapers, cætalogs, cards and letters addressed by hand, typewriter and machinery to printers, publishers, booksellers, bookbuyers, libraries, linguists, scientists, throughout the world.

ADVERTISING CALENDARS.

French Novelty Adv. Co., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

Oliver Baker Mfg. Co., Minneapolis, Minn., makers of art calendars, etc., half-tone, double tone, photo-finish and 3-color process. Send for price-list.

ADVERTISING CALENDARS AND PADS.

Bonnerwith Bros., 78 Duane st., New York; 963-967 De Kalb ave., Brooklyn, N. Y.

ADVERTISING PADS.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

AIR BRUSH.

Thayer & Chandler, fountain air brush, 160 W. Jackson blvd., Chicago. Send for catalogue.

APPARATUS FOR MAKING RUBBER STAMPS.

The R. H. Smith Mfg. Co., Springfield, Mass. Specialty of half-hard stereotypes for printers' use.

BALL PROGRAMS AND INVITATIONS.

Butler, J. W., Paper Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Wire-stitching, odd-volume and edition binding.

BOOKBINDERS' CASEMAKING, EMBOSSING, STAMPING, EDGE GILDING.

Walcutt Bros. Co., 139, 141 and 143 Centre st., New York.

BOOKBINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER AND CLOTH.

Thomas Garnar & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOOKSELLERS.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Længuages book-store is a classified book-store of new, secondhand and rare books, linguistic, scientific and otherwise. Trænslations, Græmmars, Dictionaries, Periodicals. American and foreign books and magazines on printing. Mail-orders and subscriptions taken.

BRASS RULE AND BRASS GALLEYS.

Hammond Printers' Supply Co., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

Wesel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under "Type Founders."

Missouri Brass Type Foundry Co., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

CALENDAR PADS.

The Sullivan Printing Works Co., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1906. The best and cheapest in the market. Write for sample book and prices.

CARBON BLACK.

Cabot, Godfrey L., Boston, Mass.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

Shepard, The H. O., Co., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

CHASE MANUFACTURERS.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago. Sole Western manufacturers of Electric Welded Chases.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

COIN CARDS.



Coin Cards (6-hole), any printing, in 1,000-lots, $3.75; 1-hole cards, any printing, $3 per 1,000; less for more. The Detroit Coin Wrapper Co., Detroit, Mich.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel and Copper Plate Co., The, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

COUNTERS.

Durbrow & Hearne Mfg. Co., 12 Wooster st., New York. Counter No. 4207 for counting number of sheets of paper printed, from 0 to 99,999; can be set back; in use 25 years by best concerns.

CRESCENT GOODS.

Crescent Embossing Co., Main Office and Works, Plainfield, N. J. Manufacturers of: Crescent Calendars *for* Advertising purposes. Large line. Write for particulars. Crescent Folders for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels. Crescent Address Cards for all Lodges and Societies. Samples free to trade. Crescent Advertising Blotters, Fans and Novelties. Write for samples. Catalogue Covers, Show Cards, Labels and Specialties in Fine Embossed Work. Write for samples and prices. Silk Cords and Tassels. Stamped or Embossed Stationery.

CYLINDER PRESSES.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago. Babcock drums, two-revolutions and fast news presses.

DESIGNERS AND ENGRAVERS.

Bragdon, John C., 711 Penn av., Pittsburg, Pa. Wood and photo engraving.

Pittsburg Photo-Engraving Co., 347 5th av., Pittsburg, Pa.

Publicity Engraving Co., 525 3d av., Pittsburg, Pa. Exclusive designs and perfect plates.

DESIGNER AND MANUFACTURER OF SPECIAL MACHINERY.

Hollingsworth, Samuel, Plainfield, N. J. Special Machinery for the printing and paper trades. High-speed rotary and color presses designed and built.

Swift, George W., Jr., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind.

DICTIONARIES.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Makers, buyers, sellers, exporters, importers of Dictionaries, Græmmars and Text-books in all længuages, on all subjects. Reference-books for printers, publishers and booksellers. Mail-orders taken.

DIE CUTTING.

Story Finishing Co., 209 S. Clinton st., Chicago. Paper, labels, novelties, loose-leaf ledger sheets.

DIE SINKERS.

Buckhaus, A. W., 58 Harrison av., Springfield, Mass. Skilled workmanship.

Wagenfohr, Charles, 140 West Broadway, New York city. High-grade work.

EDITORS.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Trænslating, compiling, indexing, publishing. Dictionaries and Grammars a specialty.

ELECTROTYPERS.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Books, mægazines, jobs. Half-tones reproduced.

ELECTROTYPERS AND STEREOTYPERS.

Benton, F. A., & Son, 590 Water st., Bridgeport, Conn.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 214-216 Pine st., St. Louis, Mo. Work in all branches.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

ELECTROTYPERS AND STEREOTYPERS.

EMPIRE CITY ELECTROTYPE CO., 251 William st., New York. J. G. Hurmuze, electrotyping.

FLOWER, EDWIN, 216-218 William st., New York city. "Good work quickly done."

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

JURGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON CO., Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, Co., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & CO., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

ELECTROTYPERS, STEREOTYPERS AND PHOTO-ENGRAVERS' MACHINERY.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Most complete line of labor-saving machines and appliances, all our own make. Complete plants a specialty. Send for catalogue.

EMBOSSED FOLDERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

HENRY BREWOOD, Washington, D. C. Engraving, die-sinking, embossing.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

KOVEN, W., JR. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

EMBOSSING DIES.

STRUPPMANN, C., & Co., 78 5th av., New York.

EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SON CO., Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

ENGRAVERS—COPPER AND STEEL.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

ENVELOPES.

BATTERMAN, JOHN H., & CO., 164-168 Randolph st., Chicago. Envelopes of every description.

CLASP ENVELOPE CO., 66 Park place, New York. Always in stock.

TENSION ENVELOPE CO., 22-28 Reade st., New York. Samples and merchandise envelopes.

ENVELOPES.

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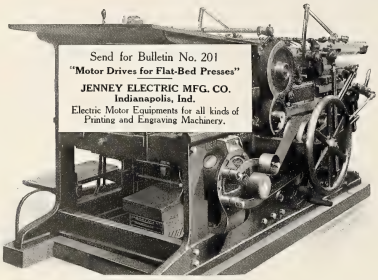


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¶ Abadallah Hullah, known also as "Abe," the fancied wood goods Kinglet, wouldn't stop shoving and lost his pewter crown. Don't laugh, fellows! Even though he ruled severely, remember he was his father's son. Let us all stand up and with uncovered heads bow in reverence to one who *would* but *couldn't*. ¶ By the way, did Tubbs New Catalogue reach you? If not, let us know — you are entitled to one.

T U B B S Q U A L I T Y I S D I F F E R E N T

Tubbs Wood Type *vs.* Common Kind

¶ We say it again: If you buy Wood Type not made from Connecticut White Rock Maple you are not getting what you are entitled to — there is no Wood Type that can even compare with the Tubbs Quality; the common kind should sell at half price; then be expensive. You can distinguish Tubbs Type in the dark. Every letter is sound and perfect, made from second-growth Connecticut pasture-grown Maple; has finer grain, it's uniform with perfect face. You don't find knots, warts, black spots, dead wood with feather edges in the Tubbs Quality. Our type is deeper cut, more expert trimmed, cut on the point system and stays there. ¶ Every letter is the same quality, and cut from Connecticut Maple which has been air-dried for three years. The height of our type does not vary a thin cardboard — every letter is cut to .921 of an inch. No variation.

Under date of May 16, The Detroit Free Press Ptg. Co. write: "The nice lot of type, rule and reglet you have furnished us on this order are highly satisfactory, and we compliment you on the high class of goods you are turning out. They are certainly the best of the kind that ever came into our establishment, and you can rely on our future orders."

Connecticut Maple costs 100 per cent more than Western Maple

¶ The Connecticut Maple which we use for making Wood Type costs us 100 per cent more than the Maple in Michigan and Wisconsin. In other words, we pay $25 more per thousand feet in the log for Connecticut Maple. Why? Simply because it is the only wood fit to use. Tubbs has made Wood Type since 1860. An experience of forty-five years has taught us that good Wood Type can not be made from the cheap maple. ¶ If you have any common type in your office, buy a font of the Tubbs Quality, put them side by side, inspect them, then put our type into use. If you don't say our type has twice the value, we'll give it to you.

THE TUBBS MFG. CO.

LUDINGTON, MICHIGAN, U. S. A.



Duplicates *of* this plate for sale.
Large prints in three colors,
suitable for framing . . 50 cents.

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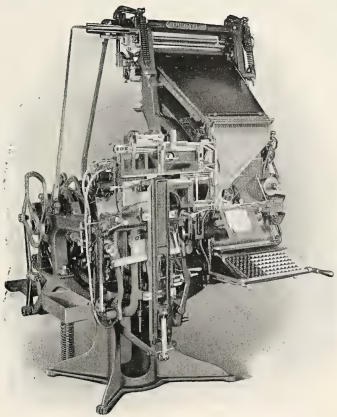
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MERGENTHALER LINOTYPE COMPANY

P. T. DODGE, President

New York Chicago New Orleans San Francisco

Wesel Galleys

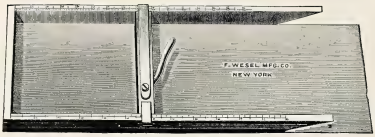
Include every style known to the trade, all made in "Wesel Quality," which can not be equaled. We are THE Galley Makers in this country. The demand for Wesel Galleys is constantly growing for the reason that "Wesel Quality" can not be obtained elsewhere. The prices of our Galleys are the same as those asked for inferior ones. Our Galleys will last twice as long as others for the reason that they are built better and of the best material, and of a patented design. They are the only galleys which will stand the rough usage given them by newspaper offices, and are the only galleys provided with satisfactory locking devices. Every dealer in North America keeps Wesel Galleys in stock, and printers should plainly specify "Wesel Quality" Galleys when ordering from others. Always remember that "Wesel Quality" costs no more than ordinary quality, and gives better service. *There is a reason.*



LINCOLN GALLEY, closed, type matter locked at sides and end.

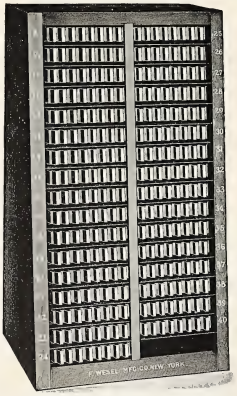


LINOTYPE GALLEY, Style B, with both sides high.



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Font No. 1 Patent Interlocking Steel Furniture in Cabinet.

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Monitor Wire Stitchers
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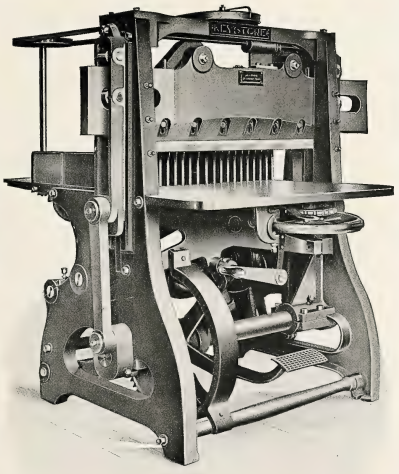
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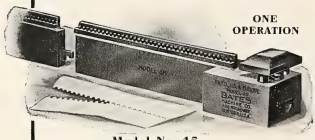
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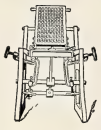
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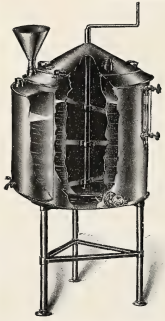
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LEICESTER and LONDON

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BY ERNEST KNAUFFT,

Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts.

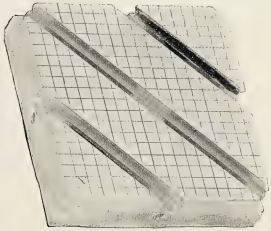
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HOW TO DO IT ON AN ORDINARY JOB PRESS

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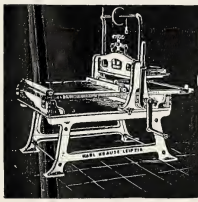
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Printers and Lithographers
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THE INLAND PRINTER—JULY, 1905.

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Fred'k H. Levey Company
Printing Inks

59 Beekman Street, New York

Fred'k H. Levey
President

Chas. E. Newton
Vice-President

Chas. Bispham Levey
Treasurer

Wm. S. Bate
Secretary



OUR "AFTON" BLACK

For Half-tone printing is the finest grade of Black Ink that can be made. It is suitable for either Coated or Super paper. Our opinion of this ink has been confirmed by a very large number of the best printers in the country, who have used it for their catalogue and other fine work to their entire satisfaction. Any printer who is not entirely satisfied with the appearance of the work he is doing will make no mistake in giving this ink a trial. It is black, lustrous and quick-drying, requiring no slip-sheeting. Write us at New York about it, or address our Chicago representative at 357 A Dearborn Street, or our San Francisco agent at 513 Sacramento St.

Fred'k H. Levey Company
Printing Inks
59 Beekman Street, New York

The Miehle Press

For All Classes of Letterpress Work

The Miehle STILL LEADS

Winner of the GRAND PRIZE
World's Fair, St. Louis, 1904

The Miehle

High-Speed, Four-Roller, Front Delivery, Table Distribution Book and Job Press. Made in eleven sizes, from 26 x 36 to 48 x 65. This press is built to do the finest class of printing, and is specially adapted for half-tone work, both in black and in colors. It is the standard flat-bed press of the world to-day, as the producer of a greater quantity and finer class of work than any other press on the market.

The Miehle

High-Speed, Two-Roller, Front Delivery, Table Distribution Book and Job Press. Made in six sizes, from 30 x 42 to 45 x 62. This press is designed for a little cheaper class of book and job work than our Four-Roller, differing only in the number of form rollers, having two instead of four; otherwise it is similar in all its other features, and is faster.

The Miehle

High-Speed, Two-Roller, Rear Delivery, "Rack and Pinion" Distribution Job and News Press. Made in five sizes, from 30 x 42 to 43 x 56. Its method of distribution is "rack and pinion cylindrical" instead of "table." The class of work to which it is more especially adapted is newspaper and poster work. Felt packing used. It is very fast.

The Miehle

High-Speed Pony Press. Two-Roller, Front Delivery, "Rack and Pinion" or "Table" Distribution. Size, 26 x 34. This press has a well-earned reputation for remarkable speed and the superior quality of work it does.

Our Sheet Delivery Which delivers the sheet PRINTED SIDE UP OR DOWN, as may be desired, we put on all our presses with the exception of the "Job and News." This adds but little to the cost of the press to the purchaser and is a great convenience.

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Main Office and Factory, Cor. Clinton and Fulton Streets,
South Side Office, 274 Dearborn Street,

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. 179 Rue de Paris, Charenton, Paris.

THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO.

The Inland Printer

L'Imprimeur "Inland"



Type de Beauté de la Cour de Louis XI

Volume 35
Price 30¢

Number 5
August 1905

C. B. Prescott, Treas.
T. Henry Spencer, Asst. Treas.

Valley Paper Co.

Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing, Solar Printing,

Holyoke, Mass., U. S. A.

"Valley Paper Co. No. 1 Bond 1905"
No. 1 Bond Regular List

"Commercial Bond 1905"
One-half Regular List

"Valley Library Linen"
For High-grade Papeteries

"Valley Paper Co. Linen Ledger 1905"
A Strictly No. 1 Ledger

"Commercial Linen Ledger" } Lead all the
"Our Ledger" } No. 2 Ledgers

"French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens

"Old English Linen and Bond"
Standard for Fine Commercial Work

"Congress Linen and Bond"
The best low-priced Linen and Bond made

"Old Valley Mills 1905" Extra-superfine

"Valley Paper Co. Superfine" As good as the best

"Valley Forge" Flats Extra-fine quality

These Papers are unsurpassed for quality and uniformity. Samples cheerfully furnished.

Holyoke, Mass., U. S. A.

Henry Lindenmeyr & Sons

The Cover of this issue is
MINTON ENAMELED FOLDING STOCK
Extra Strong. Coated both sides.
Carried in White and Tints.
25 x 40, 120 lbs. to 500 sheets.
Price, 10 cents per lb.
Send for Samples.

Paper Warehouses

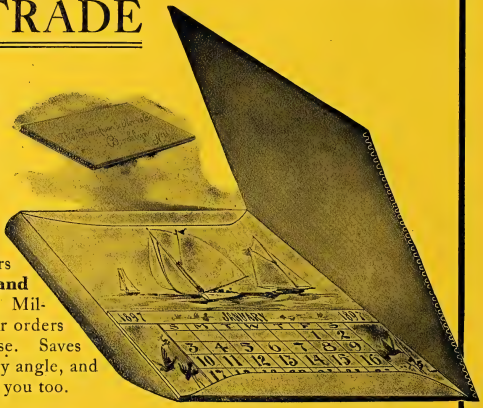
32 to 36 Bleecker Street
20 Beekman Street
New York

TO THE TRADE

An opportunity to figure on Safety Mailing Cards would be appreciated.

The Safety Mailing Card

is an article that will interest your customer immediately. Designed by us several years ago **for mailing calendars and similar enclosures, flat.** Millions have been used and our orders are constantly on the increase. Saves your customer money at every angle, and there is a good thing in it for you too.



Communicate with us, giving sizes and quantities. Our prices are rock-bottom, services A1. Address

The Thompson & Norris Co.
12 Prince Street . . BROOKLYN, N. Y.



THE PADDLE

that propels the Printer
to the Pools of Prosperity

A GAME PROPOSITION

J. W. BUTLER PAPER COMPANY
CHICAGO

The Ault & Wiborg Co.

MAKERS OF

LETTERPRESS, STEELPLATE COPPERPLATE AND LITHOGRAPHIC



INKS

DRY COLORS, VARNISHES OILS AND DRYERS

IMPORTERS OF

LITHOGRAPHIC STONES SUPPLIES AND BRONZES

CINCINNATI NEW YORK CHICAGO ST. LOUIS
TORONTO CITY OF MEXICO BUENOS AIRES, S. A.
LONDON, ENG.

IT is generally conceded that the "Golden Book of Business," recently issued by the American Type Founders Company, is the best exhibition of type arrangement and suggestive color designs ever presented to the printing craft. Thirty pages in all, printed upon the many beautiful tints in which Old Hampshire Bond is made, are merely suggestive of the limitless possibilities to which Old Hampshire Bond is adapted.

The Inland Printer says: "There is no question but that the 'Golden Book of Business' will be treasured for long years to come and be highly prized by every lover of good typography."

We shall be glad to forward gratuitously a copy of The Golden Book of Business to any printer who has not already received one.

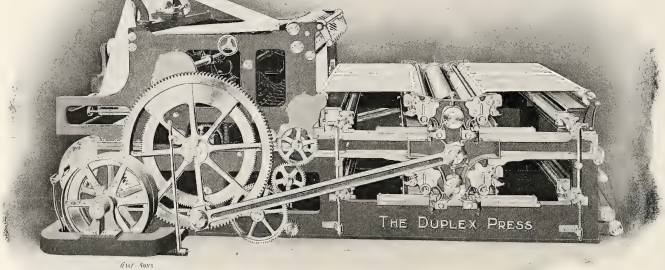
Hampshire Paper Company

The only paper makers in the world making Bond Paper exclusively.

South Hadley Falls, Mass.



THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

TWENTIETH CENTURY MODEL

Prints 5,000 to 6,000 per hour of either 4, 6, 8, 10 or 12 page papers WITHOUT STEREOTYPING

FITCHBURG, MASS., May 31, 1905.

DUPLEX PRINTING PRESS COMPANY, Battle Creek, Mich.:

Gentlemen,—Our new twelve-page press is now in operation, and to say that we are delighted with its work is putting it mildly. We have not had a single delay of any kind yet. Any one having had experience with your old-style Duplex would appreciate the improvements embodied in this latest production.

Our advertisers are beginning to appreciate the value of the paper over the old way of making it, to such an extent that ten and twelve pages seem to be the rule rather than the exception of late.

In a short time now we will have our pressroom in order, when we shall be glad to have a visit from any interested parties. I feel satisfied that to see the new press running would convince the most skeptical as to its merits. Very sincerely yours,

WM. R. RANKIN,
Supt., Sentinel Company.

CORNING, N. Y., June 5, 1905.

DUPLEX PRINTING PRESS COMPANY, Battle Creek, Mich.:

Gentlemen,—The twelve-page Duplex Press you installed in this office is giving the best of satisfaction.

I had charge of an old-style Duplex machine here for two or three years, and when the new three-deck was erected, to my surprise, I found that it was easier to handle than the other. I took charge of the new press after the first run was made, and am doing all the work on it alone, even to threading up, the only help I have being a boy to take away the papers and to lift out rollers when changing tympans on cylinders.

The machine is simplicity itself—no intricate parts to get out of order—in fact, it can not get out of order when once adjusted, unless altered by the man running it. I have only to keep it clean and it runs itself.

The ink distribution is fine, giving the best of results on half-tone work.

After starting the press with a full roll, I very often run off the entire edition (between 5,500 and 6,700) without a stop.

What pleases me most is the ease of changing from 6 to 8, 10 or 12 pages, which does not require over twenty minutes work at the most.

In closing, I will say that if you want to refer any one to me, I will willingly give any information they may ask.

Yours very truly, R. E. MORRIS,
Pressman, Evening Leader.

STREATOR, ILL., February 9, 1905.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.:

Gentlemen,—Our press is running fine. We have no trouble with it, and we are getting out a much superior looking paper to the one our contemporary is printing on a stereotype press, and, as near as we can figure it, their expenses exceed ours by over $100 a month. Considering that we started in with a machinist that did not understand the little details of the press, a comparatively green pressman that had never had charge of a machine, I think we have done pretty well.

Give my respects to Mr. ——, and tell him I will be pleased to have him stop off here at any time, if convenient, and I can furnish him astonishing figures on economy of the Duplex over a stereotyping machine. Yours truly,

INDEPENDENT-TIMES PRINTING CO.

FLINT, MICH., May 22, 1905.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.:

Gentlemen,—In reply to your inquiry of the 17th, I take pleasure in saying that the Duplex Press installed in our office a year ago last September is one of the most satisfactory pieces of machinery I ever purchased. At the time we made the purchase, our circulation was in the neighborhood of 6,000 copies daily, and it now lacks less than 100 of being an even 8,000 to paying subscribers. We had understood that this number was the limit on a Duplex Press, but we are handling our edition every afternoon without a particle of difficulty. We start the press at 3:10 and at 4:50 the run is off. We feel that we could add at least 2,000 more to our run without hampering our service, or making a rotary press necessary. I would not have believed this possible before trying it out.

The *Daily Journal* receives compliments from all sides for its excellent presswork, and I am well pleased with its appearance. At the very least, we are saving more than $1,000 a year over the stereotyping proposition, and this I know from actual experience. We get the last scrap of our Associated Press service in the paper every day, and we are running in fifteen minutes after "go" is received.

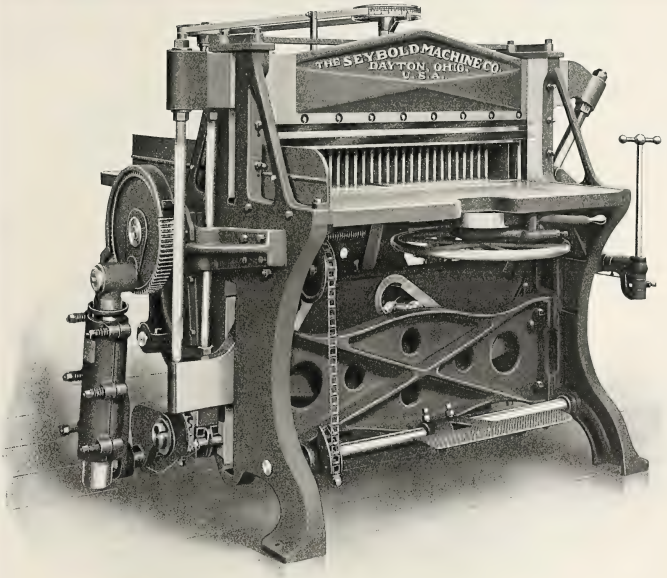
I consider the Duplex the only press for any publisher having more than 2,000 and less than 15,000 copies to print.

Sincerely yours, H. H. FITZGERALD,
Publisher, Daily Journal.

OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS CO. BATTLE CREEK, MICHIGAN, U. S. A.

The Seybold Improved Holyoke Cutter



AUTOMATIC AND TREADLE CLAMP

The Only Cutter Built with an INDEPENDENT AUTOMATIC CLAMP Cuts as accurately as a Hand Clamp

Our latest efforts will no doubt be appreciated by many users of cutting machines, who have long felt the necessity of a fast *Automatic Clamping Paper Cutter* which would be both practical and reliable for the finest and most accurate work, and at the same time have sufficient weight and strength to withstand the strain of modern demands.

THE IMPROVED HOLYOKE WILL EASILY FULFIL EVERY REQUIREMENT. Built in sizes 34, 38, 44, 48, 54, 64, 74 and 84 inches.

THE SEYBOLD MACHINE CO.

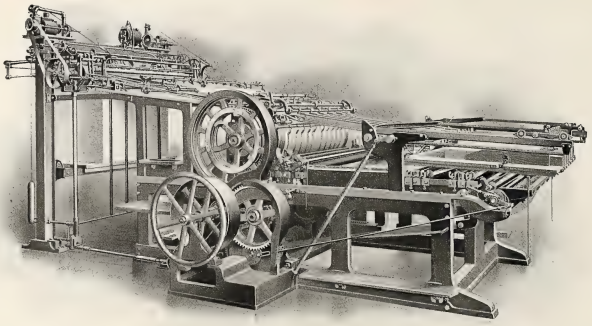
Main Office and Factory - DAYTON, OHIO, U. S. A.

NEW YORK CHICAGO BERLIN LONDON

Manufacturers of High-Grade Machines for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, etc.

Southern Agents—J. H. SCHROETER & BRO., Atlanta, Ga. THE J. L. MORRISON CO., Toronto, Can.

Fuller Folders *and* Feeders

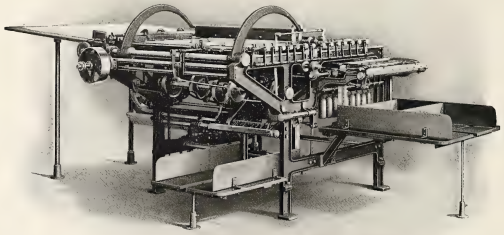


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

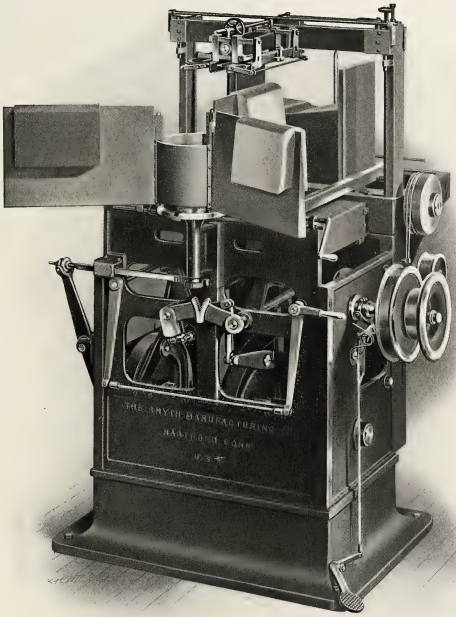
Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

Fisher Building
CHICAGO

E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

Smyth Casing-in Machine



A MACHINE BEAUTIFUL IN DESIGN, CONSTRUCTION AND OPERATION.

ITS ADVANTAGES OVER HANDWORK ARE MANY.

Its work is superior to handwork. Its application of paste is uniform. It supplies an extra quantity of paste for the joints. It creases the joints, thus making it easy to build up in press. It makes tight backs and puts the book firmly into the case. It prevents curling or stretching of end sheets. It is clean and does away entirely with the operation of opening, inspecting and cleaning after the books are cased in.

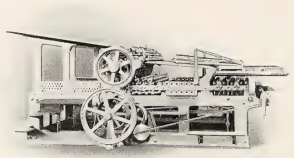
IT OPERATES AT EIGHTEEN PER MINUTE.

SOLE SELLING AGENTS

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK



The CE

TO "THE MAN WHO

Have you any greater waste than the time your presses are stopped for making ready?

Most make-ready is due to a weak impression or to uneven bed or cylinder.

If your presses are not absolutely accurate and inflexibly rigid of impression, day after day you will be wasting "make-ready" money, and will never know that it is a weak press that is bleeding your payroll to death.

There *is* a scientifically accurate and inflexible press.

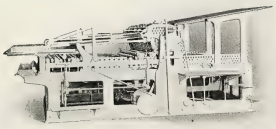
THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill. 1 Madison Ave., New York City

188 Fleet Street, London, E. C.

NTURY



PAYS THE PIPER"

If your presses each had been able to turn off a thousand additional impressions per day, how many times during the past year could you have named lower figures upon jobs that your estimate didn't catch?

There *is* a press that will do a thousand more a day than any other machine.

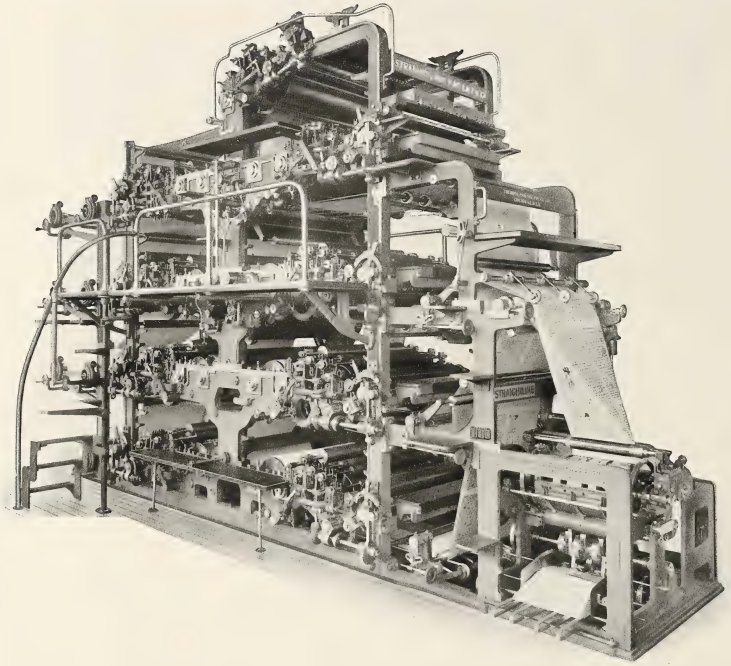
THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill. 1 Madison Ave., New York City

188 Fleet Street, London, E. C.

The "GOSS STRAIGHTLINE" No. 37



SPECIAL FOUR-DECK GOSS QUADRUPLE STRAIGHTLINE

Has Combination Top Deck for printing half-tone and color newspaper supplements in addition to the regular newspaper product, from electrotype or stereotype plates. Has special ink distribution and oil offset devices.

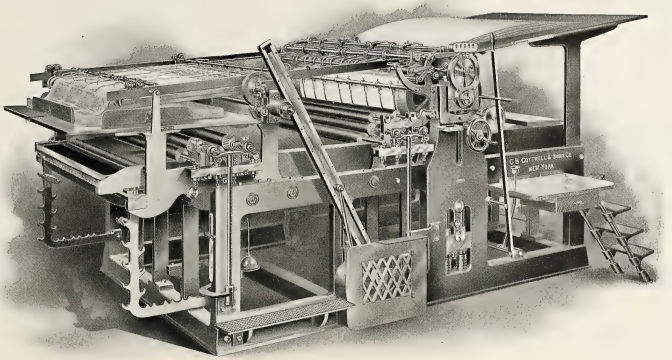
CAPACITY—24,000 4, 6, 8, 10, 12, 14, 16 or
12,000 20, 24, 28, 32 page papers per hour.

One extra color can be printed on the outside pages of any product or section of collected product.
Three extra colors can be printed on the outside pages of 4, 6, 8, 10, 12 page papers, and on the outside pages of each part of collected products.
Three extra colors can be printed on outside pages and one extra color on inside pages of 4, 6, 8, 12, 16 page papers.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

NEW YORK—312 Temple Court. CHICAGO, ILL. LONDON—90 Fleet Street



THE COTTRELL

High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

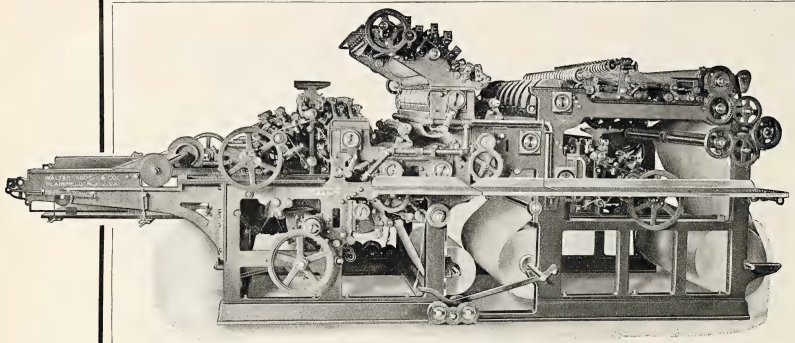
C. B. COTTRELL & SONS CO.

NEW YORK, N. Y. WESTERLY, R. I. CHICAGO, ILL.

U. S. A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
Callejon espiritu santo 9
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA.
Muralla 39, Havana



Hundreds of Dollars Extra

were earned by a progressive printer
who installed a

Scott All-Size Rotary

which enabled him to finish a contract
Ahead of Schedule Time.

YOU COULD MAKE MONEY if you would install a **SCOTT ALL-SIZE ROTARY** and be in a position to handle long runs of presswork.

These machines are in operation in different parts of the country. Send for descriptive catalogue.

NEW YORK OFFICE, . . . 41 Park Row
ST. LOUIS OFFICE, Security Building
CHICAGO OFFICE, 321 Dearborn St.
BOSTON OFFICE, ... 7 Water St.
Cable Address—WALTSCOTT, New York

Walter Scott & Co.
PLAINFIELD, NEW JERSEY, U. S. A.

Extra Discount to Printers

Commencing June 1, 1905, the following extra discounts are allowed to printers on goods of our manufacture:

On orders of WOOD GOODS (other than Wood Type) amounting to $50 and less than $100 net, and given for shipment at one time by one purchaser, the discount will be **5 per cent** in addition to *the present* discount.

On orders of $100 and less than $250 net, under similar conditions, the discount will be **10 per cent** additional.

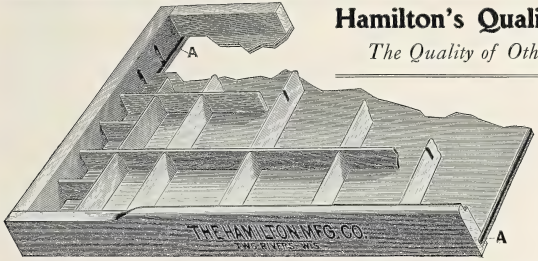
On $250 and less than $500 . . 12½ per cent
On 500 and less than 750 . . 15 per cent
On 750 and less than 1,000 . 17½ per cent
On 1,000 and over . . . . . 20 per cent

The amounts given are net amounts after deducting *the present* regular discounts, but not after deducting the 2 per cent for cash—

Thus: If a customer orders $200 at list prices on which the regular discount is 10 per cent, the price to the customer will be figured as follows:

List Price	$200
10 per cent discount . . .	20
	$180
10 per cent extra.	18
Less 2 per cent for cash.	$162

THE HAMILTON MFG. CO., Two Rivers, Wis.



Hamilton's Quality is the Best!

The Quality of Others "is Different"

An imitation is always an inferior article.

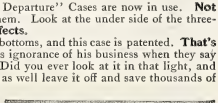
All our cases have three-ply bottoms covered with the best quality of Manila paper. This is a most important feature in type-case construction. **The paper absorbs the moisture from the type and prevents it entering the wood, dissolving the glue and destroying the case bottom.** It also makes a clean, smooth bottom in the type compartments, and prevents the possibility of slivers injuring the compositor's fingers.

It costs us thousands of dollars every year to put on this paper, but our experience of twenty-five years has shown that it is required. No printer who understands his business thoroughly will think of using any other kind of a case.

Our three-ply case bottoms are as good as can be produced. More than one million "New Departure" Cases are now in use. **Not a single complaint.** Every printer who reads this has our cases in use or knows where to find them. Look at the under side of the three-ply bottom, which is not covered with paper, for defects in the wood. **You won't find any defects.**

We are the exclusive manufacturers of "New Departure" Cases with paper-covered three-ply bottoms, and this case is patented. **That's why others do not cover their case bottoms with paper.** They are banking on the printer's ignorance of his business when they say the paper is not required, and they are furnishing an inferior article without lowering the price. Did you ever look at it in that light, and don't you prefer an honest argument? The paper covering is a **final process** and we could just as well leave it off and save thousands of dollars. **We always use the paper** simply because **it improves and prolongs the life of the case.** Where do you gain when you buy the imitation cases? You don't gain, **you lose.**

Don't be deceived by loud talk of superiority. We have built up the line of modern Printing Office Furniture, now in use, almost from nothing, with the old stained cabinet as a starting point, and we are constantly adding new articles. Why buy the second best when the best costs you no more?



Our Stamp on Every Article — The Mark of Unequaled Quality.
Every first-class Dealer and Supply House carries our Goods in stock.

MANUFACTURED EXCLUSIVELY BY

THE HAMILTON MANUFACTURING COMPANY

Originators and Producers of Improved Modern Printing Office Furniture

Main Works and Office
TWO RIVERS, WISCONSIN

SEND FOR COMPLETE CATALOGUES

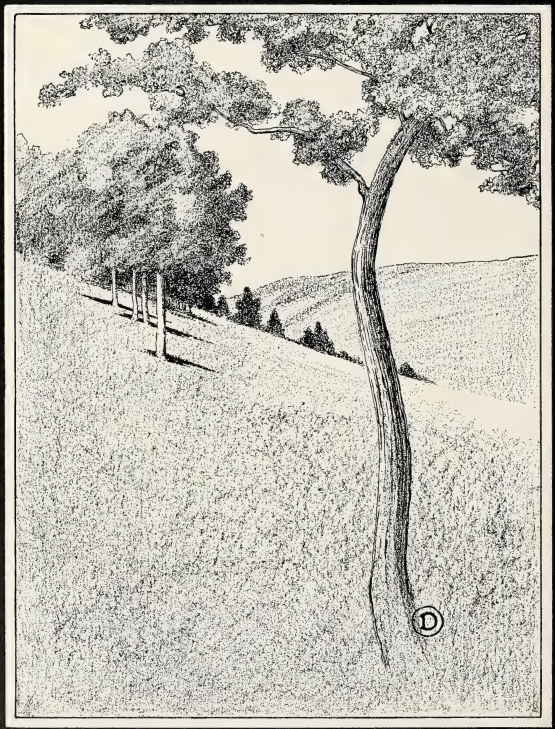
Eastern Office and Warehouse
RAHWAY, NEW JERSEY

A SEVENTY-TWO PICA PRINTERS' LINE GAUGE FREE FOR THE ASKING

THE HENRY O. SHEPARD Co.

ILLUSTRATORS – DESIGNERS – ENGRAVERS
PRINTERS — BINDERS
120-130 SHERMAN ST.
CHICAGO

LOCAL AND LONG DISTANCE TELEPHONES
• HARRISON 4230-4231 •





Cleveland, Metropole, Caravel, Lisbon Ivory Wove, Lisbon Superfine, Lisbon Bond, Lisbon Extra Strong, Lisbon Ledger are some of our water-marks.

Caravel . . . . . A medium grade of engine-sized paper of excellent value.

Lisbon Ledger . . . . An account-book paper of excellent value and moderate price.

Lisbon Superfine . . Superfine in every sense.

Lisbon Extra Strong AND **Lisbon Bond** . . . . Have the unusual qualities of high value and low price.

Offered in case lots. Send for samples.

EXPORTERS
of all grades of Paper, Cardboards, Boxboards, Printing Machinery, Printing Inks, and everything connected with the Paper and Printing Trades.

PARSONS BROTHERS, PAPER MERCHANTS AND EXPORTERS **257 Broadway, NEW YORK CITY**

CABLE ADDRESS: "PARSOBROS," NEW YORK

171 QUEEN VICTORIA STREET, LONDON, E. C. Cable Address, "Normanique."

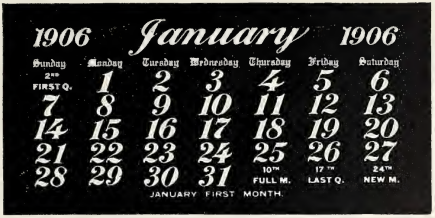
PITT STREET, SYDNEY, N. S. W. Cable Address, "Unitpaper."

44 ST. GEORGE'S STREET, CAPE TOWN Cable Address, "Spediteur."

Sullivan's Calendar Pads for 1906

NOW READY FOR SHIPMENT.

Send for Sample Book and Prices.



The Best and Cheapest.

FORTY SIZES AND STYLES.

We guarantee pads correctly gathered, uniform color, uniform margins, perfect printing, full count, and with our reinforced method of gumming, pads absolutely free from breakage. Shipments made the day we receive the order.

Sample Book and Prices Sent Upon Request.

THE SULLIVAN PRINTING WORKS CO.,
COURT STREET AND BROADWAY, CINCINNATI, OHIO.



SIZES AND PRICES				
Length	2-inch	2¼-inch	2½-inch	Plating
Six-inch . . .	$1.75	$1.85	$1.95	25 cents
Eight-inch . .	2.00	2.10	2.20	30 cents
Ten-inch . . .	2.25	2.35	2.45	35 cents
Twelve-inch .	2.50	2.60	2.70	40 cents
Fifteen-inch .	3.00	.....	.....	50 cents
Twenty-inch .	3.75	.....	.....	50 cents

ROUSE JOB STICKS

are unrivaled for accuracy, convenience and durability

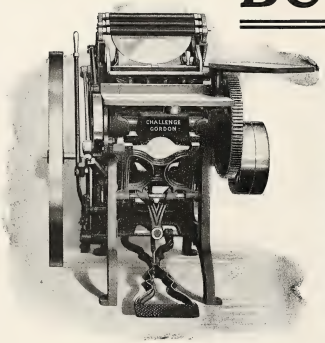
Adjust instantly to picas or nonpareils
No job office complete without them

Sold by representative dealers everywhere

Made only by H. B. ROUSE & CO.
61-63 WARD STREET, CHICAGO
John Haddon & Co., London, Sole Agents for Great Britain

Illustrated Booklet Free

BUY QUALITY



THE CHALLENGE-GORDON JOB PRESS has points of superiority that make it the profitable press for the printer. The positive throw-off locks without cams, springs or catches, both on and off the impression; the equalized platen lock locks the impression equally on both sides of the press; the noiseless ink disc motion — all of the parts are made of steel — will never wear out; the counterbalanced platen makes the press run noiseless and easy. These are a few of the special features that make the CHALLENGE-GORDON the favorite machine wherever used. Send for samples of its work.

SOLD BY DEALERS EVERYWHERE

Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Mich., U.S.A.

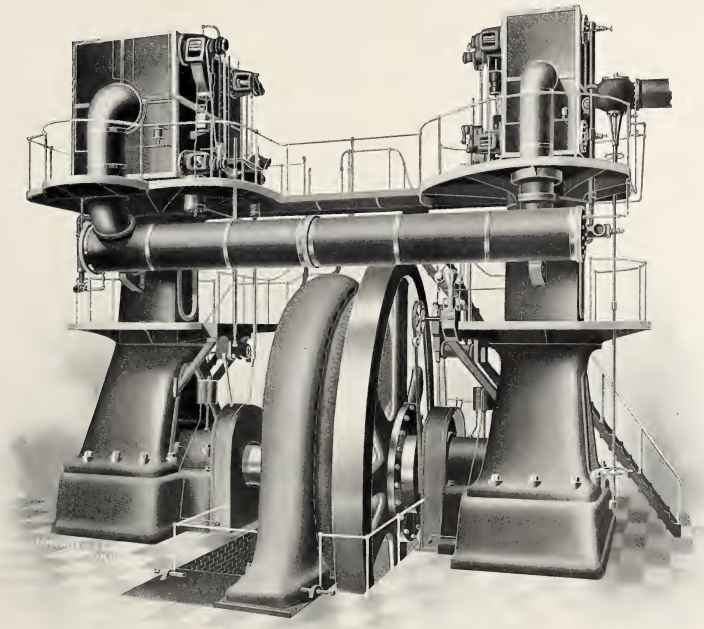
SALESROOM AND WAREHOUSE: 127-129 Market St., CHICAGO

BEFORE YOU DO ANY PRINTING IN WHICH HALFTONE CUTS ARE TO BE USED, WE SUGGEST THAT THE **SAME CUT** BE PRINTED ON

No. 1 Pure White Coated Paper

And any other paper which you may contemplate using, then compare the printed results.

Used more extensively for high grade catalog work than any other brand of high grade enameled paper.



Carried in stock and for sale by all Paper Jobbers in the United States

MADE BY

THE CHAMPION COATED PAPER CO.

HAMILTON, OHIO

1906 — 1906
Calendar Pads

During the month of July we sent to all firms on our mailing list, one of Our Sample Books of 1906 Calendar Pads.

If you have not received one, a postal to us will bring it.

We have the finest line and our prices are right. You'll miss it if you do not have our Samples handy when customers call for Pads.

1906 Calendar Pads 1906

MONASCH LITHOGRAPHING CO.

500-510 Fifth Street, South

MINNEAPOLIS, MINN.

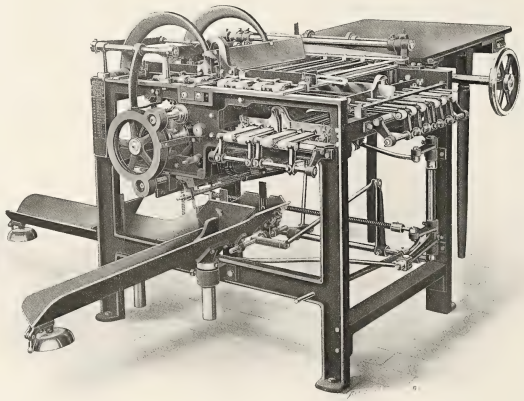
Do Not Forget that we also make a fine line of STOCK CERTIFICATE BLANKS. Stock always complete. All orders filled immediately.

MYSELL-ROLLINS CO., 22 Clay Street, San Francisco, Cal., handle our Stock Certificate Blanks for the States of California, Washington and Oregon.

5-2

Job and Circular Folder

FOR SMALL WORK



WRITE FOR FULL INFORMATION

Made by

Brown Folding Machine Company

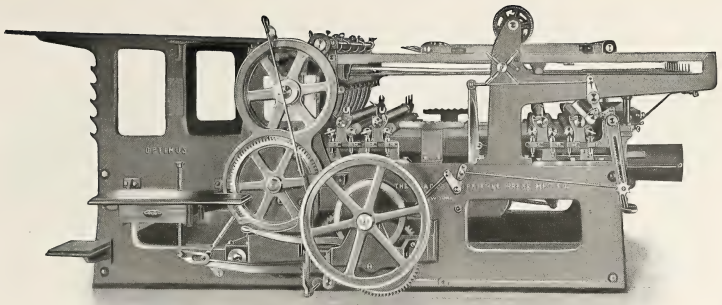
Erie, Pa., U. S. A.

Agencies

New York, H. L. Egbert & Co.
150 Nassau Street

Chicago, Champlin & Smith
121 Plymouth Place

London, E. C., W. C. Horne & Sons
5 Torrens Street, City Road



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

A firm printing a certain job found it necessary, because of long runs, to provide two sets of linotype slugs to satisfactorily complete it. The contract expiring, the work was given to a firm using Optimus presses. The difference in the bids WAS THE COST OF ONE SET OF SLUGS, which was not needed.

THE OPTIMUS
THE OPTIMUS

Only on the Optimus is it possible to show little or no wear to forms on long runs. This press is not only economical in small items, but effects savings where savings count big and fast, as in the above, where one entire composition and several careful make-readies were dispensed with. This advantage (much greater than is generally understood) alone secured the work. The Optimus presses sold their own product without diminution of profit. They commanded the order. They domineered the business. Without them one firm would have had no superiority over the other.

THE OPTIMUS

SET IN BARNHART BROS. & SPINDLER'S OLD STYLE ANTIQUE NO. 6

My Specimen Book

SINCE I started in the ink business nearly twelve years ago, I have been fighting shy of issuing a specimen book, claiming that my competitors' books filled the bill. My agreement is, and always has been, that I will match any shade or grade of ink that was ever manufactured for One Dollar a pound, with the exception of Carmines, Bronze Reds and Fine Purples, which cost Two Dollars. Of course, not being infallible, there have been times (not many) when I did not exactly hit the shade at the first attempt, but never to my knowledge have I fallen down a second time. Many of my customers have pleaded for years that they could order more intelligently if I issued a book of my own, and feeling that their judgment was better than mine, I have at last acquiesced to their entreaties. It contains about one hundred and twenty-five specimens of my best sellers, and is printed with inks taken from my shelves without doctoring of any kind, just the same as if you ordered them. If you have any special shade that your ink man has fallen down in matching, send it to me, and if I don't hit it the first time you can have your money back. Price-list and Specimen Book mailed on application.

ADDRESS

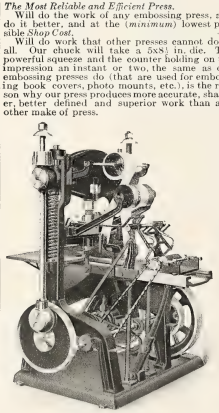
PRINTERS INK JONSON

17 Spruce Street, New York

The Most Reliable and Efficient Press.

Will do the work of any embossing press, and do it better, and at the (*minimum*) lowest possible *Shop Cost.*

Will do work that other presses cannot do at all. Our chuck will take a 5x8 in. die. The powerful squeeze and the counter holding on the impression an instant or two, the same as dry embossing presses do (that are used for embossing book covers, photo mounts, etc.), is the reason why our press produces more accurate, sharper, better defined and superior work than any other make of press.



Roth's Patents.



A TRIUMPH OF SIMPLICITY.

Our press has less than one-half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation, including the attachments for running two and three colors in one impression. Its operation is entirely automatic. The dies can be inked and impressions run in one or several colors. The wipe of our pad is nearest approach to the wipe given by the human hand. The ink feed and wiping paper feed, as well as everything else, can be quickly and easily adjusted for the size die to be run.

Almost any letter head can be reproduced in embossed printing on our press; views of buildings, landscapes, clouded, etched work, and fine lines of all descriptions, our press being so powerful and easily operated large dies can be run as easily and almost as speedily as the smallest monogram can be embossed and burnished.

Perfect registry of the die and counter is assured.

Is absolutely durable.

Produces the finest quality of work with a most Brilliant Gloss, in the various colors, for Commercial, Business and Society Stationery, Trade Marks, Monograms, Art Envelopes, Bill Heads, Statements and Cards, Pamphlet and Folder Covers, Labels and Wrappers, etc., and a variety of work too numerous to mention, for Bankers, Lawyers and Professional Men and Women of all classes.

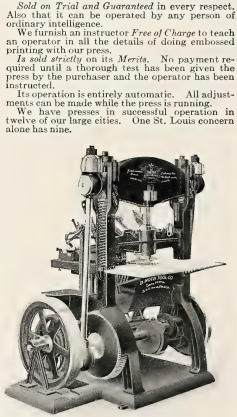
Sold on Trial and Guaranteed in every respect. Also that it can be operated by any person of ordinary intelligence.

We furnish an instructor *Free of Charge* to teach an operator in all the details of doing embossed printing with our press.

Is sold strictly on its *Merits.* No payment required until a thorough test has been given the press by the purchaser and the operator has been instructed.

Its operation is entirely automatic. All adjustments can be made while the press is running.

We have presses in successful operation in twelve of our large cities. One St. Louis concern alone has nine.



Roth's Patents.

Illustrated descriptive pamphlet with terms upon application, together with unburnished samples of work done in ordinary commercial runs.

Correspondence solicited.

B. ROTH TOOL CO.,
Sole Owners and Manufacturers,
Est. 1857. ST. LOUIS, MO., U. S. A.

Model 125

Five-wheel Machine to automatically number from 1 to 99999



Prints figures like this impression

№ 12345

List Price $14—subject to discount

Can be "Locked" in Form same as Type to Number and Print at One Impression

WETTER

Type-High Numbering Machine

We have 132 Models—to suit all needs.

Since 1885 the "Wetter" has been the standard for comparison. When you buy the "Wetter" you get what was originally the Best: that has by merit remained the Best for years: and as made to-day is the Best possible to produce. INSIST ON HAVING THE "WETTER"

SOLD BY ALL DEALERS

WETTER NUMBERING MACHINE CO. 331-341 Classon Avenue BROOKLYN, NEW YORK, U. S. A.

CABLE ADDRESS—"WETTER-BROOKLYN." Code used, A B C and Western Union.

日本紙商會

GRAMERCY PRINTING PAPER

25 x 38—70. Cream Tint—Smooth Finish

For High-class Book and Catalogue Work

Special sizes and weights imported to order in not less than ton lots. Send for sample.

8 Cents per Lb. Case Lots. 9 Cents per Lb. Ream Lots

Japan Paper Company

Importers of High-Grade Papers

36 East Twenty-first Street, New York

Rapid Work Our Motto

DINSE, PAGE & CO.

Electrotypers

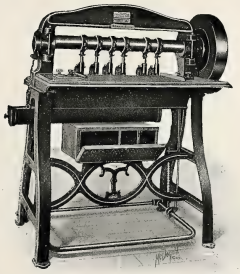
AND

Stereotypers

167 Adams Street, Chicago TELEPHONE MAIN - 250

TATUM PAPER PUNCHES

(PATENTED APRIL 10, 1900)

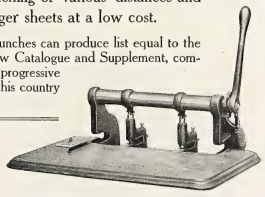


Style "D," $200—One of our Power Machines.

PRODUCING clean, accurate work with less power than other makes. The "Tatum Punch" is recognized as the "Standard" Punching Machine. Has made possible the punching of various distances and shapes in loose-leaf ledger sheets at a low cost.

No maker of Paper Punches can produce list equal to the names mentioned in our new Catalogue and Supplement, comprising, as it does, the most progressive users of Paper Punches in this country and Europe.

Workmanship and material covered by broadest guarantee



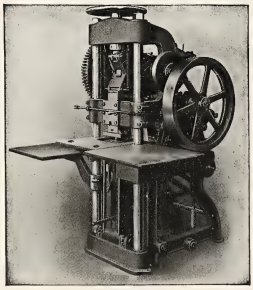
No. 36—A new Hand Power Punch, built on same lines as our other machines. Simple and powerful. Low in price.

THE SAM'L C. TATUM CO.

NEW YORK OFFICE, 174 Fulton Street CINCINNATI, OHIO



THE CARVER & SWIFT
STAMPING AND EMBOSSING PRESS



Gold Medal Award WORLD'S FAIR ST. LOUIS, MISSOURI
The Highest Award and Requires No Explanation

We have always endeavored to be conservative in our way of advertising. We, therefore, may be making haste slowly, but we have been building up a reputation for our press which is not to be shaken.

When we state that our press is the *best* built, the *best mechanically constructed*, the *quietest running*, the *most economically operated* press of its kind yet brought before the trade, capable of producing the greatest variety of work in intaglio and steelplate effects in the quickest time and at the greatest profit, we simply reiterate what users from *all sections of the country* are continually stating. Is this not sufficient ?

Canadian Agents
MILLER & RICHARD
7 Jordan Street
TORONTO, CANADA

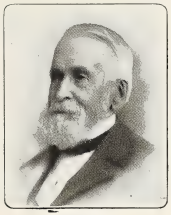
C. R. CARVER COMPANY
N. E. Cor. Fifteenth and Lehigh Ave., PHILADELPHIA, PENNSYLVANIA

"Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground."

MICRO-GROUND

ESTABLISHED IN 1830

Some of the Trust salesmen are trying to trouble us by accusing us of "Spread Eagle" publicity in our "ads."



LORING COES

We certainly do use "SPREAD EAGLE" advertising.

Here is the Eagle.

Same as ever, only *more* so. Knives with this brand, like this



are better than anything made or offered as a substitute. Ask us why. Ask us now and we'll tell you how to prove it.

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES Is Always Best!

TRADE "Micro-Ground." MARK

Loring Coes & Co. Inc.

Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street

"Micro-Ground." COES "Micro-Ground." COES "Micro-Ground." COES "Micro-Ground."

NUMBERING MACHINES

UNEQUALED IN EVERY ESSENTIAL DETAIL OF DESIGN, CONSTRUCTION AND FINISH.

Model No. 27
For General Jobwork; 20,000 in use.





No 12345
FAC SIMILE IMPRESSION

View showing parts detached for cleaning—time, one minute. No screws.

For Cash Sale Books—1 to 50—repeating automatically.



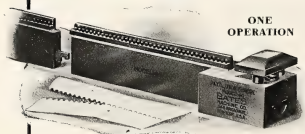
No 29
FAC SIMILE IMPRESSION
Model No. 29

Automatic Numbering Machine. High grade—low price.



Model No. 49

Perforating, Numbering and Printing



ONE OPERATION

Practically a pinhole perforation, any length, while you print. Made in interlocking sections.

Model No. 45

Model No. 50
Automatic Numbering Machine, with Indicator.



123456
FAC SIMILE IMPRESSION

Special Numbering Heads
designed for all Cylinder and Rotary Printing Machines.

Incorporated. Capital, $100,000.00

The Bates Machine Co.

NEW YORK
346 Broadway

CHICAGO - - 315 Dearborn Street
LONDON - - 64 Chancery Lane
MANCHESTER - - 2 Cooper Street

WORKS
706-710 Jamaica Avenue
BROOKLYN, N. Y.

All machines shown in this advertisement are standard stock goods.

Carried by dealers everywhere.

50 Models - - $5 to $500

HUBER'S COLORS IN USE SINCE 1780

J. M. HUBER
113-115 Vine Street, . St. Louis, Mo.
133 Pearl Street, . . Boston, Mass.
350 Dearborn Street, . Chicago, Ill.
233 South Fifth Street, Philadelphia, Pa.

PRINTING INKS

The steady growth in demand for J. M. Huber's Printing Inks has necessitated the establishment of the above mentioned branches. Customers in the near-by territories will do well to order Inks from the nearest branch, thereby saving time.

J. M. HUBER

Manufacturer of Dry Colors, Varnishes, Printing and Lithographic Inks

Main Office, 275 Water Street, NEW YORK
Factory, 222-252 Fortieth Street, BROOKLYN, N.Y.

MONITOR

Wire Stitching Machines



10 Sizes and Styles

2 Sheets to 2 Inches

2 Sheets to 1/8, 1/4, 3/8, 5/8, 7/8, 1 3/8 inches

From 1/4 to 1 3/8 inches
From 3/8 to 2 inches

THE LARGEST STITCH
THE SMALLEST STITCH
In the WORLD!

Latham Machinery Company

OFFICE AND FACTORY:
197-201 So. Canal St.
CHICAGO

New York Store—8 Reade St. :: Boston Store—220 Devonshire St.

THE MONOTYPE

& the Other One

An Indorsement

Johnny, bring me the scissors;
Hand me that pot o' glue;
Fetch me that goldurned letter—
And an asterisk or two.

Talk about your indorsements,
And sizzlin' words of air!
Just watch me trim this letter
Till I bang 'em one for fair.

WOOD & NATHAN CO.

Sole Selling Agent THE MONOTYPE

1 Madison Avenue
NEW YORK

334 Dearborn Street
CHICAGO

T. C. SHEEHAN, Southern Representative
311 Church Street, NASHVILLE, TENN.

HADWEN SWAIN MANUFACTURING CO., Representative for Pacific Coast
215-217 Spear Street, SAN FRANCISCO, CALIFORNIA

The MONOTYPE *& the Other One*

LOOK ON THIS LETTER

REDFIELD BROTHERS

OF NEW YORK CITY

Indorse the Linotype

MERGENTHALER LINOTYPE CO.

GENTLEMEN:—Replying to yours, etc., * * * * * the work of the machines (Linotypes) was perfectly good and satisfactory up to the time we disposed of them. For the past two years the character of our work has gradually changed, until now we are devoting our attention almost entirely to work other than publication or book-work. We have nothing but good words to say for the Linotypes. We were always able to rely upon our machines for fast and accurate work. * * * * * We shall always take pleasure in saying good things for the Linotype.

Very truly yours,
REDFIELD BROTHERS
(Signed) TYLER L. REDFIELD

AS PUBLISHED BY THE MERGENTHALER LINOTYPE COMPANY IN THE "INTERNATIONAL PRINTER" FOR MAY

NOTE OMISSIONS INDICATED BY ASTERISKS

The MONOTYPE *& the Other One*

AND THEN ON THIS

Press of Redfield Brothers, *Designers and Printers of* Fine Books, Publications, Catalogues & Commercial Work. Makers *of* Half-tone & Line Engravings. *Address*, 411 to 415 Pearl Street, New York City

Mergenthaler Linotype Co., June 3, 1904.
Tribune Building, City.

Gentlemen:

Replying to yours of May 28: *We have no objection to telling you why we replaced our plant of Linotypes with Lanston Monotypes. To begin with, it was not because our work on the Linotypes was not good.* The work of the machines was perfectly good and satisfactory up to the time we disposed of them. For the past two years the character of our work has gradually changed, until now we are devoting our attention, almost entirely, to work other than publication and book work. We have nothing but good words for the Linotype. We were always able to rely upon our machines for fast and accurate work. *The Lanston is somewhat better adapted to our present needs, and that was our only reason for changing.* But we shall always take pleasure in saying good things for the Linotype.

Very truly yours,
REDFIELD BROTHERS
(Signed) T. L. Redfield

AS WRITTEN AND SENT TO THE MERGENTHALER LINOTYPE COMPANY BY MESSRS. REDFIELD BROTHERS

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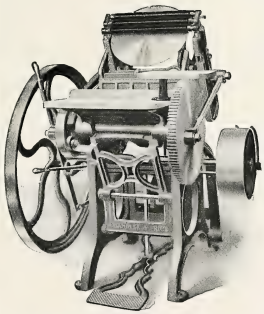
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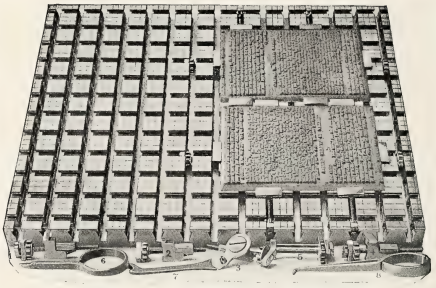
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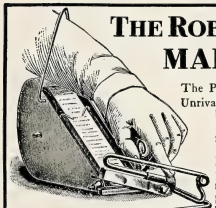
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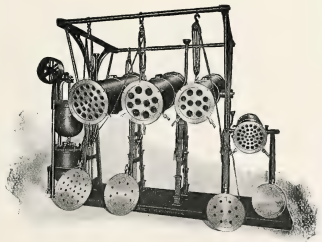
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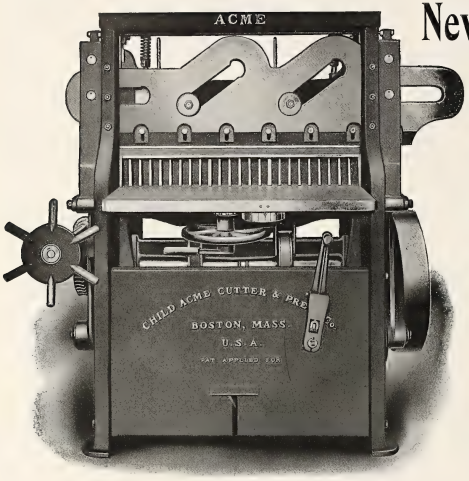
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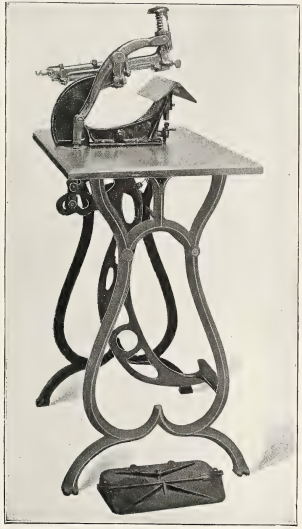
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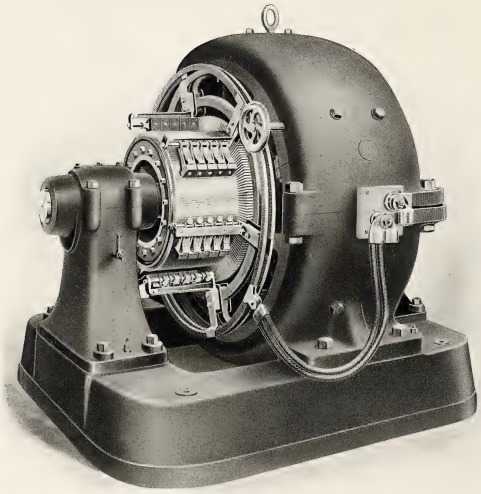
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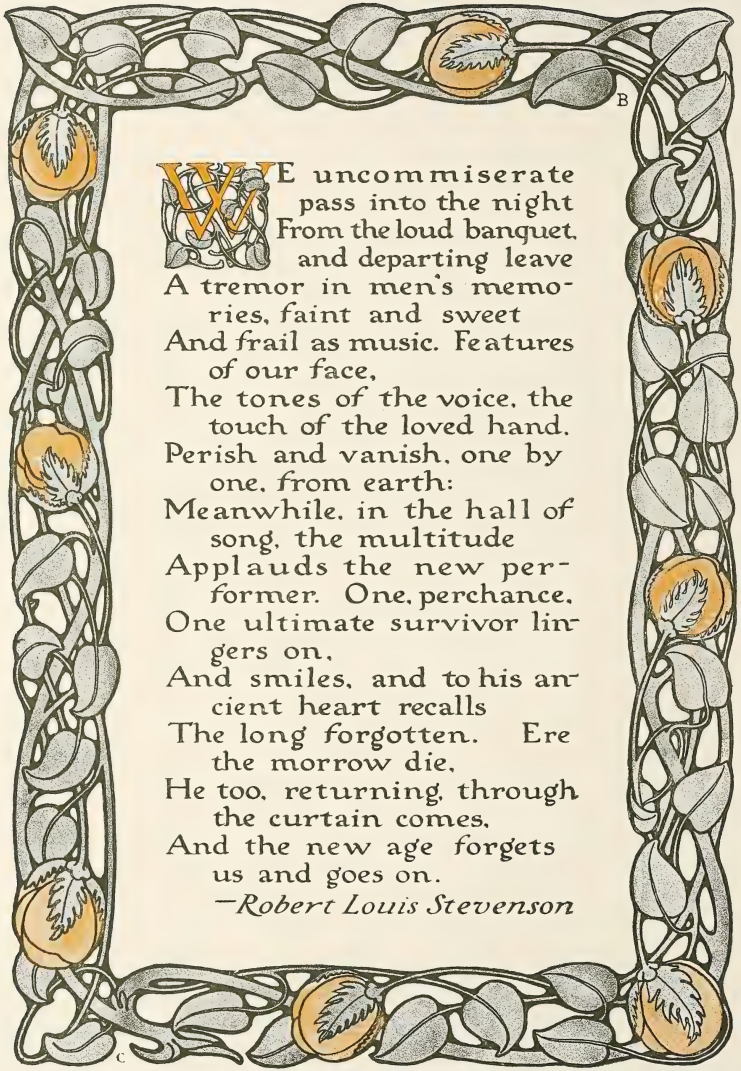
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touch of the loved hand,
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one, from earth:
Meanwhile, in the hall of
song, the multitude
Applauds the new per-
former. One, perchance,
One ultimate survivor lin-
gers on,
And smiles, and to his an-
cient heart recalls
The long forgotten. Ere
the morrow die,
He too, returning, through
the curtain comes,
And the new age forgets
us and goes on.

—*Robert Louis Stevenson*

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ORIGIN AND DEVELOPMENT OF THE LINOTYPE.

BY JOHN S. THOMPSON.

TO the printing world generally the Linotype is known as the invention of Ottmar Mergenthaler, a German-American watchmaker; one who, starting without any conception of the requirements of printing and unhampered by its traditions, revolutionized an industry.

To those who delve into the records, many long-forgotten experiments are revealed, which shed much light on the question of the origin of the Linotype, and it is discovered that, while to Mergenthaler was given the honor of being the agent to germinate the idea, its origin is directly traceable through the work of many individuals and revealed in embryonic form in diverse mechanisms.

Perhaps the germ of Mergenthaler's epoch-making invention lies in a patent issued in 1794 in England to one Herhan, whose idea it was to compose type in the usual manner; but the type themselves (and here we find the individual matrix conception) were female instead of the ordinary male letters, his plan being to take a cast in molten metal from the form, and thus produce at once a stereotype from which to print his pages. Herhan cast a page at a time — Mergenthaler a line. Both used a common essential element — female type characters, from which casts were made. However remote, in this patent is caught a glimpse of future possibilities.

Joseph Bramah was the next inventor to advance the art, his English patent of 1806 disclosing a machine in which the letters of the alphabet were arranged on a series of twenty-six rings or disks, mounted on a shaft, and he designed to turn these disks until the letters composing the line were in position to be read, then ink the type and print directly on the paper, the disks being then revolved to their initial position ready for the next succeeding line. Bramah's invention has been the precursor of a large number of machines of similar construction.

Attempts to make impressions from cameo matrices in soft materials — such as wax, wood, clay, plaster of paris, papier-maché and celluloid — were made by inventors in the middle part of the nineteenth century, and one by D. B. Ray, in 1859 (No. 24,662), is noteworthy in that it was the first to create, as a product of the machine, a bar or integral line of type. Special bases held a soft metal face, and upon this he proposed to emboss his lines. This may be considered as the first conception of the slug line.

The slug (or line-of-type) as a unit is older than is generally supposed, as a glance at the patent (No. 43,648) issued to J. J. C. Smith, in 1864, discloses. In view of the final development of the art, this invention is fraught with interest. His object was to "obtain printing-type by casting a strip of type-metal, which strip has on one edge a row of type heads or faces, separated from each other by intervening spaces sufficient to allow a saw to be passed between them without injuring them in the operation of cutting the strip into single type." His method of producing the slug line was also suggestive. He set up a line of type, electrotyped it, and used the shell as a matrix, which was held in place in a hand mold and as many lines cast from it as desired. Not a very distant relative of the Linotype slug, surely.

An interesting fact is brought to light in a patent to MacNair (No. 72,515), issued in 1867. His employment of justifying spaces of progressive widths on a single strip had within it all the elements of the justification scheme now deemed essential to modern typesetting mechanism. In MacNair's machine was a series of rings, on the order of Bramah's device, each one of which bore on its periphery the letters of the entire alphabet, in the order of their width, with blank spaces interspersed along the circumference, and the line was justified by revolving one or more of the disks until a space or spaces of the required thickness were brought into position between the words to justify the line properly. A duplicate series of types

carried by the type-rings enabled the operator to read the line and make any corrections necessary. Then the line was pressed into a plastic substance to form a stereotype matrix, from which printing plates could be cast.

D. B. Ray in 1871 invented the type space for justifying lines of individual type which consisted of two wedges, which were inserted between the words (No. 148,624). He says: "When the type has been set up, the tops of the wedges that are to be pushed down are higher than the tops of the type, and the operator, by laying a composing rule upon the line, can push them all down into position at once, and thus space the line at a single motion." Here we have the double-wedge justifier, the keystone of the Linotype patents, first applied to justify individual type.

It is not a difficult matter to trace the development of the Linotype from these small beginnings. Bramah showed how to arrange the letters of the alphabet, MacNair and Ray how to justify. Merritt Gally, that versatile inventor, made the next step when, in 1872 (No. 129,331), he stamped his matrices on single blocks of brass, and, connecting them by flexible strips, made them capable of vertical movement to bring the proper character into line. Gally's was also a matrix-forming machine, and a keyboard was employed to operate it. MacNair's idea for justifying was reproduced, the spaces being arranged at intervals along the length of the strips. Compound wedges were employed — in effect, graduated stepped spacers — and the development of the spaceband of the Linotype is traced through another stage. Broadly, his patent covered "the method for increasing the spaces in the line by the simultaneous movement of the compound spaces to insure perfect and artistic justification."

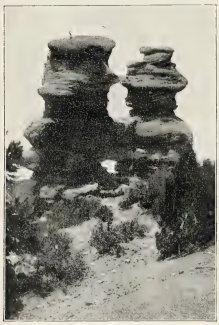
Meanwhile, the art was advancing along other lines. Hunt, in 1881 (No. 253,057), in a most impractical manner attempted to form slugs or lines of type from molten metal. He provided a cell of appropriate width and length, into which fluid metal was allowed to flow, and attempted to emboss type-faces upon its edge while the metal was solidifying. The abortive method was so crude that its consideration would be altogether neglected here, were it not for the bearing that it has on the idea of casting slug lines, which was shortly afterward embodied in a machine invented by M. H. Dement in 1882 (No. 282,176), an attorney and inventor, who was the first to conceive the idea of casting single lines or slugs from impressed matrix material, separate machines for effecting both operations being invented by him.

It was at this point that Ottmar Mergenthaler entered the arena, and while for a long time unsuccessful in his efforts, he rapidly overcame all obstacles and finally achieved the goal. Mergenthaler's first notable invention was in 1883 (No. 311,350), that of a machine for casting lines from the matrix strip prepared by the machine of Dement and others who were prosecuting the work along these lines. He proposed in one patent to cast long slugs — three feet in length, he says — and cut these into sections of appropriate length. In another patent filed the same year he showed an organized machine for casting slugs from impressed matrix strips prepared in the Dement machine. Much time and energy were expended without material results.

At last, in 1884, Mergenthaler branched out on an entirely independent line of effort, and next produced an impression form of machine (No. 312,145), in which he introduced the vertical matrix bars, an apparent modification of Bramah's type wheels of eighty years previous and Gally's machine of more recent date. In fact, Mergenthaler suggested type wheels as a modification of his invention. The now well-known justification plan of advancing wedges between the words was shown, though it was also proposed to employ expanded spring plates, which had been previously incorporated in other forms of typesetting machines. It was only a little later that he conceived his invention of the direct-casting machine, he showing in his next patent (No. 313,224) how his former matrix-impressing machine could be converted into a slug-casting machine by making the matrices in intaglio instead of in cameo, and casting a line of type direct from the bars.

Two months later Mergenthaler invented his independent matrix machine, making separate dies of each letter and storing them in magazines, from which they could be withdrawn by the action of the keyboard, a line cast therefrom, and the matrices raised to the top of the magazine and automatically distributed (No. 317,828). The Linotype, as the new machine was called, was now advancing by leaps and bounds. Mergenthaler was in the full tide of his inventiveness. The first machine of this pattern consisted of upright tubes, one for each letter or matrix, and in his patent of July 13, 1886, which was filed April 17, 1885, Mergenthaler discloses his double-wedge spacer, though he was less than two months too late in filing his application to anticipate J. W. Schuckers' invention of a matrix-impressing machine employing a similar spacer, and in the long litigation which followed, Schuckers was awarded priority of invention and the broad patent covering spacing of lines by this method. It was not issued from the Patent Office, however, till May 3, 1892 (No. 474,306). Mergenthaler's patent was issued July 13, 1886 (No. 345,525), it covering an independent matrix machine employing wedge-shaped spacers, and casting a type-bar line from the assembled character matrices and spacers.

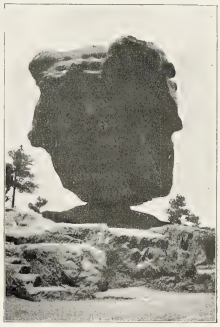
The year 1885 was a busy one for Mergenthaler. Applications for patents on many modified forms of matrix-composing machines were filed by him during the year. Improved forms of matrices, spacers and mechanism for assembling and distributing them were invented. During the year his scheme of distribution by means of sustaining rails and permuted teeth on



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SOME COLORADO LANDSCAPES.

Photos by Fred C. Meyer.

the matrices was advanced. These patents were issued in 1886. In the succeeding years many improvements in the process originated by Mergenthaler were devised by this genius. He was the sole inventor of improvements for several years.

In 1888 John R. Rogers made his noteworthy invention of the Typograph (No. 437,139), this patent being mentioned here as having a bearing on a later invention of Mergenthaler's.

In 1889 the Linotype in substantially its present form was invented by Mergenthaler, and the patent was issued September 16, 1890 (No. 436,532). In it were employed the automatic gas governor, the inclined magazine, rotary mold disk, the present form of matrix and space-wedge, distributor, and assembling devices and many minor details. Many machines of the pattern covered by these patents of 1890 are still in operation, being known in the trade as the "square-base" machine.

Perhaps the most important invention of Mergenthaler's, subsequent to his production of the Linotype, was that on which an application for a patent was filed on December 23, 1890 (No. 614,229). What was perhaps at first intended as merely an improvement on the Rogers Typograph, proved later to be the strongest bulwark against competition, it being this patent which has effectually barred the Monoline from the United States market. In this proposed machine the matrices were strung on wires and assembled at a common point, as in the Rogers machine, but, to avoid the difficulty of handling the large number of matrices in this shape, Mergenthaler proposed to divide the characters into groups and stamp each matrix-bar with several characters of the same width, bars of differing widths embracing the various groups. In assembling these matrices, the wire upon which any certain group was suspended was separated to allow the matrix to drop to a guiding wire at such a level as would bring the proper character into line with the mold. The application lay in the Patent Office in 1893, when Wilbur F. Scudder, superintendent of the Linotype company's factory in Brooklyn, filed an application for a patent on a machine employing a similar matrix. In this invention, the characters were grouped on eight matrix-bars, each being provided with twelve characters. In the interference litigation which developed between these two applications, Mergenthaler was declared the prior inventor, and was awarded the broad claims for the matrix, which patent, issued November 15, 1898, offers an effectual bar to any slug-casting machine employing such a matrix. Scudder's patent was issued October 3, 1893, and covers the specific construction of the Monoline machine. These patents are now controlled by the Linotype company.

Mergenthaler also patented, on an application filed May 5, 1891, a machine in which similar matrices circulated through the machine in the manner of the ordinary Linotype (No. 614,230).

P. T. Dodge, on April 7, 1891, patented a noteworthy addition to the Linotype patents (No. 449,872). He claimed a matrix having on one edge two or more impressions of the same character that might be independently used. Thus the two-letter matrix was born. In 1892 the same inventor filed an application for a patent on mechanism for enabling the Linotype operator to produce roman and italic faces intermingled in the same line by the use of two-letter matrices (No. 547,633). This patent was not issued until October 8, 1895.

Mergenthaler's invention of 1893 (No. 543,497) was no less important, it being nothing less than the double-magazine Linotype in embryonic form. A duplicate magazine was mounted at right angles to the main magazine, and arranged so that matrices withdrawn from it would be delivered to the matrix-assembling belt of the main magazine. A series of buttons within reach of the operator served to release the matrices in this supplemental magazine as desired. It was provided with its own distributor bar, matrices belonging to this magazine traveling the whole length of the main distributor bar and falling into a tube at the end, which conducted them to a second distributor bar. Designed primarily for sorts, it can readily be seen how it eventually developed into the double-magazine Linotype of to-day. This patent issued July 30, 1895. These two patents — the two-letter matrix and double-magazine Linotype — were of paramount importance as marking the advance of the Linotype from the field of newspaper work to that of book work. A patent to Dodge of the same year (No. 548,432) discloses the superimposed magazines.

Litigation again developed for the Mergenthaler Company in 1893, over applications for patents filed by P. T. Dodge (No. 618,041) on June 29, and by Joseph Fowler (No. 481,920) on October 21, on impression forms of composing machines employing circulating matrices, Dodge winning in the controversy and thus suppressing another rival. In these machines circulating male matrices were used and impressed into soft metal blanks, slugs being cast from the impressions.

The years 1894 to 1896 were devoted by Mergenthaler and others to devising a justification scheme which would overcome the double-wedge justifier, which had been acquired by the Rogers Typograph interests. Many forms of spacers, elastic, compressible, spring plates, etc., were patented by various inventors. Mergenthaler's patent of August 11, 1896 (No. 565,490), filed in 1894, shows the step-justification form of machine, of which 225 were constructed. In it graduated single-wedge spacers were moved through the line step by step to justify it. Finally, however, the Schuckers patent was purchased, thus disposing of the Rogers Typograph. The sum paid was $416,000.

Twin Linotypes was the invention of Carl Muehleisen, superintendent of Mergenthaler's factory in Baltimore, and several of them were constructed and placed in operation. The idea in this machine was to

place a second magazine alongside the regular one and extend the distributor bar to convey the matrices to it, they being released by a keyboard placed alongside the ordinary one. The matrices from the secondary magazine were conveyed by belts on to the matrix assembling belt of the regular machine, thus doubling the matrix-containing capacity of the machine. The patent (No. 608,067) was issued July 26, 1898.

Rogers' next important invention was in 1899 (No. 630,412), that of the Linotype Junior. This was an improved form of his Typograph, the improvement consisting in making the matrices circulate through the machine on endless guides, so that composition could proceed while a previously composed line was being cast and distributed. This machine was marketed in 1902.

Rogers had now entered the field as the principal improver of the Linotype. A patent of his of 1899 (No. 640,033) discloses the double-decker, as it is known to-day, in commercial form.

It may appear strange that two-letter matrices carrying small capitals or black-letter should be patented by other than the inventor of the two-letter matrix, but such is the case, as it was first proposed to equip certain characters in the font with small capitals by two English inventors — Charles Holliwell and R. C. Elliott — and the patent, filed in 1899, was issued in 1900 (No. 643,292).

During 1899 and the years following, the leading features of the present Linotype were patented by Rogers, Bates and others. The two-letter attachment, adjustable and universal molds, pump-stop, etc., were brought out and covered by patents. Other forms of Linotypes were also patented during the period, but none have been constructed, the single exception being in the case of what has been named the "Baby" Linotype, invented in 1903 by D. A. Poe and W. H. Scharf, of Montreal, Canada, and placed on the Canadian market by the Canadian-American Linotype Company.

A WHITE OFFICE.

The *American Machinist Press* is now installed in its new quarters in the Hallenbeck building, corner of Pearl and Park streets. The plant has been greatly enlarged since removal, ten new automatic feeding Cottrell presses and two more Linotypes being added. All the machinery, including the Linotypes, is covered with white enamel paint, presenting a novel appearance. All the type racks and cabinets are new and of the latest pattern. Each man has a separate locker, and in the new composing-room the frames are laid out so that every man has an alley to himself. This has long been considered one of the desirable offices to work in, as the firm has always been liberal and considerate with its employees. The house pays for all holidays, and gives the Saturday holiday the year round. Mr. Goss is in charge of the mechanical departments, and by his fair and impartial treatment of those under him has won the respect of all the employees.—*New York Unionist.*

I take much interest in the criticisms in the different departments, and consider THE INLAND PRINTER *the* printer's magazine.— *C. G. Kelsea, Battle Creek, Michigan.*

Written for THE INLAND PRINTER.

LETTERING FOR PRINTERS.*

BY THOMAS WOOD STEVENS.

NO. II.— ROMAN CAPITALS.

WITHOUT considering the origin of the roman letter as a symbol, we may find it profitable to look at three historical facts which concern it as a definite style of writing. These three facts, or phases in the history of the form, bear directly on all the good roman letters you may wish to draw.

The roman majuscule, or capital form, was evolved from the Greek, and used by the Latin scribes in the copying of great libraries during and after the Augustan age. It varied, in all probability, as widely as hand-writing. But it was fairly adapted to its use —

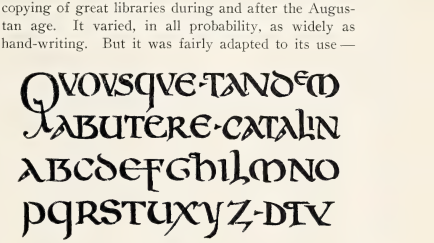


FIG. 6.

PEN-DRAWN IMITATION OF LATIN MANUSCRIPT.

ready production with a soft reed, making clear copy in the ancient manner, without punctuation or separation of words.

The scribe held his reed in an almost vertical position; it was sharpened to a flat or chisel point. This determined the direction of the heavy lines in each letter. Incidentally, it designed a style which has not been surpassed in excellence of color distribution, in legibility, or in dignity.

The writing of the scribes varied widely. But when the stonecutters took the letter, and spread it in stately inscriptions on memorial arches, it took a character from the stone; it refused longer to yield and waver; it crystallized into a marble perfection. And because you can not draw a V-shaped cut in stone to a square end that will define itself by its shadow, as a monument letter must do, the classic craftsmen added the serif — the simple chisel-cut that followed the scratched guidelines, and defined the depth of the letters.

In one respect, the stonecutters of Rome may have wandered from the ideal of the letter they used; to make it carry by shadows, they sometimes cut their outlines too wide. But when the ancient form began its second period of usefulness, under the appreciative eyes of the Renaissance artists, this fault found remedy.

During the Renaissance, the classic letter was given a second life and a greater freedom. It was applied to all manner of uses and materials, and its perfect formality and design was recognized. In graven metal, in weaving, in carving, in printed blocks and illumination,

* Copyright, 1905, The Inland Printer Company.

and finally in type, the old form lived again and found a more delicate beauty than ever before.

These points we may note for roman capitals; from the Greek alphabet it wandered and took meaning; the Roman scribes gave it design, and settled the direction of its accents; the Roman builders gave it serifs, and



Fig. 7.
ROMAN CAPITALS OF THE RENAISSANCE PERIOD.

a typical style; the Renaissance craftsmen gave it delicacy and freedom of application; and from them it came into the craft of printing, almost as soon as the new craft had birth.

THE PRINCIPLES OF ACCENT.

By making a few letters with a broad stub pen, one can easily trace the effect of the flat-pointed reed on the accent of the elements. It is clear that the reed made rules for the writer, and that, in particular cases, it made exceptions. Later, when the letter took its place in inscriptions, no alteration was possible; the accent had become a part of the style.

All lines drawn downward with the reed are accented. In other words, the heavy elements are the vertical elements and those which slope downward from left to right; to this rule there are certain exceptions, to be given later.

All horizontal lines, and lines sloping upward from left to right, are light, except the middle stroke of the letter Z. (In this case the reed must be turned; the horizontals can not be accented, so it became necessary to give weight to the downward stroke.)

The exceptions to the first rule are found in the vertical elements of the N (originally sloped and made with an upward stroke), and the first vertical of the M. If an M with sloping sides is used, this ceases to be an exception.

The old alphabets contain no special form for J and U. In supplying them for modern usage, we find it necessary to make another exception to the principle in providing a light vertical for the second or upward stroke of the U.

Thus it will appear that the ancient manner of making them will show us the exact principles for accenting the letters. Similarly, if one remembers the origin of



Fig. 8.
ALPHABET BY CHARLES H. BARNARD. CAPITALS FOUNDED ON RENAISSANCE MODELS.

the serif, one will be likely to draw it with some grace, giving it the sharp distinction of the chisel-cut, and rounding it into the vertical without awkward angles or undue mass.

CHARACTERISTICS OF THE ROMAN.

From the beginning, the tendency of the unskilful and the inartistic workman has been to give to the letters greater and greater uniformity. The result has

never worked for good. The restrictions of certain mechanical processes may require that all characters approach the same width; this in the face of its contradiction of good design and artistic principle. If we cease to look at the letters as symbols, but as elements in a curious band of design, we see at once that each form should be given space according to its degree of complication, and according to its value as a rhythmic part of the whole. To determine this width, there can be no criterion other than the trained sense of the designer. For the roman letter, Durer and Della Robbia, and a thousand nameless workmen of a time four centuries past, have worked out and judged the proper proportion.

From this old work we note a general, but by no means rigid, classification of widths, which has been followed in the best types down to the present time. This principle may be seen to divide the alphabet into sets of wide and narrow letters; also to indicate where great variations of width may or may not be made.

The following letters, in the best models, may be generally classed as narrow: B, E, F, I, L, P, S; also J and U.

W and M are extra wide. All others of full width, but by no means equal. Q, K and R, with their swash tails, may be given uncommon width whenever needed. The round letters, C, D, G, O and Q, should always be given full width, though they have an advantage of close spacing, which makes up in a measure for the ample space they require within themselves.

In height also a slight variation is necessary. A sharp point, such as the base of the V, will not seem to reach the line of the neighboring serifs unless it passes slightly beyond it. On account of this appearance — a mere optical illusion — the A (where a pointed form is drawn), M, N, V and W will all cross the guide lines at their points. The same is true, though in a less degree, of the round letters. But the effect must be executed with circumspection; an appearance of too great height is as bad as too little.

For the exact proportions and forms of the letters, one must study the best models. Further exact princi-



Fig. 9.
TIED OR CONJOINED LETTERS.

ples would cumber rather than help. Thus it may be noted that the width of the heavy element is about one-ninth the height of the letter; and the light element is perhaps two-fifths as wide as the heavy one. An arithmetical rule is of no special value. The student should be able to judge for himself the best proportions, and vary them for himself according to the work to be done. Patience, practice, and again patience, are more essential than figures.

SPACING.

The conditions of the problem will usually determine the width of the line; the number of letters to appear in the line is determined by the copy; it remains



Fig. 10.
ALPHABET BY HARRY E. TOWNSEND.

for the designer to determine the size, or height, of the letter to be used. In the more formal styles of roman, the height can be roughly estimated by dividing the length by the number of letters — that is, allowing a square space for the average letter. A little thought will show that this depends somewhat on the precise combination of letters to be used; if not many of the narrow letters occur, difficulties will be encountered; it may prove necessary to reduce the height of the line.

In this, as in all questions of spacing, much depends on the designer. No rule is possible. You must take account of all the requirements — width, height and copy — and then compromise them in the sanest possible way.

In general, it may be noted that the space between letters should be judged by the area of white, not by the distance between the serifs along the guide lines. The space between words may be about the width of the narrower letters, but, as with type, it varies according to the conditions. From observation of type in

use, one may also infer that the wider the spacing, both letter and word, the more white must be left between lines. If the spacing is close, one may bring the lines as close together as one-fourth of their height; usually, however, this will allow too little white for easy reading.

The whole problem of spacing is one for experience and artistic judgment. But just at this point we come to one of the great advantages of lettering over type — the vital difference in the degree of freedom. With



FIG. 11.
ALPHABET BY NORMAN P. HALL.

type you can set a word solid, or you can letter-space; that is practically all you can do. You have, with a few exceptions in certain fonts, but one form and one width for a given letter. In drawing it, you have not only the natural flexibility of the medium, shown in the imperceptible narrowing or widening of each individual character; you also have license to change its form to fit the space — so long as you do not go too far.

Thus, in an inscription where some license is permissible — one where the artist is not bound by formality of purpose — changes can be made in nearly every character of the alphabet. For example, if an A follows an L, and the waste of space, as well as the size of the white, which demands similar openness in the rest of the line, calls for contraction, one may take up the left foot of the A, and move the entire letter to the left until the raised foot overlaps the base of the L; yet there is no loss in legibility. The same is true in many other combinations, some of which are shown in Fig. 9.

In taking liberties with the forms of the letters, do not imagine that anything new is likely to result; one of the principal charms of old lettering is its freedom. Many of the results of this spontaneous craftsmanship are no longer useful, since the state of practice has gone too far beyond them.

PRACTICE.

The occasions on which formal roman capitals can be used alone are comparatively few, since most work involves this form only in connection with lower-case. But when the capitals are to be used, the inscription is usually of sufficient importance to make a high standard of execution necessary. Hence practice work in solid capitals has a special value.

Compositors engaged in the better class of bookwork are aware that the pages where capitals are used alone, title-pages, etc., usually demand special care in setting up. The form of the letters, filling a fairly accurate rectangle with each word, makes it clear that no looseness of arrangement will be appropriate. In lettering by hand the same principle is involved. The arrangement is of considerably more importance than the actual drawing of the letters. So, in practicing, it is a waste of time to content yourself with drawing the letters in lines or alphabets. Always set a definite problem — a magazine cover, a verse, a short and dignified advertising announcement, or the like — and attack it as if for actual use.

(To be continued.)

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XXII.— THE SYNTAX OF VERBS.

NO part of speech is more misused than the verb, and that is one good reason for doing what is here to be done — saying more about verbs than about any other words. It is true that spoken language never was and never will be perfect, even as uttered by the very best speakers; but it may be, and often is, so well managed that no one notices the imperfections, mainly because they are usually, in good speech, of an unimportant and inoffensive nature. Many inaccuracies that are almost unnoticeable in speech are very offensive in print, and this difference of course only corresponds to the difference between hearing and sight, what is seen usually making a much deeper impression than what is heard.

The commonest errors of speech are comparatively seldom found in print, but they occur sometimes, and often enough to mar the beauty of some otherwise excellent work. Every proofreader should be so sure of the difference between right and wrong in these

cases that none of the errors could pass through his hands uncorrected. It is not hard to find proof that they do pass, and it would be a wonder if they did not. But it is well worth while to strive to lessen such error.

A striking fact is that persons who quickly perceive little slips made by others, and are equally quick with good advice, themselves make the same or similar blunders. The author of some of the best books for young people ever written makes a girl say to her uncle, "Luly and me were the first in all our classes, and 'specially praised for our French and music and those sort of things," and the uncle says, "I dare say; but if your French grammar was no better than your English, I think the praise was not deserved." No fault can be found with this, for it actually teaches a good lesson in a way that must have good effect. But in the author's own language are many blunders that never should have been there, and which a good proofreader should have corrected. For instance, when she wrote that something "had laid" somewhere, the proofreader should have changed it to "had lain."

Many real errors are made in the use of verbs that are not within the domain of syntax, and yet seem proper to mention here. They are mainly in the use of wrong words. In a sentence read just at the time of writing, in a magazine article the language of which is very nearly perfect in grammar and syntax, some companies are spoken of as "comprising the consolidation." In fact they compose it, and it comprises them. This is an error of frequent occurrence, and one that no good proofreader should fail to correct.

The syntax of verbs comprises a great many items that may not be dogmatically settled so that every one would accept the decision, for often there is as much real reason in favor of either of two forms as there is for the other. Some of these cases will appear later in these articles, and sometimes the opposite reasons will be stated, so that readers may choose for themselves with respect to personal practice, and may know when a writer should be allowed to choose for himself without being annoyed by changes or even queries.

The main object being the exhibition of common errors that proofreaders should correct, with effort to assist the readers in attaining a fixed practice, it seems advisable to use freely the material most available, which is found in Goold Brown's "Grammar of English Grammars." Brown gives six rules for verbs, with many exceptions, notes, and observations. Some of his exceptions and notes will be here treated as rules.

The first rule is: "Every finite verb must agree with its subject, or nominative, in person and number." Some of the notes under this are really other rules, and are to be so treated here. Brown gives a large number of sentences as improprieties for correction, beginning with those that come "under the rule itself," as he says. Some of them show practice that was accepted as proper at the time they were written, though they are mostly improper now as tested by general understanding, and were strictly ungrammatical even when written. All of those here quoted, and all others like them, should be corrected by any proofreader.

Brown's first example of error is, "Before you left Sicily, you was reconciled to Verres," and his correction of it is this: "Not proper, because the passive verb 'was reconciled' is of the singular number, and does not agree with its nominative 'you,' which is of the second person plural. 'Was reconciled' should be 'were reconciled.'" At the time the quoted sentence was written it was very common to say "you was," though the pronoun was then plural, just as it is now, even when used of a single person. Even now some people say that the pronoun is both singular and plural, but every one agrees in saying "you were," and never "you was," and the only possible reason for it is that the pronoun is always plural. Here are some sentences from good authors:

Where more than one part of speech is almost always concerned.— *Churchill's Grammar.*

Everybody are very kind to her.— *Byron.*

A comparison in which more than two is concerned. — *Bullions.*

In the motions made with the hands consist the chief part of gesture in speaking.— *Blair's Rhetoric.*

In fact there exists such resemblances.— *Kames.*

There is no data by which it can be estimated.— *J. C. Calhoun.*

In each of these the verb is in the wrong number, and in all such plain instances it is the duty of a proofreader to change, not merely to query. This should be done only in cases that are really unquestionable, and even then occasionally a writer may insist on having the wrong word used, and if one does this, then the proofreader should simply submit and let it be wrong.

(To be continued.)

YE EDITOR'S RECEPTION.

The editor stood in a spacious hall,
In a swallowtail coat, starched shirt, and all.
The crowd filed past him, in close array,
And every man had a word to say.

"Hello, old man!" said the first to pass.
"Don't you know your old friend, Veritas?
Shake hands with Justitia." "Glad to know ——"
"Put 'er there! I'm Pro Bono Publico."

"I'm Constant Reader. O, by the by ——"
"You remember me; I'm Vox Populi."
"Hurry up there! Don't stand in the way.
Your flipper, old chap! I'm your friend, Fair Play."

Then Old Subscriber and One Who Knows,
And Pax Vobiscum trod on his toes.
Inquirer and Vindex wrung his hand,
And buzzed in his ear to beat the band.

Then came Well Wisher, One Who Was There,
Amicus, Candor, Truthful, Beware,
Fidus Achates, A Grateful Guest,
Nil Desperandum, and all the rest.

Then Many Voters came trooping along,
And gathered around him a hundred strong.
They seized him. In tones of thunder they spoke.
And then the editor shrieked — and awoke!

—*Chicago Tribune.*

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

NO. V.— FLEXIBLE BINDING.

BY A. HUGHMARK.

THE forwarding of books intended for flexible binding differs in detail from the forwarding of hard bindings. Flexible books are usually made with tight backs and, consequently, no lining on the backs is necessary. Super is used, however, to strengthen the joint of end sheets and also to act as a filler between the book-back and the cover-back. Very often books, especially thin ones, for this style of binding, are rounded before trimming. When the books are thick enough to back, it is better to do this, but these backs should be very small — just enough to enable the operator to see that there is a joint. For cloth covers, the backing should be a little more prominent.

No books should be prepared for flexible cloth covers without backing unless it be where the inside forms are inserted and saddle-stitched. Cloth does not make up well; when it is glued on to even the thinnest of card-middles, the pliability of both materials is destroyed. All leathers are suitable, inasmuch as only the turn-in needs pasting. Right here it is well to state that calf and morocco should never be pasted or glued together with any lining leather or fabric where pliability is the chief object. When morocco is pasted or glued to a lining it becomes hard and dull in grain; calf loses its brilliancy of finish and cracks and puckers. Sheep, cowhide and buffing can be lined without impairing either their appearance or usefulness.

The best board to be used for flexible covermaking is card-middles, which can be had from all dealers in bindery materials. It is made in weights of sixty, eighty and one hundred pounds, the eighty-pound weight being the most suitable for general jobwork. All leather cut for this class of work should be well dampened with a sponge on the wrong side, after which the pieces should be laid out between strawboards and left over night. When taken out they will be flat and stretched ready for paring.

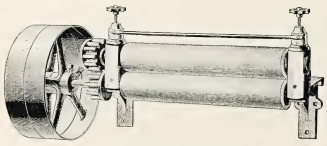
The stiffening or card-middles are run out as they would be for tipping and when thus pasted are laid on the leather, using a case gauge for a back measure, or, if none is at hand, in lieu thereof, a strip of board cut to the proper width. When boards have been tipped on, the turns are pasted and turned in, and if round-cornered, these are finished up. The covers, when made, are also laid out between strawboards to dry. Afterward they are gathered up and laid under a weight, in which condition they are kept, both before and after stamping, until such time as they shall be required for casing-in.

CASEMAKING.

Hard covers, whether they be of leather or cloth, are made with glue, several pieces being glued off at one time. One board is laid on each piece of cloth, then the case gauge, and the second piece of board is laid on each in succession. This is followed by the strips of back-lining being put into place. The case nearest to the case-smoother (see cut) is turned in first and pushed under the roller, and so on until all that are glued off have been disposed of. As many pieces of cloth should be glued off each time as will lay flat without curling up until the boards are on.

Cases with beveled boards are made in the same manner, except that they are picked up after having been run through the rollers and each case is then rubbed along the bevels with a folder. When white cloth is used for cases, the boards should be lined first with white paper; otherwise the covers are apt to look gray. Clean white paper should also be used for back-linings.

Half-bound cases are made in three different stages — cornering, hanging together and siding. Before hanging together, one-half of the total number of



LATHAM SMOOTHING MACHINE.

boards should be marked out for backs; that is, a pencil line is drawn along the back of the board where the edge of the leather back is desired. All backs being cut the same width and the gauge being fixed, it is easy to draw the line so that the back will be equally divided when the case is made. The backs are glued off, as many as can be handled before drying; then they are all laid on the marked boards, touching the mark evenly. The gauge is next placed against each board successively as fast as the second board can be placed in position. Back-lining strips are laid on and the ends turned, after which they are run into the smoother. The boards should first have corners on before being hung together. If these covers are to be creased on the sides, that should be done in the stamping machine before siding up. This will then be an excellent guide to follow when siding.

It is necessary that each and all of these operations be performed with accuracy and that neatness and cleanliness be exercised during the performance of this work. Glue spots on backs or on sides, glue along the edge of the cloth where it laps the back, and paste spots on the corners will spoil the covers beyond redemption. No amount of washing, sizing or cleaning can remove superfluous glue.

Three-piece cloth covers are made the same way as the half-bound case, except that no corners are used and sometimes the side is butted up against the back instead of lapping it. Two-piece covers (covers where one color of cloth runs around the upper part and another color covers the lower portion of the

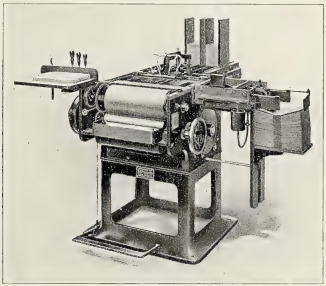
book) are made as two separate cases. The upper part is laid on and gauged for back, the gauge removed and the cover turned over. Then the lower piece of cloth is butted against the upper, both are then smoothed down by hand, the cover again turned, the backstrip supplied and the turn-in made, the same as with a regular case.

All covering materials for one-piece covers should be squared up and have the corners cut off. After this, the stock is ready for either hand or machine work. The case-making machine shown here is the Smyth, which requires only one operator and will turn out perfect work at the rate of about one thousand per hour. It can be changed to different sizes. The Smyth will also make half-bound or canvas covers. Corners can be made either square or round.

The Sheridan casemaker is larger and more complicated. It cuts the cloth from the roll, thus saving time and waste; but it requires three attendants. The output is twenty-two cases per minute.

PADDED COVERS.

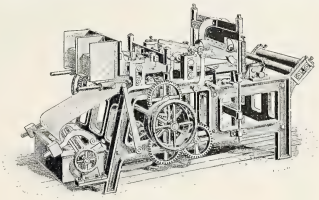
For this kind of work the board should not be too heavy, the padding and its cover will make it heavy enough. Ordinary cotton batting is cut up in layers of graduated sizes, in number according to the size and thickness of the book. From three to nine layers will take care of nearly all ranges of work. The first layer should be cut just a trifle smaller than the boards, the next still smaller, and so on. After all are cut and



SMYTH CASEMAKING MACHINE.

in position on the board, a piece of super or very thin cotton is laid over the whole and turned all around the board with glue, drawing it tight on all sides during the operation. The boards are next hung together to the proper width in the back by means of a strip of skiver that is glued and put on as an *inside back*. This back lining is again glued or pasted when laid on the cover leather. The turn is glued one side at a time and the leather drawn well over on the turn-in. The surplus turn-in should be cut away after it is dry. That should be done with a sharp knife and straightedge, so the lining can be laid in flush with the edges. The lining should, of course, be mounted to the exact thickness of the leather, otherwise it can not be flush.

Boards used for padded work ought to have a paper lining on the opposite side from the padding, because an inlaid final lining will not draw enough to keep the cover from warping out. If silk is used in covering, no glue or paste can be applied to it direct. Glue must be drawn along the inside of the boards and allowed to dry just enough to be tacky, when the silk



SHERIDAN CASEMAKING MACHINE.

can be pulled over onto it. Finger pressure should not be brought to bear on the silk when letting it come in contact with a glued surface, but rather the flat of the whole hand or the edge of a thick folder should be used. If the fingers are used, the glue is apt to strike through and show as black finger prints. The same process holds good for the making of silk cases not padded.

(To be continued.)

THE COUNTRY EDITOR.

He is the hardest worked of men,
A busy chap is he;
He wields the hatchet or the pen,
With great facility.
He chronicles that "Bessie Brown
Has married William Goode,"
Then to the woodpile hustles down
And splits a lot of wood.

He writes two columns of advice
To cure the people's ills,
Then dons his apron in a trice
And prints a hundred bills;
And if some callers then there are,
His inky hands he'll wash,
And trade a year's subscription for
A "punkin" or a squash.

He states "Hi Higgins is in town
Upon a load of rye"—
And takes the upper cases down
And fixes up the "pi."
And when the "pi" is straightened out
The furniture he dusts—
Then sets a stick or two about
The tariff and the trusts.

His paper cheers us every week—
It does whate'er it can
To keep the slush off Freedom's peak
And save the rights of man.
So come ye freemen of this land,
And let's be thankful for
This bulwark of the nation,
The country editor.—*Toronto (Ont.) World.*

Written for The Inland Printer.

EMBOSSING.

BY GEORGE SHERMAN.

EMBOSSED printing has ceased to be a mere fad. It is an actual requirement in the production of distinguished covers for modern catalogues, booklets and folders. The business man, nowadays, usually prefers an embossed line, or, perhaps, a monogram or a trade-mark printed in relief on his office stationery, and this certainly improves the appearance of the work.

Stamping and embossing machinery has been brought up to a high standard of efficiency and the printer who is equipped with these special devices is quite able to meet the advanced requirements in embossed printing.

But the printer who is not so equipped is anxious to know of ways and means by which occasional jobs of embossing may be done advantageously and economically with the ordinary materials and presses at his command. It is for those printers that this paper has been specially prepared.

The pressboard process, for plain panels and simple designs; the wood-engraved die; the home-made zinc-etched die; embossing compounds; methods of transferring designs and lettering; make-ready on the press — these are the subjects specifically treated.

In a recent exchange of views on this subject with Mr. August Dietz, the creative genius of The Dietz Printing Company, Richmond, Virginia, the following was elicited:

"I have always been particularly interested in the subject of embossing — inasmuch as mine was the first practical method for general commercial work and so inexpensive as to place it within the reach of the smallest print-shop. In a series of brief articles, contributed by me some time ago, I set forth the simple process. The methods now employed are either the steel or brass female die, used with the composition male die; or the wood-engraved or zinc-etched female die, with either sealing-wax, papier-maché, or one or the other of the prepared compounds for the male die. I make an efficient compound with plaster of paris and flour paste, which I apply to the tympan between two onion-skin sheets — one oiled, the other water-moistened. These, with the possible exception of the celluloid and zinc dies, are the only methods known and in use. The male die presents no problem — any of the known methods are all right, but it is the female die that needs attention. To raise a line of type or rules or ornaments to a 'flat height' is very simple, and no further perfection than that already attained by the zinc die, etched, is needed. But the problem of producing an inexpensive female die, with designs raised in successive heights, is a difficult one indeed. For example: Your customer wants a medallion embossed in gold bronze. He wants the cameo head raised, the lettering surrounding it raised, and the hair, nose, ear, eyes, the contour of the cheek — all that brought out of a solid bronze sphere. Here's the stumbling-block. You can't etch it. You may model it in beeswax and have an electrotype film coated over it, and then back up the film on the wrong side, and, when finished, tool it up by hand. But the proposition is a difficult one, and, unless you are an adept in drawing and wood engraving, you can not expect results. I did this thing one time — but it was a too costly undertaking. I laid the medal before me (it was a gold medal, received by my patron at some foreign exposition), and after taking an impression in wax, and blackleading that, drew the design free-hand, in a reduced size on boxwood. Then with my gravers, I cut an imitation. For the judgment of the successive depths, I had to rely entirely on gauging by eye. I made an electrotype of this woodcut on a solid base and worked from it.

"But in embossing type-lines and plain ornaments, the main problem seems to be in producing a female die that will be both efficient and inexpensive. If it were possible to get a film matrix of a line of type, turning that film 'wrong side out,' and backing up with metal, the problem would be solved. I know of no other way, save the methods already well known and in every-day use.

"I have tried many experiments with etching without the use of camera or sensitizing solutions. I have made a blind impression of the type-line on 140-pound wedding bristol, applying excessive impression, thereby forcing the type into the stock. I inked this blind-printed cardboard and laid it face down on a polished piece of zinc. The coating of ink was transferred to the zinc plate by applying the impression on a hand press. The transfer showed the lettering free of ink, surrounded by a solid-inked ground. This plate was powdered with dragon's-blood and baked in the regular way, and then etched with nitric acid. The result was not satisfactory — the lines were rough."

The last is an interesting experiment — a good theory which Mr. Dietz has proven to be valueless for practical use.

The experiment only serves to emphasize the real value of a practical and inexpensive method of making female embossing dies without the use of a camera or an engraver's outfit. A cheap and efficient method, that is immediately available for use by the country printer and those who are far removed from the facilities of an engraving plant, is what is wanted. Experimenting along lines adopted by engravers on cutlery has developed satisfactory results. The process is as follows: For the female die, prepare the zinc plate by covering it with a thin film of gum guaiacum, dissolved in alcohol. In its commercial form the gum is filled with sand and granular foreign matter which should be removed by straining, after the gum is dissolved. Be sure that none of these grains appear on the coated plate. Mix a quantity of caustic potash with copying ink and roll the form well with it. Use an old brayer, as the potash in the ink may be injurious to the surface of a good one. Take a proof of the form



"IT'S TOO BAD."
Photo by Eugene J. Hall, Chicago.

on coated paper; lay this proof on the treated zinc plate; place it on the hand press and apply the impression. If the proof is well inked, a good, sharp transfer will appear on the plate. Defects should be touched up with a camel's-hair brush. In this condition the plate is ready for the nitric-acid bath. The potash in the ink turns the gum into soap, which dissolves when immersed in acid. A word of caution in regard to making these plates: Do not attempt to etch too deeply with one bath, but rather remove the plate two or three times and touch up the edges with the gum to prevent them from breaking away or etching rough. The male die may be made with the regular composition after the manner described later on.

In some damp localities caustic potash absorbs a great deal of moisture, which makes it greasy and difficult to mix with copying ink. The addition of a small quantity of borax will help matters in such cases.

An excellent and very hard embossing composition is made with plaster of paris by dissolving alum in the mixing water. It can be retarded in setting by adding glycerin to the mixing water, and when the plaster does set, it is extra tough. Embossers need not be hurried if they will use a little glycerin in their plaster and substitute carbolic acid for alum in their paste. Glycerin, besides slightly retarding drying, if sparingly used, also toughens the plaster. Carbolic acid is best to keep glue and paste from spoiling. Acetic acid is good, but it is a rapid dryer. Alum will crystallize, and borax is also objectionable.

Very satisfactory results may also be attained with a zinc-etched male die, used in conjunction with the zinc female die just described. This male die may be prepared by taking an impression of the form directly on a smooth zinc plate, with ordinary black proving ink. The form should be locked up and made ready on a platen press, using a cardboard of the same thickness as the zinc to get an even trial impression. Then ink up well and make an impression, directly on the zinc; dust with dragon's-blood, bake over a flame and etch with nitric acid. This is a method now successfully employed in making metallic half-tone overlays.

It is often desired to emboss a panel, a ruled or metal border enclosure. In plain, solid designs of this kind ordinary pressboard will answer the purpose for both male and female dies. Take a proof of the panel directly on the pressboard and cut out the design. Mount the female cardboard on a type-high block and lay the cut-out piece in the depression. Apply a film of paste to the back of the cut-out piece, so that when the press is closed up it will adhere to the tympan sheet in exact register. Then pull a thin linen-paper drawsheet over this and the embossing form is ready.

The wood-engraved die is an inexpensive process for plain embossing. But to make use of it you must either have the service of a wood engraver, or be able to engrave on wood yourself. A small box of tools available for this purpose was shown and described on page 537 in the January, 1905, issue of THE INLAND PRINTER. This box of gravers should be in the hands of every printer. The wood-engraved embossing die should be used only for embossing jobs that contain the larger sizes of plain letters, such as gothic, for instance. You will need a piece of boxwood about two picas larger all around than the form. Take a piece of coated paper, moisten it and rub it over the face of the boxwood. When dry you will find it has deposited a coat of whitening on the wood.

Make a print of the form on a piece of hard stock, leaving the sheet on the guides. Lock up the wood in the same position in the chase; remove the rollers from the press and let the block "print" on the wet-ink-printed card on the guides. This will give the print in reverse on the block. Now, engrave every letter on this block to the depth of about two points, having care not to cut beyond the print; then bevel the four sides of the face of the block, and immerse in machine oil until the block is well saturated. The female embossing die is now ready.

Proceed with it as previously described. Lock up, remove rollers after making ready, mix home-made counter-die composition, use moistened and oiled paper between, and proceed to emboss.

As Mr. Dietz asserts, it is a loss of time for the printer to attempt to engrave designs that are required to be raised in successive heights. In most cases it will be time and money saved to send the work to an engraving house.

But there is a method — very effective and inexpensive — that may be used in some exceptional cases. Suppose a customer wants an order of letter-heads printed with a bronze medal embossed in successive heights. It may be that he has a number of these medals made in facsimile, used for advertising purposes; as is often the case. If one of these is available for the rough usage of embossing, the trick is simple enough. It will only be necessary to make a round tint-block, about six points larger in diameter than the medal. Print and bronze this tint-block in the proper place on the letter-head. Then mount the medal on a wood base, with cement, lock it up and put it to press. Take a piece of onion-skin paper, moisten one side of it with a damp sponge and the other side with an oiled rag. Lay this handy for use. Take the composition previously described and spread it out on the tympan where the die impression will be, about eight points in thickness; lay the water-moistened side of the sheet on the composition with the oiled side up. Close the press. Do it quickly. Let the impression "dwell" a few minutes. Open press. Examine face of female die on the tympan. If every letter stands out clear, close the press again and let the composition harden.

Place the letter-head upside down on the tympan and get the register. The sheet will have to be fed upside down also, but the embossing will equal the results obtainable from the best engraved die. For deep embossing of this kind, dampen the stock, to prevent "drawing" and wrinkling of the paper.

Mr. Dietz says: "I have a practical scheme for an embossing type, offered at one time by me to a well-known typefoundry, but they declined to look into the matter."

It is a coincidence in that the author of this paper made a similar suggestion to the same foundry. It is evidence also of a prevailing need for a practical embossing type.

Barnhart Brothers & Spindler, typefounders, Chicago, *did* produce an embossing gothic a number of years ago, and this house is entitled to credit for the first successful experiment along these lines. A line of both the printing type and the female embossing type is shown herewith. (Fig. 1.) As with all methods now in use, the counter die for the embossing type is made of composition.

HENRY O. SHEPARD CO., CHICAGO.

HENRY O. SHEPARD CO., CHICAGO.

FIG. 1.

But what is needed is an embossing type that will do away with the composition; that will entail very little time in the make-ready, and that will be at once practical and efficient.

The method of printing for the blind, now in use, is ample proof of the feasibility of embossing type.

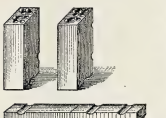


FIG. 2.

Fig. 2 is an illustration of the "interpoint" Braille types for recto and verso pages respectively. Each type does double duty—it impresses its own special character and acts as female die for the opposite type. Of course, this type is worked on a special embossing machine, which is constructed to accommodate two forms of mathematic apposition—one on the platen, the other in the usual place. Fig. 3 is an embossed specimen of the alphabet produced by this method.

Now, then, how could this idea be applied to an embossing type available for use on printing-presses? It seems easy to solve. Suppose that a female gothic was made of the same set as the printing letters, but cast on a body, say, twelve points less than type-high. The male types would then necessarily have to be cast on a body only twelve points in height. The line would then first be printed from the regular gothic type. The female type would then have to be set up and spaced exactly like the printing types. It would be locked in the chase, and the male letters would be placed face down in the depressions of the female letters. The form would be then exactly type-high. A piece of tissue placed over this form, pasted to the feet of the male letters and tipped on the corners to the furniture in the chase, would prevent the male type from falling out while being put to press. By applying paste to the tympan with a brush it would only be necessary to close the press and all the male letters would adhere to the tympan in exact register. A thin draw-sheet pulled over the type on the tympan would hold them permanently in place. And there you are—an embossing-type form ready to print in less than five minutes.

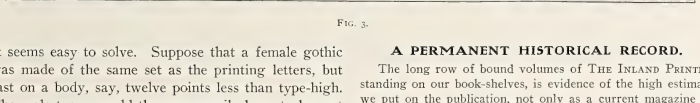


FIG. 3.

THE EDITOR'S CORRESPONDENCE SCHOOL.

It was an eager editor who went to work one day
Chock-full of good intentions that admitted no delay.
"This day," said he, "on Labor's rights I'll set my country straight;
I'll teach her how to dig Canals, and how construct a State;
With trenchant pen I'll smite the Trusts; the Mormons I'll attack;
The Legislature needs a jar; I'll rip it up the back."

It was that eager editor who sat him in his chair
And gazed upon the towering pile of morning letters there.
He opened one.—"Dear Sir," he read; "Please tell me where to find
The passage in the Scriptures, 'Art is long and Love is blind.'
And will you please inform me what o'clock it is in Dee
When it's half-past one in Greenland on October twenty-three?"

He opened letters one by one; they came from far and near,
And all of them requested help on various points not clear,
As: "Who was named for County Clerk the time Buchanan ran?"
And: "Where was Dowie living when the Civil War began?"
And: "What's the highest point of land in British Indostan?"
And: "Who struck Billy Patterson?" "How old is Sister Ann?"

"Are cubebs good for bleeding warts?" "Should gloves be worn at shows?"
"Are turnips raised indoors, and how?" "Do waterbirds wear hose?"
"What makes the earth go round the sun? And how can I grow tall?"
"I met a man in Market street, and would you let him call?"
"Please, sir, decide a little bet: Can blue eyes turn to hazel?"
"Which sail is highest on the mast; the foresail or the staysail?"

It was the eager editor who answered every question.
He wrote of cabbages and kings, of bait and indigestion,
Of pyramids, of soap for dogs, of flowerpots and croup,
Of love and lightning, chills and chess, of Sadducees and soup.
He wrote until the whistle blew; he wrote all afternoon;
He wrote his mind as empty as a hollow-voiced bassoon.
The day was gone; his strength as well; the hour was very late;
His country throbbed and suffered—but his country had to wait!

—*L. H. Robbins, in Newark News.*

A PERMANENT HISTORICAL RECORD.

The long row of bound volumes of THE INLAND PRINTER, standing on our book-shelves, is evidence of the high estimate we put on the publication, not only as a current magazine of information for the trade, but as a permanent record of the progress of the printer's art.—*H. N. & J. H. Jennings, Fenton, Michigan.*



VASHTI.

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The Inland Printer

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A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

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Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

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ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

A. OUDSHOORN, 179 rue de Paris, Charenton, France.

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5—4

EDITORIAL NOTES.

THE deluge of circulars, cards and posters on the eight-hour day, pro and con, vividly recalls the typewriter war of the lamented General Weyler.

IF some of the gentlemen of light and leading in the insurance world had gravitated to the printing business, they would probably have devised a means of printing money and making it go.

PUNCTUAL delivery is essential if the printer man wants to get paid for the job, according to an English judge. A customer refused to accept circulars, etc., delivered an hour later than the time promised, though the printer asserted that at the most half an hour was the extent of his offending. The hard-hearted judge, knowing nothing of the trials and tribulations that adhere to a small job, declared it breach of contract and ordered a verdict recorded for the concern which resisted payment. If this sort of thing becomes fashionable with jurists, the comments of employing printers on the judiciary will read like resolutions of a board of walking delegates. To many of the craft such a decision must seem like an invasion of vested rights.

SOMEWHERE recently there came under our notice the "explanation" of a cut-rate printer who justified his low bids by saying that as he had a small office there were no clerical expenses or "hitches" between departments, as was the case in large concerns. This was loose and fallacious reasoning. There is a certain amount of business-office detail in connection with every job, and it is done much more cheaply and accurately by the expert of a large office than by the jack-of-all-trades who usually essays the task in the small printery. Nor are there "hitches" in the well-managed large concern; the elimination of such profit-eaters is the first care of the management — in truth, that is the Alpha and Omega of managerial success. The cut-rate gentleman could not see it that way; perhaps he does now, for he has joined the red-flag brigade, and the receiver may have delivered some sledge-hammer blows in his idle moments while preparing the inventory for the auction advertisements.

THERE is practically no limit to the usefulness which members may extract from an organization, especially if it be a trade society. At the annual meeting of the British Linotype Users' Association, it was announced that the officials had been investigating the systems followed in different localities in assessing machines for taxation purposes. As a result, the association was in a position to assist members who felt they were being unjustly dealt with by the authorities. This naturally provokes the thought that much enlightenment and some profit might result if the Typothetæ and similar organizations were to discuss the basis of taxation that prevails in the various cities and towns

throughout the country. This is not by any means an unimportant question, and there is abroad a very general idea that, mainly through methods of assessment, an unfair portion of the burden of taxation is placed on the shoulders of wealth producers. This suggestion does not contemplate discussions of the basic principles of taxation, though they would do no harm, but of the methods employed by the assessing officers. After a recent large fire, a comparison of the underwriters' payments with the assessment rolls suggested that merchants were more fortunate in their assessments than the makers of merchandise. It is manifestly unjust that enterprises which give employment to productive labor and utilize and finish the material of other industries should be discriminated against in the interests of mere distributers.

A COMPARISON of modern newspaper composing-rooms with those of the not so long ago, shows there has been vast improvement — an advance in keeping with newspaper progress generally. There are still overcrowded, poorly ventilated and foul-smelling workrooms — too many of them — it is true. But nowadays, when an office is being designed, earnest consideration is given to appointments for the convenience and comfort of employees which were not thought of two decades ago. Improvement in this line is not confined to America, as our French friends are encouraging the good work in a characteristic manner. The National Society of French Artists is of the opinion that a newspaper office is a "great intellectual establishment," and that its arrangement and design should be in keeping with that exalted conception. In furtherance of this idea, the society is now conducting a competition, in which several prizes will be awarded for the best plans for an ideal newspaper home. The various designs submitted will be placed on public exhibition in Paris during October. Among the desirable adjuncts is a concert-room, capable of seating five hundred persons. This, however, is not to be included, if it interferes otherwise with the utility of the building. But why a concert-room at all?

IN an interesting address before a club composed of patrons of printers, an employing printer explained why in a dozen estimates on a job the cost sometimes varies from ten to fifty per cent in this way: "While the average standard of honesty and morality among the printers is perhaps as high as that of any of the fellow laborers in the industrial world, it is perhaps more true of the printing business than of any other that the maker does not know the cost of his product. The explanation of this condition lies in the fact that a large majority of the employing printers of to-day have graduated from the composing-room or the pressroom to the proprietor's desk, and, therefore, the education of many of the employers of to-day has been more in the departments of production than in that of employment and management. This training at the case or at the press has so filled the honest and conscientious workman with the love of his work and the desire to excel in its production that he has neglected that larger training in the business end which is essential to the successful management of an establishment of his own. He is more of an artist than a business man, and the two elements are seldom found merged in successful combination in one individual. Those who have achieved the largest successes in the management of the printing business are, as a rule, the men who have learned the business from the office standpoint and are not practical in its producing departments." Not a few will dissent from this wholesale condemnation of the composing or press room graduate, for has not almost every one felt the evil effects of the business man who has "butted into" the trade and thought he knew it all? The incomprehensible desire to get a job, even if it be at a loss, is a large factor in the situation — and that disposition is found in the business-office graduate as well as the man from the composing-room, and in other industries, too. But the speaker was addressing "outsiders," and the broad distinction he made suited his purpose. Those who feel aggrieved at his strictures will probably forgive him, because he told his auditors that purchasers of printing did not in the end profit by the variation in prices.

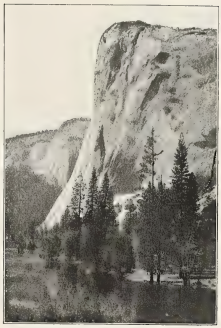
PREVIOUSLY we have commented on some "lectures" delivered to employers by printing-trade unions, and without apology, for the unionists are pretty sure they are on safe ground when they assume the rôle of Mrs. Caudle and, therefore, usually say something worthy of consideration. Speaking loosely, in South Africa, the employees urge employers to organize and aid in protecting the craft from a number of evils. In the Land of Cakes the men show an inclination to ask the employers to "get a move on" in the matter of equipment. This note has been sounded in the craft press and in reports of local union officers, and now we have in so dignified a document as the sixty-ninth report of the Scottish Typographic Association, a clarion-like blast. Under the head of "General Remarks," the compilers of the report talk of their employers in this straightforward fashion: "We are quite at one with the *Newspaper Owner* when it says: 'Master printers are more likely to make money by coöperating in their several districts in the direction of reasonable price maintenance, and competing with good ideas and workmanship, than by indulging in mutual jealousies and undercutting each other.' And we ask, why will they not? Why will they not provide a liberal supply of material for getting their work turned out? A good supply of metal furniture, leads, etc., will do more to expedite the work than all the supervision, which usually is quite unnecessary, and not infrequently retards instead of hastens its progress.



NORTH DOME AND WASHINGTON COLUMN, YOSEMITE.



NEVADA FALLS, SEVEN HUNDRED FEET, CAP OF LIBERTY, YOSEMITE.



EL CAPITAN, THIRTY-THREE HUNDRED FEET, YOSEMITE.



HALF DOME, WASHINGTON COLUMN AND MERCED RIVER, YOSEMITE.



CATHEDRAL ROCKS, YOSEMITE.



OVERHANGING ROCK, GLACIER POINT.



NEVADA FALLS, YOSEMITE, SEVEN HUNDRED FEET.



YOSEMITE FALLS.

VIEWS IN YOSEMITE VALLEY, CALIFORNIA.

Photos by Fred C. Meyer.

Men will work if they get the material, but without it they can not produce a fair day's work, and, of course, the work will not pay. If the foregoing policy were adopted, wages could be increased to something more in keeping with what should be the remuneration of the employees of the most intellectual calling. Men who produce the literature of the world are entitled to consideration.

"We admit that wages have increased during recent years, but not in proportion to the increased labor and responsibility, and we quite endorse the sentiment of the *Newspaper Owner* that 'it is no use having expensive modern machinery if you have not clever, capable and well-paid men to work it. Good machinery does not do away with the necessity for good men; it increases that necessity.'"

To some this may appear as being tinged with impertinence, but it demonstrates very clearly that the officials of national unions across the waters have about them more of the odor of the printing-office than have ours, which may not be so much of an evil. And then, if what certain writers have been telling us of enterprise — or rather lack of it — in the British Isles, is but half true, this is just the sort of talk that is needed. On the whole, it is a healthy sign when labor organizations take a broad interest in the artistic development of the craft, for given common sense and honesty of purpose, who more competent to speak of equipment than the man at the case or at the press?

EVEN the worm will turn, we are told, and it is not surprising that a regular contributor to the craft press indignantly protests against the tendency of orators at trade banquets and the like to prate loud, long and even mendaciously on typographical errors. He notes that at assemblages in honor of, or in connection with the professions, no speaker would be so lacking in good taste as to refer facetiously to legal blunders, editorial mistakes or fatal errors in diagnoses. In those cases the bright side of the shield is presented to the public gaze — and the dear public approves the idea, in fact rather likes it. Self-disparagement is a mistaken pose, for it accomplishes no good and is often responsible for hurtful and erroneous impressions. Little wonder if the reading public has a conception that compositors and proofreaders are an obtuse, blundering lot; while in reality they correct an inestimably greater number of important errors than they make or even "pass." To blame their "breaks" on the compositor or reader may be a convenient and comfortable refuge for writers, but is unmanly on their part, and an injustice to the victim, being almost as harmful as the now fast fading jibe about drunken printers that the unthinking and uninformed used to wax merry over. Every man should bear the burden of his own sins, and let us cease to magnify our own shortcomings, especially for the amusement of those who can not appreciate the circumstances which beget them.

IS there not in world politics a significant hint to our eight-hour contestants? The arrogant Russian and the despised Jap had their dispute, and after wasting oceans of blood and millions of treasure, making mankind the poorer by just that much, they call a peace conference. The Swedes and Norwegians also had a difference over matters which seemed important to them, but they carried on negotiations, thereby saving wealth that would be squandered and the lives that would be sacrificed if they had declared war. No one, even among the stay-at-homes who make wars, has intimated that the Scandinavians are lacking in dignity or courage. They have, however, followed the dictates of common sense and reached the inevitable conference stage without having a war to see who would have to sue for a meeting. So in the trade; there is bound to be a conference, and it should be held in time to avert a struggle — not after it is over. The sanguine gentlemen of the craft who have pleasant daydreams of what they are going to do to their "friends, the enemy," after the new year, should be reminded of the troubles of the now discredited British general who was going to eat his Christmas dinner in the Boer capital. Neither let them forget the Russian who was going to do things in Tokio; it may be that he is there, but it is in the role of prisoner, not the conquering hero he saw in his ante-bellum visions.

PRINTERS' ESTIMATES AND PRINTERS' COSTS.

THERE is no question occupying the minds of printers so generally as the subject of costs and prices, nor is there any feature of the business of printing more subject to misconception or miscalculation or fraught with such disastrous results to the trade on that account. The variation in wages and in local conditions in competitive districts necessarily prevents the unqualified application of many hard and fast rules in the installation of any system of cost accounting as standard, and the variation in the character of the work produced, and the character and number of the departments, is even a greater bar to any plan having for its object a distinct and invariable formula of meeting all the requirements of printers in this particular field of study.

THE INLAND PRINTER believes that a department in the form of a symposium in its pages each month, in which would be recorded the experiences and suggestions, and the questions and answers from printing-office proprietors, would be the means of digesting many seemingly indigestible problems in this connection. This view is also held by a number of printers whose judgment and business sagacity are shown to be sound by the test of their success, both financially and in the quality of the work they produce. THE INLAND PRINTER has selected for the presiding officer of such a symposium, Mr. E. B. Stuart, president of the Statesman Printing and Publishing Company, of Marshall, Michigan. Mr. Stuart makes his introductory address elsewhere in this issue and cordially invites the

coöperation of brother printers, by suggestions, questions, answers and by any other means to make the work undertaken beneficial to the trade. In order to avoid delays, we suggest that all inquiries in this connection be addressed to Mr. Stuart, care of The Inland Printer Company, Chicago.

PEACE OR WAR?

At the moment of writing there is so much rumbling under the surface that one would not be surprised if an event were precipitated which would have a far-reaching effect on the immediate future of the eight-hour movement. This makes it difficult to write on the subject for a monthly publication, for what now gives promise of becoming large may be small indeed ere this comes under the reader's eye. The mass-meetings, resolutions, circulars, fervid speeches and buttons are mere froth and not of much value in determining just what those behind them will do. Those who thought the officers of the International Union were bluffing must have received a severe shock when they realized the significance of the action of these same officers relative to the St. Louis affair. The union at that place endorsed an agreement with the employers which the International officers regarded as inimical to the eight-hour movement. Here was, indeed, a situation which would compel them to show by deed whether they were sincere or insincere in their agitation for eight hours, and how far they were prepared to go. The test could not have been a severer one, for it involved a union of about twelve hundred members working in harmony with the employers, located at a pivotal point, and embracing in its membership many personal friends of the officials. It is such conditions as these that the union official — be he capable or incapable, incorruptible or mercenary, self-sacrificing or self-seeking — loves to conserve. As the Typographical Union's officers saw it, it became their duty to suspend St. Louis Union. In other words, so far as the parent organization was concerned, one of the largest and most desirable unions was "wiped off the map." And in doing this, the officers established a precedent, for a similar case had never arisen in the history of the organization. It would be a superfluity to discuss here the expediency, morality or legality of this act. My purpose is to show that the union officials demonstrated by this act that they are prepared to go to the limit of their resources in bringing about the eight-hour day. They rejected suggestions of winking at the action of St. Louis Union and explaining away its effect on the movement by plausible reasoning, and took the unheard-of step of outlawing a good union containing many personal friends. Men do not do such things airily or with light hearts. Surely the officers have given large bond as to where they stand and as to where they will be found standing on January 1 next, if nothing intervenes.

It is admitted that the sincerity or obstinacy — if you prefer — of union officials falls far short of insuring a good fight being made for their cause, let alone being a presage of victory. But the sincerity and determination of the members have much to do with success. And the claim so frequently made, that the men who do the work do not want eight hours, has received a dent or two that should make interested ones pause. On the face of it, the assertion appears absurd. For a number of reasons, workmen may think it injudicious to demand more leisure, but they desire it none the less, as with but few exceptions they suffer deductions of wages in order to secure it; as well might one say that the man who is eternally skimping here and denying himself necessities there does not want more wages. But we have in the St. Louis episode a striking illustration that the men really want the hours of labor reduced. After deliberation, that union reconsidered its action in the face of threats of "trouble" on the part of the Typothetæ and under circumstances in which the men's chances of success are fully fifty per cent less than they would be if the "trouble" were general. Many unionists thought such a course suicidal on the part of St. Louis Union, yet the men put themselves on record as being for eight hours. The gentleman who is reported to have proposed the motion to reconsider is a man of acknowledged probity and conservatism; is said to be well fixed financially, has educated his children for professional careers and enjoys the confidence of his employers to a remarkable degree, for whom he has for nearly twenty years conducted one of the large composing-rooms of the country. That such a man should have changed front on so momentous a question, disposes of the suggestion that a passing wave of emotionalism was responsible for the right-about face. Another instance of loyalty to the movement is furnished by Philadelphia Union — that numerically (relatively speaking, of course) weak sister. The Typothetæ of that city issued an ultimatum to the effect that the agreement be renewed on a nine-hour basis, and at once. The union's answer was a declaration to stand by the eight-hour program. I am told that this was a spontaneous expression.

Here are two unions in weak positions — one by reason of circumstances as to the time of action and other obvious disadvantages, and the other by reason of the large numbers of non-unionists in its jurisdiction, who look defeat squarely in the face and yet say they are ready for the fray. If anything, the eight-hour spirit must be less in evidence in those cities than in other places, and we are safe in treating them as being typical. This being so, do not events prove that the rank and file not only want an eight-hour day, but are willing to fight for it?

Then there are employers who fain would see a chance of easy victory in the blunders of the union. It is inevitable that there will be mistakes, but this applies with as much force to one side as to the other, and the probabilities are that honors will be easy. It is inconceivable, however, that the union officials will

be guilty of as great blunders as were the framers of the law the officers are charged with enforcing. Up to this time the union movement has staggered under a load of tactical errors that might well have made officers despair of success.

On the other hand, there is general agreement in Typothetæ circles that postponement of the reform or disaster — just as you wish — is all that can be expected. And there are also rumors of flank movements, such as inducing unions to sign agreements like unto the St. Louis one, and of influencing the delegates at the coming Typographical Union convention to declare against a strike on January 1. All of which shows that at bottom there is a wholesome fear of the threatened strife, entirely inconsistent with the brave speeches and confident resolutions that are given to the world.

Neither of the above-mentioned schemes is likely to prove successful, however. In one instance the unions will follow the example of St. Louis and Philadelphia, because the members feel that way; and in the other it is doubtful if the delegates have power to nullify the movement (my opinion is that they have not), but they may make recommendations to the membership or authorize the officers to do so.

If the International Typographical Union Convention, which assembles in August, and the United Typothetæ, which meets in September, display a rational spirit, it is possible for the whole question to be considered in the light of recent developments. At a joint conference, the whole subject could be threshed out, and if the union members were to vote on the question again it would be with a fair knowledge of the employers' side of the controversy. Even if the conferees could not agree on a recommendation, it would be an easy matter to provide means whereby the employers' contentions could be presented to the voters. The employers who object to dealing with union officials ought to favor some such plan, for it would bring them in close touch with the man they profess such a desire to deal with — the work-a-day member.

The Typographical Union is traditionally pledged to the policy of exhausting all resources consistent with self-respect before resorting to a strike. No one acquainted with strikes and their results can question the justness and expediency of such a course of action. In my humble opinion there never was a time in the union's history when it had more to gain and less to lose by pursuing that policy than now.

As a member of the union, I sincerely trust the forthcoming convention will arrange for the appointment of a conference committee and sincerely invite the United Typothetæ to confer on any or all of the questions at issue between the organizations. And I trust the Typothetæ will in its wisdom accede to the request. On the theory that no harm and much good may result — and in the past good has invariably resulted — from such a conference, the effort would be well worth the cost and trouble. It will be a long step to mutual good feeling.

In the jargon of the street, "we are all to the good!" will be in the atmosphere at both conventions. But the unionists should remember that they have won as much, if not more, by diplomacy than by war, and that a strike invariably entails suffering and loss. Neither should the employers forget that sometimes what promised to be an insignificant movement becomes great — for the strike fever spreads at times — and he who thought himself safe from serious inconvenience is often the worst hit of all involved. While the employee may lose his situation, the employer may lose customers.

And let delegates to both conventions remember that a situation may change radically between August or September and January 1. Nature undergoes a complete metamorphosis in that time, and so may trade conditions. W. B. P.

PIECE WORK VS. TIME WORK.

SO long as wages are paid there will be controversies as to the inequities of either the piece or time system, and, naturally, the preponderance of "controversialists" will be found to be those opposed to whatever system may be in vogue. Before the introduction of machines in the composing-room, when piece work was the rule, that method was severely denounced, some even holding it responsible for the bibulous tendencies and gambling proclivities of not a few compositors of those days. In this year of grace almost every issue of the *Typographical Journal* contains a letter from one or more correspondents pointing out the unjustness and unfairness of time work as compared with piece work; and all from the employee's point of view. In South Africa piece work prevails, and is attacked as being a veritable Pandora's box, a correspondent of the *Typographical Journal* of that part of the world relieving himself of these views: "The pernicious piece-work system brings out of a man his worst traits, particularly selfishness, and creates discord and strife. It is time the system was abolished in all trades, and the unions would be doing a wise thing if they openly advocated its abolition." African employers would in all probability resist such a movement, while their American fellows do not seem to be disposed to quarrel with the time system. This may be due to the fact, as the South African quoted says, that piece work fosters discord. When it flourished in the newspaper offices, there was a continuous chain of disputes arising out of the measurement of matter. In itself each of these was insignificant, but in the eyes of those directly involved assumed the magnitude of a "great principle," and often had to be settled by an appeal to force. Many thousands of dollars have been wasted in strikes and lockouts which had their origin in a difference of opinion as to how a take worth a few cents should be measured. All concerned have learned wholesome lessons since then,

and piece work would not be likely to cause a revival of the strenuous times when almost every journeyman had participated in a strike or two. Nevertheless, the possibility of such a revival goes far toward explaining the general contentment with time work. W. B. P.

THE PROFIT IN EXCELLENCE.

MR. DE VINNE, discussing the rightful province of the printer, says that to the minds of most persons the printer has no control whatever over his own workmanship in so far as his ideas concerning it may run counter to the expressed or even the clearly implied wishes of his customer, be he either author, printer or advertiser. Then he goes on to say:

"There can be no gainsaying of the fact that printing is generally understood as one of the secondary arts. Few readers buy a book for its good typography only. Most buy it to read what the writer has to say. The two arts of writing and printing help one another, but it is the writer's thought more than the printer's skill that always seems most of importance. Printing is a secondary art, but it is not that of a servile copyist. The printer aids the author by giving to his expressed thought the orderly arrangement that is impossible by any other practice. This aid is much undervalued. There are not many readers who fully appreciate the printer's service in correcting the negligences of rapid writing and his many little helps to the reader. The printer is held responsible for faults in punctuation, for the misuse of capital letters, italics, quotations, and the slovenly arrangement of manuscript, when these faults really begin with the writer; but the printer is expected to correct all mistakes. 'Suffrance is the badge of our tribe.' . . . Every author claims the right to express himself in his own way if that way is legal. There is no law to forbid. He has, however, not so clear a right to make the printer bear the odium of the selection of slovenly type, and the fantastic arrangement of words and the use of incongruous decorations. That printer is unwise who argues with any writer about his eccentricities. His remedy is easy; he can, and often does, refuse to affix his imprint on any work that will misrepresent him as a teacher or a pupil of bad taste or heresy in printing."

Hence it appears that while the printer does not altogether exercise control over the idiosyncrasies of his customers, he can, to a large extent, minify his own connection therewith by refusing, as Mr. De Vinne suggests, to affix his imprint to any work whose details or ensemble meet not his approval.

But possibly this is not altogether germane. The question in my mind was this: "Is it wise for a printer to become known as one whose prices are higher than the average cost of work in his city, or is it wiser that his rates should be fixed on a par with those of his compeers, regard being had always to the holding of customers and the obtaining of new ones?"

I suppose from two-thirds to three-quarters in number of those in this broad land who are nominal owners of printing plants will at once take issue when I say that to my mind and from my standpoint it is far better to be known as a printer whose prices are above the average than to have it said that "A's prices are all right; he is a little lower than the other fellows." Let me read from Paul Nathan's "How to Make Money in the Printing Business" on this matter:

"While it is perhaps the general impression that the customer chooses his printer, yet it is equally true that the successful printer chooses his own customers. Just as the superior workman may select his own employer, so the superior master printer may take his pick of the best-paying customers in the territory, if he be an adept in handling them.

"Customers may be divided into several classes:

"1. Those customers who do not care what they pay. To this class belong officers of certain societies, institutions, departments of the Government, etc. The money for the printing they order does not come out of their pockets, and they know that they will never be called upon for a strict account of its expenditure. It is the duty of the printer who caters for them, to make things pleasant, save them all possible trouble, cultivate their personal friendship, give them perfect work, prompt delivery and all the conveniences and extras desired, as they willingly pay for such service. These are a good easy class of customers, of which almost every printer has one or more on his books. Few printers fail to cater to them, though I have known some who did not know enough to render themselves agreeable to this class. A failure to be specially polite and attentive to such may easily result in the loss of their custom, which is sure to be wanted by others.

"2. Customers who prefer to pay a high price, if this insures them a better article. All such require to be handled with much care. They are often notional, not always easy to recognize at the first meeting. When such a customer is once found, he can usually be retained by giving him the best work, and occasionally calling his attention to the fact that "We charge you a little more than others, but we take extra pains with everything." This class of customers should be cultivated and developed. There are many brainy men among them, men who handle money by the thousands, and whose business ventures are often so dependent on the effect of a good piece of printing that they can not afford to take chances of mediocrity, much less inferiority. They prefer to go to the printer who has the reputation.

"3. Customers who do not object to paying the highest market price if they have a practical guarantee of the best service. To this class belong the most substantial and desirable customers in the trade. Men and firms that carry their enterprises to a successful issue, that push and prosper, largely contribute to make up this class. It is foolish to cut prices too closely for such customers. They want only the best work, and if a way can be shown to better it, they will pay the extra cost; but they are hard-headed enough to insist

that they get the very best. They do not take any stock in the fancy prices that sometimes affect class 2; they want the best, and want it on a square business basis. They are the kind of customers of which the printer stands most in need, and the best efforts of every printer should be bent toward getting their work. The first two classes are limited in numbers, and it is more or less a matter of luck how many of them are secured, but in this class there is always room for development — always more customers who can be brought into it. The wise printer will always be devising ways and means for educating average customers into those of this class. They are the mainstays of the large houses, and furnish the bulk of the patronage to the most successful printeries.

"4. Customers who must have good printing, but who will pay for it only when they have to. Every printer finds himself obliged to deal more or less with this class. It is difficult to make money out of them, yet it can be done by careful and judicious dealing. The printer who works for such must be absolutely inflexible as to his terms and prices; must insist on short credits and stop work when payments are slow; must afford no loopholes for deductions and return charges; must demand a cash profit on all he does for them, and take no chances on the evasion of payment. When it becomes a doubtful matter with the printer whether he can hold his own and get a profit out of such a customer, it is best to drop him. Let him go every time when he degenerates into the class below.

"5. Customers who make it a rule to protest about errors, shortages, delays, etc., always claiming a rebate, and refusing to pay the full price charged. This class should be let severely alone, and the printer who has the good of the trade at heart will pass around among competitors the names of firms whose trade is objectionable on that account. Cash with the order is the only consideration that should induce any one to touch the work of such people, as otherwise experience with them will develop only profitless vexation. They are sure to keep the printer poor if they get the chance, and even the poorest and least wise printer will sooner or later show them the door.

"6. Customers who are satisfied with medium quality and who demand a very close price. There are hosts of them; probably they are the most numerous class of customers. A careful printer can make wages out of them, and no more. It is impossible to keep up a reputation for fine work, while retaining many patrons of this sort. They will not pay for those extra touches that distinguish fine work from the ordinary kind. I have known the head of an eminent house to instruct the men who waited on his customers to tell such people, 'We are very busy; why don't you go down to Blank's? I guess that he will accommodate you.' Blank thinks that the eminent printer is very kind, and hustles sixteen hours a day, working for this class of people and making a bare living. Is it worth while to go into the printing business for such a result? There might be more money, and certainly there would not be more work, in running an all-night restaurant, or something of the sort. Much time may be wasted by the printer in estimating for this class. A good way to avoid it is to inquire of every stranger asking figures on a large job, what offices are estimating on the work, and if it appears that he is seeking a number of estimates from second-class offices he is then surely a No. 6 customer, whose trade is of very doubtful value.

"7. Customers who think that they are shrewd, and who will never give an order unless they receive numerous discounts and a big fall from the first price. The chief difficulty with such customers lies in recognizing their character at first sight. With judgment they may be often handled to a profit.

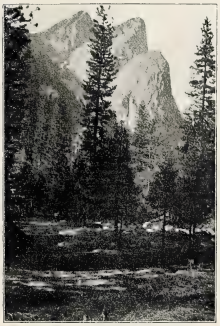
"8. Customers who can be dealt with only on a C. O. D. basis. This class is made up of schemers, indigents and unreliable people generally. All printers must expect to have to do with them, and sometimes there is a profit in their work, provided great care is exercised in securing deposits in advance, and getting the balance of the cash before the work leaves the office. Some of this class are deliberate swindlers, and such should be dropped when recognized, as it does not pay to do business with such people on any terms; but the simply unreliable may be made to yield the printer a tolerable portion of his yearly profits by the simple course of never trusting them. It is never worth while to run after such custom, but when it comes, and will pay a fair price, and can be protected, it should be accepted. The danger then lies only with the printer himself, who must be sure that he will not, in a moment of weakness, trust such an one without a deposit or allow him to take away any portion of his work while there remains an unpaid balance. With this class of customer the printer can afford to be very independent.

"10. Customers who never mean to pay at all. The difficulty that the printer has with this class is in detecting them. They are of all sorts, appearances and characters. The most dangerous are those who wear good clothes, understand business methods, and who come in as total strangers, paying spot cash for a few small jobs and then seek to take away a large job on the strength of the business acquaintance thus established. There is only one safeguard against such people, and that is in the establishment of an inviolable rule never to give credit until you have thoroughly investigated a customer.

"The class of customers to be especially sought, it will be understood from the above, are those who have learned that it pays to have good printing, and that they must allow the printer a reasonable profit to secure prompt, reliable and generally superior service. The wise printer will make a list of all such in his field, and devote his energies to getting a chance at their work. When some printer has failed to give satisfaction to such a customer, then is the chance for a newcomer. A reputation for fine work is worth a great



UPPER PART OF YOSEMITE FALLS.



THREE BROTHERS, YOSEMITE.



EL CAPITAN AND MERCED RIVER.



NORTH DOME, YOSEMITE, THREE THOUSAND FEET.



HALF DOME, YOSEMITE, FIVE THOUSAND FEET.



TOWER OF BABEL, GARDEN OF THE GODS.



WILLIAMS CANON, COLORADO.



TOP OF SEVEN FALLS, COLORADO.

THE BEAUTIFUL WEST.

Photos by Fred C. Meyer.

deal in such a case, and a reputation for cheap work is almost prohibitive. This is why the printer who aims to be at the top of the industry can not afford to do cheap work even at a present profit. Its shortcomings are noticed, and his reputation suffers, and his chances of getting other good-paying, high-quality work are lessened. Keep up a reputation and good customers will drift toward you; forget that you have a reputation, and every one else will forget it.

"Avoid cheap customers and cheap work, seeking only the better class of printing, and the most substantial firms as customers, and with fair management in other respects you can hardly fail of success; but if you neglect this rule, even if you keep all other good rules, you will never become conspicuous for your success in the trade."

I know a printer whose boast it is that his prices are no lower than those of any other printer in his field; rather that they are higher. He is proud of the fact, and when told by a would-be customer that the price just quoted him is altogether too high, my friend will smile and say: "It is not too high for the class of work I do. I do not care to do the cheapest kind of work, and I have found that there is no money in it for me. I shall be very glad to have your work, but only on a basis that will be mutually satisfactory. I can not accept your order at a price less than that which I have just given you."

This printer tells me that his reputation for prices that are above rather than below the average has always been a valuable asset to him. There are men not a few in this town who will say to themselves or their office assistants that Jones is particularly high priced, but when a thoroughly good job is wanted, he is the only man to do it, and when the work is finished, it is well worth the price. Such a reputation as that is worth more than all the material that can be piled into a printing-office. But it is something that can not be gained in a moment, and once acquired, can hardly be held even temporarily, unless the printer is able to "make good." If his work is actually worth more than the market price, he is justified in charging it. And there are a sufficient number of buyers of printing willing to pay the best price for the best work to keep such printers busy. But the printer must always "make good." His work must be better than that of his neighbors, else he will not be justified in asking for it more than they would ask. And so fickle is the public that a reputation built up and carefully added to by years of effort might be destroyed in a few months by lack of attention to details or a lapse into that most fatal of short-sighted policies, substitution of inferior stock or work for that which the customer has a right to expect.

I know another printer who has but recently made an almost complete change from the grades of flat writing and bonds which he formerly carried for his standard work. In this he was but following the example of certain of his most ardent competitors, who also changed their lines. But while each of the others had lowered the price and the quality of the paper, dropping say from 9-cent to 8-cent writing and from 14-cent to 13-cent bond, my friend, who is wiser than his years, carries no writing less than 12 cents, no bond less than 16 cents, and prefers to sell a 22-cent bond.

To certain of his intimates this course appeared to savor strongly of business suicide, for with the finer stock came higher charges for labor and greater percentage of profit. Some of his customers left him with exceeding promptitude and joined themselves to the idols of cheap paper and cheap prices. My friend smiled, girded up his loins, and for the faithful ones who remained made such use of his better paper and the added opportunity that came from a lack of cheap and undesirable trade that he began to put forth a grade of printing far superior to that which had heretofore borne his imprint. It took some time, of course; but to-day my friend's shop is busier than ever. He is doing work for the most critical and the most captious buyers of printing in his territory. He is obtaining practically his own prices, and his bank account is increasing at a rate which would have once seemed impossible.

But every job that he sends out is complete at from ten to twenty-five per cent higher than the same job might have been obtained in the same city. No, not the same job; it would not have been the same; there is now about it a certain touch that puts it in a class by itself and makes it worthy of the value which he places upon it. This value is questioned not by those who buy, because further added value in printing is given for the added value in prices.

I know another printer. He also has chosen his clientèle. He does not care to bother with the higher grades of printing, and so to his shop are gravitating those who are looking for work at any price so long as it is a little price; the quality of the work is not with them a prime consideration. He also is busy. He also is making money. But it takes at least fifty per cent greater investment in type and machinery and equipment of various kinds to turn out work of the same gross value as that turned out by my friend, there being, of course, a price commensurate with the quality of the work. It is easy to prove that this machinery requires a greater number of workers. To properly care for the workers a larger office force is needed. Thereby the proportion of general expenses is increased. But it is hardly necessary to pursue this line of inquiry further. The printer who is looking for cheap work finds plenty of customers and plenty of work and is doing a really satisfactory business from his viewpoint. The work which fills his office comes very largely from those who are looking for cheap work at the cheap prices. More than a few of those whose names appear on his ledger order from him shop tickets or dodgers or work of that description, for the obtaining of which there is sharp competition and on which the margin of profit is exceedingly small. These

same names appear on the loose-leaf ledger of his neighbor, the high-priced man, for charges such as handsome office stationery, booklets, catalogues, advertising matter, and whatever needs proper attention and skill in its production.

Each of these, as I think you will agree, is the type of a class. All classes of printers follow one or the other. It seems to me that if I were a young printer about to embark on the troublous sea of business, I would carefully consider this matter and would from the very beginning choose my customers with reference to what has been said herein; and from my present line of vision, I can see no reason why the success of these higher priced printers could not be duplicated again and again, provided there is a sufficient *quid pro quo;* an actual giving of adequate value for the price asked.

Theoretically, it is very easy to raise prices so that the printer can realize somewhat of net profit on his work. Practically, it seems so very difficult. But listen a moment further to the interesting analysis by Mr. Nathan:

"If the printing business as generally conducted is a ten per cent business, it is apparent that a charge of ten per cent more will increase the profit one hundred per cent, and it is probably safe to say that in seven cases out of ten an extra ten per cent can be charged without serious objection on the part of the customer. A plant that is doing $50,000 worth of business a year at a profit of ten per cent makes very much less than if it did only $35,000 worth of business in the same time at a profit of twenty per cent. I am aware that these assumptions are highly hypothetical, because there are few printers who make even the ten per cent, yet it is not only possible but proper that twenty per cent profit should be secured on all small work. In small job offices orders range in price from $2 to $20 — sometimes more than the latter figure, but not very frequently. Very few customers would object to paying $2.25 to $22. Stationers and middlemen succeed in getting even larger advances on cost, and why not the printer? Recently I saw a middleman who obtained a quotation of $21 on a lot of printing, and who, after endeavoring to get a lower price, finally left the order with the printer. Later I chanced to learn that he charged the customer $38, leaving a profit of $17 to himself. He simply secured the order and did a little of the talking for $17, while the printer did all the work and furnished the stock, assuming all the risk of spoiling the job in process of manufacture (and there is always that risk on every piece of work), and he probably made ten per cent — $2."

On the majority of these small orders a difference of 25 or 50 cents will represent the difference between a small profit — even actual loss in some instances — and a legitimate profit. A little nerve, a little firmness of tone in place of the note of apology in one's voice as one gives the price to the expectant customer, and the profit is gained! R. C. M.

Translated for THE INLAND PRINTER.

JAPANESE HERALDRY.*

EVERYTHING connected with Daï Nippon, or Japan, has a heightened interest for us at present through the war in Manchuria. The branch of graphic art herein described has, to be sure, very little connection with modern Japanese military affairs, yet was intimately entwined with the ancient military order down to the end of the first half of the nineteenth century.

The Japanese coats-of-arms, in spite of striking differences, have many points of resemblance to European armorial bearings. The European armorial device is usually displayed upon the background of a shield, which is totally lacking in the Japanese coat-of-arms, or mon. This difference is due to the fact that the shield had no especial prominence in Japan, while with us it had a very marked significance in military equipment. A second noticeable characteristic of Japanese heraldry is the subordinate part which the tinctures play, while European blazonry is highly dependent upon the tinctures and could hardly exist without them. The mon, however, when displayed upon flags, banners or other articles serving a similar purpose, was given certain fixed colors, to make it distinct and recognizable from a distance. Thus, for example, the old daïmyo or princely family of Satake of Oshiu-Akita displays a black flag with a white fan, or ogi, in the middle, on which is placed a black circle (Fig. 1); the daïmyo family Matsudaira of Ise-Kuwana has, upon a blue field, a small white circle surrounded by five larger ones (Fig. 2); the daïmyo family Ikeda of Bizen-Okayama shows a white butterfly flying upon a yellow field, etc.

In other cases, the mon commonly appears as a flat, unshaded, light figure on a dark ground, or, vice versa, as a silhouette on a light field. This manner of representation calls for a very simple, distinctly outlined form, like the well-designed heraldic devices which have come down to us from the thirteenth and fourteenth centuries.

While European coats-of-arms were native to the banner and the shield, the Japanese armorial bearings apparently owed their origin to the designing of fabrics. Just as the word "arms" was anciently used for both weapons and bearings — we still speak of "one who is entitled to bear arms" — so the word "mon" means design or figure (jimon — figure on a fabric), surely an indication of its origin. The early preference of a family for some particular design which it caused to be figured upon the materials for clothing, hangings, etc., may gradually have developed the distinctive figure into a hereditary emblem. The great love for nature displayed by the Japanese people of high and low degree — a sympathetic sensitiveness possessed by only a few in the Occident — makes this conjecture in regard to the origin of their family

* Professor Ströhl in the *Deutscher Buch- und Steindrucker.* Translated by M. K. Chapin.



Fig. 1.
White fan on black field.

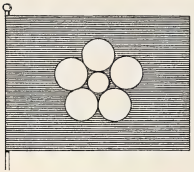


Fig. 2.
White circles on blue field.

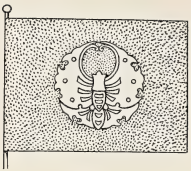


Fig. 3.
White butterfly on yellow field.



Fig. 4.
Bamboo and Sparrows.



Fig. 5.
Plum blossom and little wild geese.



Fig. 6.
Melon blossom and butterfly.



Fig. 7.
Fan and falcon feathers.



Fig. 8.
Falcon feathers in ring.



Fig. 9.
Variant of Fig. 8.



Fig. 10.
Second variant of Fig. 8.



Fig. 11.
Three fans.



Fig. 12.
Three notched fans.



Fig. 13.
Europeanized mon.



Fig. 14.
Imperial chrysanthemum.



Fig. 15.
Paulownia imperialis.



Fig. 16.
Mallow leaves (men of shoguns).



Fig. 17.
Cherry blossom.



Fig. 18.
Double plum blossom.

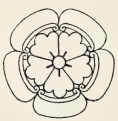


Fig. 19.
Melon blossom.



Fig. 20.
Wheel of three gentians.



Fig. 21.
Upright water plantain within circle.



Fig. 22.
Drooping glycima.



Fig. 23.
Five mallow leaves.



Fig. 24.
Hare.



Fig. 25.
Antlers bent toward each other.



Fig. 26.
Two cranes.



Fig. 27.
Flight of three wild geese.



Fig. 28.
Ring of a bridle bit.



Fig. 29.
Crossed axes within a ring.



Fig. 30.
Wheel of six axes.

emblems not so improbable. Of course, this hypothesis is not maintained of all existing mons; but many of them may have arisen thus.

The motifs of the Japanese heraldic designs, which by their simplicity recall our commercial trade-marks, given colors not being essential, are mainly taken from the vegetable world, from birds, amphibia and insects, from military trappings, household gear, or from geometrical figures. Large animals are seldom represented, human figures never. Ancient Chinese script characters (kakuji) are sometimes used as mons, ries a device composed of three fans with smooth edges arranged inside one circle (Fig. 11), while ex-daïmyo Viscount Okotchi Kiko of Kodzuke-Takasaki uses as a mon three similar fans with notched edges (Fig. 12), the device being known as the Takasaki-ogi. Space is lacking to illustrate fully these variations of the mon, though of course very interesting to the student of heraldry.

The Japanese decorates everything, as has been said, with his heraldic emblem: clothing, harness, household utensils, lamps, fans, medals and other



Fig. 31.
Four axes.



Fig. 32.
Uright anchor.



Fig. 33.
Vase within a ring.



Fig. 34.
Three interlaced rings.



Fig. 35.
Well curb.



Fig. 36.
Lightning.



Fig. 37.
Triple tomoe, or wave symbol.



Fig. 38.
Cluster of triple tomoe.

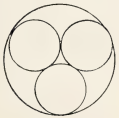


Fig. 39.
Three circles in circle.



Fig. 40.
Chinese figure 3.

their graphic form, not unlike geometric ornament, making this use not inappropriate (Fig. 40). These various heraldic motifs are used singly, or more frequently combined, on fields without definite boundaries, or bounded by circles (kokumochi, Fig. 21), rings (maru, Fig. 29), quadrangles (kaku, Fig. 40), hexagons (kikko), etc. Then, too, motifs of different characters are sometimes combined, as, for example, bamboo and sparrows (Fig. 4), plum blossoms and little wild geese (Fig. 5), melon blossom and butterfly (Fig. 6), fan and falcon feather (Fig. 7), etc. The illustrations show various kinds of these mons, and prove that the Japanese heraldic artist knows how to make different mons from the same motifs (Figs. 29-31). Such variations of a single motif are used to designate different branches of one family. Thus, for example, the ex-daïmyo Viscount Abe Masanori of Kadzusa-Saga bears two diagonally crossed falcon feathers surrounded by a ring, the upper feather "bent," in heraldic parlance, to the left (Fig. 8); ex-daïmyo Count Abe Masatake of Bingo-Matsuyama displays the same outlines, but with the feathers dotted and the upper feather turned to the right (Fig. 9); while ex-daïmyo Viscount Abe Masakoto of Bushiru-Okabe shows the same feathers as those of Abe Masanori's bearings, but feathers and circular background dark with light outlines (Fig. 10). Ex-daïmyo Viscount Okotchi Masatada of Kadzusa-Odaki carproducts of art and industry. The simplicity of the forms permits of such an intensive use of the mon, which is by preference turned to account as the unit for repetition in the decoration of fabrics and paper. Foreigners, unfamiliar with Japanese heraldry, are rarely able to recognize the hereditary and emblematic elements in Japanese decorative design.

To-day, when the educated Japanese feels obliged to adopt, along with the good and bad features of European culture, the ugly European costume, in place of the kimono and haori, the mon is gradually disappearing from decorative surfaces. This preference for European manners and lack of manners has here and there brought about the attempt to remodel the ancient native heraldry, to cram the figures into escutcheons, to provide these with supporters, etc. (See the overburdened coat-of-arms of a gentleman of the well-known race of the Aoki, Fig. 13.) Fortunately, the attempt has generally been abortive.

Of much interest, especially now, is the coat-of-arms of the Emperor Mutsu Hito, the one-hundred-and-twenty-first Mikado of his dynasty, which has reigned over the "land of the rising sun" since 660 B. C., or for 2,564 years. The imperial coat-of-arms, kiku-no-hana-mon, based upon a chrysanthemum blossom, shows a flower of sixteen petals joined at the tips by little curves (Fig. 14). This kiku-mon usually appears in gold on a white or red ground. In

ancient times, this flower, in eight-petaled form, is said to have been worn by those emperors who renounced the throne and withdrew from the world. Powers of prolonging life were ascribed to the chrysanthemum.

Besides the kiku-mon, the Mikado makes use of a second coat-of-arms, the kiri-mon, leaves and blossoms of the paulownia imperialis. It shows three leaves, upon which arise three spikes of flowers, the center spike bearing seven, and the two lateral spikes five blossoms each (Fig. 15). This mon, which is commonly displayed in violet on white, or reversed, is said to owe its origin to the adornment of the imperial robes.

Japan has no national coat-of-arms, but the kiku-mon may be looked upon in that light, since it is used by the Japanese government as European national coats-of-arms are used by the respective European governments. (Compare also Japanese postage-stamps.) The princes of the imperial house bear, since 1871, a fourteen-petaled kiku-mon seen in reversed view.

The use of the imperial coats-of-arms is forbidden to all but members of the imperial family, and in 1868, 1871, 1880 and 1900 ordinances appeared which warned strictly against the use of the imperial mon on vases, tickets, buildings, etc.

The coat-of-arms of the former shoguns or imperial marshals of the house of Minamoto Tokugawa, which ruled the land from 1603 until the downfall of the last shogun, Hitotsubachi Yoshi Nobu or Keiki, in 1867, shows three mallow leaves placed with points converging inside of a ring (Aoi go mon, Fig. 16). In the sixties this device was supposed by Europeans to be the imperial coat-of-arms, on account of the error, encouraged by the crafty Japanese, through which the shogun was confused with the Mikado by foreigners.

These examples of Japanese heraldry offer no exhaustive view of the subject, but serve to give some insight into the character of the national style in this branch of graphic art.

A POLYGLOT DICTIONARY.

"The Technolexicon of the Society of German Engineers," in a short report on the state of work June, 1905, states that in the compilation of this universal technical dictionary for translation purposes (in the English, German and French languages), commenced in 1901, about two thousand firms and individual collaborators at home and abroad are assisting at present. Up to now two million seven hundred thousand word-cards have been collected. To these will be added the hundred thousand cards that will result from the working out of the original contributions not yet taken in hand. The contributions have been called in and most of them have been received. The editor-in-chief, Dr. Hubert Jansen, Berlin (NW. 7), Dorotheenstrasse 49, will be pleased to give any further information wanted.

OF INESTIMABLE VALUE.

I find your excellent journal of inestimable value, and look forward to its monthly visits with pleasant anticipation.—*A. M. Farnsworth, Camden, New York.*

Written for The Inland Printer.

NEW IDEAS AND OLD METHODS.

BY R. C. MALLETTE.

SOMEWHERE I have read of an enterprising printer who was accustomed to look upon his business as a field for the exercise of his brain power in ways other than mere attempts at figuring a lower price than his competitor and then breaking even with his expense account by the substitution of inferior stock or some similar bit of chicanery. This particular individual — he was a credit to the trade and I rather fear he graduated from it at an early age — was asked to figure on a text-book exploiting a system of shorthand writing. Now the special characters required to satisfy this particular system were many and intricate, and the charge for cutting punches, driving matrices and casting type therefrom was almost prohibitive. But this brainy printer thought he knew a trick worth two or three of that, and so at a stroke he did the type-founder out of a job and also put his competitor upon the shelf. The book was to be set in long primer — for that was in the early days when ten-point was still long primer to the mind and tongue of almost every printer. Well, this one had the pages set in great primer of correspondingly wider measure and pulled press proofs on handsome stock with blanks left in appropriate places wherein the author wrote the various symbols as they were required. The pages were then reduced by photography and electrotypes were made from the resulting etchings. In this way the man of brains was enabled to increase his bank account very materially and at the same time produce the work at a figure that was utterly beyond the reach of one working in the natural way with special characters.

This incident of mental acrobatics was brought to mind by an occurrence that recently came under my own observation. Tenders — for the customer was so English that he had not yet shaken his British idiosyncrasies — were invited on a lot of six-page folders printed throughout in two colors, of a size to be handily enclosed with ordinary correspondence. Each of the printers asked to submit estimates was equipped with half-mediums but neither had a cylinder press. The first planned to set the job in duplicate and save half the number of impressions, but found to his dismay that a double work-and-turn form could not be gotten into his chase. With some misgivings, but yet with reasonable hope of securing the work, he gave price for one composition and the full number of impressions. The other, who may have been a near kinsman of my friend of the zinc etchings, began his estimate in precisely the same way. He also found that a double work-and-turn form was so much larger than his chase capacity that portions of the pages were likely to fall off the edges and hurt themselves. But he wanted that job. Not merely because it was a job, but because he thought he saw in it the avant courier of much more work from the same firm. So he pushed away his

papers and started the wheels in his brain box. After a bit he discovered that the break-up for colors was such that there would be in each form one blank page of the folder. He found, moreover, by investigation and experiment, that it would be possible to so make up the pages as to bring that blank page on the outside of the sheet; that is to say, just outside the edge of the chase. Very good. At least one form, one color, could be run as a double work-and-turn. A little further investigation along the same line satisfied him that by feeding the sheets to a different make-up of the pages, the same would hold true on the other color.

The estimate was submitted on this basis; but before handing in the figures the printer reasoned within himself thusly:

"It is not likely that any one else will think of this way of doing the job. I think I will add about twenty-five per cent to these figures just so I will be sure to cover any unexpected expenses in the make-up and the break-up and the presswork, and, moreover, that twenty-five per cent additional profit will just about equalize the wear and tear on the cogs of the wheels in my brain box."

And so he did. And so he got the job. All went well, the work was satisfactory, the price was entirely so. The Englishman, who is rapidly becoming Americanized, considers that this is the only man who is really capable of doing his work in a way that is pleasing to him, and he asks no more for bids. The other printer does not see how it happened, but thinks that the successful bidder must have had a pull.

So he had. But it was no pull of a merely personal or political nature, nor was it obtained through any of the methods too frequently employed by those who would secure work at any cost, without regard to the merits or the ethics of the case. The successful man's pull — for he is successful — lay simply in his knowledge of his business and in his ability to seize upon and to make best use of all possible points of vantage in his equipment and in the work which came before him. Had there been other circumstances in this case, whereby it might not have been possible to have made use of these particular devices, this same man would have exercised his adaptability in some other form and would have secured the work at a price that would have yielded him satisfactory returns, both gross and net, or else he would have assured himself that there was nothing in it for him and would have cheerfully declined to furnish an estimate.

I suppose if there is a moral in this, it may be summed up thusly:

Mere excellence in quality of work and mere ability to do artistic printing are not sufficient, in and of themselves, to place their possessor in a proper niche of the temple of fame unless there be added to them the ability and the willingness to lay hold of practical details and unusual or unexpected means, and employ the one with the other for the benefit of the customer and the increase of the emoluments of the printer.

Written for The Inland Printer.

WHO WILL FILL THE BILL?

BY A. E. WARNE, MELBOURNE, AUSTRALIA.

IT is impossible for a person to always retain a roseate view of life. There are times when discouragements are so numerous that even the most optimistic lose heart.

For the benefit of those ambitious young printers who have done their best, who have endeavored, by persevering study and constant application, to climb up, and have reached that critical moment when the past seems wasted and the future hopeless, the following incident is related. Names of persons and places are altered.

A prosperous print-shop in Adlington, Victoria, had recently lost its superintendent. The proprietors were met to appoint a successor. They wished to choose a man from the working force, rightly considering that such a course would be the most productive as well as the fairest. The question was, whom?

After considerable fruitless discussion, the elder man of the three proposed that Johnston, the junior partner, read out the names of each of the men in succession. The qualifications of the individual could be fully discussed, and a final selection made from the most favorable.

"Arthur R." "Little too inclined to shirk work. Makes a great showing when any of us are around, but that's all there is to it. Not worth further consideration."

"Robert M." "This man seems good to me," the second partner said. "He is smart, intelligent, and very desirous of pleasing. But for that infatuation for cigarettes he would be a good choice, with his general knowledge of stonework, stock and estimating."

"Fred H." "Too fond of sport and horse racing; a bad influence, even as a workman."

"Edward F." "Never had an original idea yet. Good old plodder. Had better remain where he is."

"Arthur K." "The very man," cried the senior. "When Boyce was here he several times referred to K's ability and application. I don't think we can do better than he."

"Max L." "No," said Johnston, "he won't fill the bill. Too dreamy, slow, and without sufficient grasp of a situation to occupy the position."

Thus was each name called, each man's chances weighed. Others followed, some favorable, others the reverse. The best man was chosen. It is needless to say who. But the moral is obvious. Every man in a print-shop, as in any other modern industrial concern, is constantly watched, even when unaware of it.

The lesson is twofold, but its main purpose is to encourage the real worker, the striver, who in moments of discouragement is apt to consider all his efforts wasted. Let him take heart. His ability and assiduity will meet with reward; his care and attention will in time bear fruit.



TRAINING SHIP, GOAT ISLAND, SAN FRANCISCO.



EAGLE GATE, SALT LAKE CITY.



READING THE BULLETINS, CHINATOWN, SAN FRANCISCO.



THE PLAZA, LOS ANGELES.



OBSERVATORY, TOP OF PIKE'S PEAK.



IN GREAT SALT LAKE.



THREE BROTHERS, YOSEMITE.



VERNAL AND NEVADA FALLS AND CAP OF LIBERTY, YOSEMITE.

SNAP-SHOTS OF WESTERN SCENES.

Photos by Fred C. Meyer.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

HEALTH AND RECREATION.

To the Editor: CHAMPAIGN, ILL., June 24, 1905.

Two printers, sitting around the composing-room of a newspaper office yesterday in Danville, pale from lack of right feeding and fresh day-air exercise, caused me to think of one or two articles in your paper of late giving advice to printers generally for the care of health.

In every section of this country it is the common practice for printers who work nights to come to the office during the afternoon, whether wanted or not. Forgetting the fresh air and sunshine and the advantages to be gained by walks, bouts, gardening, etc., they sit around the office with cigars, pipes or cigarettes to burn, and little of use to talk about.

Healthy printers can be made by simple attention to a few old-fashioned rules. Simple foods, not overly cooked, plenty of good water and exercise in the open air.

It might be well for THE INLAND PRINTER to suggest chapel walking clubs or baseball, basket-ball or football clubs. For the smaller cities, gardening, walking and swimming can be indulged in.

I want to commend your judgment in calling attention to the need of printers and publishers taking care of their health. After fifteen years of experience as a traveler to printers and publishers, I am led to say that there is no class of society needing to practice simple health rules more than this class or profession to which we belong.

It was given out years ago by labor agitators that shorter hours and more time for recreation would make healthier men and better workmen. Has it done this? I should say *not* with a loud voice.

Some day printers and newspaper men will realize the fact of the world being able to get along better with them healthy than as at present.

Keep at it and give us more attention along this line.

TRAVELER.

THE EIGHT-HOUR DAY VS. PRINTERS' PRICES.

To the Editor: MINNEAPOLIS, MINN., June 18, 1905.

It can not fail to be a source of gratification to all to see the growing spirit of amity and friendship prevailing among the members of the printing fraternity, and the increasing confidence felt in each other. Confidence in one's fellows, even if sometimes misplaced, is the sign of the broad and intelligent mind, while suspicion is with equal certainty the mark of the narrow and ignorant mind.

The growing willingness of printers to coöperate with each other, the growing feeling that perhaps there are, after all, a few honest men in the trade besides ourselves, and the growing readiness to look into new questions, are encouraging indications of a widening intelligence. If this feeling of confidence and friendliness might be still further extended so as to include not only our competitors, but also our side partners, the men who do the work, it would be another evidence that broad and liberal influences were at work.

Coöperation with our employees is no less necessary than coöperation with our competitors. There have, in truth, been moments when I have felt as if I should be willing to try to get along without competitors, but there has never been an instant when I would have tried to get along without the "man behind the stick," and the "man behind the press."

In the near future the eight-hour day will come to a focus. Personally I favor the eight-hour day. It is in line with the tendencies of the times. It may be that we are not quite ready for it yet, but I would at least favor a day of eight and one-half hours. My present purpose, however, is not so much to discuss the eight-hour day as it is to compare the importance of the eight-hour day question with that of the question of the cost of producing printing.

Some printers are considerably concerned over the possibility of an eight-hour day. My belief is that if most of these same printers would spend the same time, thought and energy in determining the actual value of printing that they propose to spend in fighting the shorter day, it would be money in their pockets.

An eight-hour day with nine hours' pay would be an advance of eleven per cent in wages. As wages are about thirty per cent of the entire expense of a printing-office, this would mean an advance of three and one-half per cent in the cost of the finished work. We will allow three and one-half per cent more to cover the cost of allowing the plant to lie idle that extra hour. The finished product, then, would be worth seven per cent more than at present. In other words, a job that is now worth $100 would then be worth $107.

Now, we all know that on a job worth $100, the figures made by different printers will range all the way from $100 down to $60, a difference of forty per cent.

It seems clear, then, that the problem of inducing printers to adopt a correct system of figuring the value of printing is at least five times as important as the shorter-day question, since there is but seven per cent involved in the latter, and at least forty per cent in the former. E. H. MANN.

"PROFIT IN PRIVATE PRINTING PLANTS."

To the Editor: CANTON, ILL., July 1, 1905.

I have read with interest the unsigned editorial in the July issue of THE INLAND PRINTER headed "Profit in Private Printing Plants," and without any undue desire of "rushing into print," wish to take issue with the author of the editorial referred to, and make a few comments in favor of the other side of the proposition.

There are very many large manufacturing plants located in small cities, places far removed from the large printing centers and paper supply houses, cities or towns where the only facilities for jobwork are the job departments of the local papers, and they have no facilities for special ruling, binding, etc., and necessarily carry but a very limited paper stock. These are the conditions where this article is written.

I am a practical printer, in charge of the small printing department connected with one of the largest manufacturing plants of its kind in the country, and the conditions as to local printing plants and binderies are as stated above. I may also add that my duties cover a number of other features not connected directly with the printing business, therefore my salary is not chargeable entirely to printing expense.

The printing department is a small one, consisting of two Gordon jobbers, with a select but adequate supply of the latest type-faces, and with a supply of quads, leads, leaders, rule, etc., sufficient for even unusual demands on the plant. We also have a round-hole puncher, stabber, twenty-four-inch perforator, and many other necessary adjuncts to turn out all ordinary work without going outside the factory. The presses are run by a motor, power being furnished, of course, from the factory power plant.

While the concern buys an immense quantity of advertising and printed matter outside on a competitive basis, the work done in the home printing plant consists of a large

variety of forms, a large number of which never get outside the factory. A recent inventory shows that there are over four hundred different forms of this class of printing. Jobs which are duplicated from time to time are electrotyped, and in many cases we run from two to eight electrotypes, depending on the size of the form.

As to whether we turn out work as economically as we could purchase it outside, I submit the following: We carry a larger line of paper stock (print excepted) than any printing-office in town, and this stock is purchased from the paper companies at the same prices which all printers pay. Therefore, we save the middleman's profit on stock. There is no waste, as every scrap can be used for some purpose, even if reduced down to scratch pads for the office force.

The help is about the same as will be found in any small printing shop running two jobbers, consisting of the writer (who does not put in one-third of his time on the actual work of the department) and two bright young men, both of them competent to set type and run presses, and whose pay averages about the same as they would receive for doing similar work for an exclusive printing plant. And do not forget that there are no dull times, for when the presses are idle there is other work to do, which some one would be *obliged to do* even if we *had no printing department.*

As for the private printing plant taking a week or two to turn out a rush job where the outside plant would be obliged to deliver the goods the next day, that is all moonshine. How long does the writer of your editorial suppose the foreman of the private printing plant would hold his position if such conditions prevailed? One day, recently, we were given copy for a mailing card with instructions to get it out "as soon as possible." Copy was received at 2 P.M., in one hour the proof had been read and O. K'd, at 5 P.M. we had the job (two thousand impressions) off the press, and at 5:45 the cards had all been addressed on the mailing machine and were in the hands of the mailing clerks, going out that night. I may also add that the operation of the mailing machine is part of our work. Where would this job have been if we had gone up town with it, and placed the order without even asking a price on it? The chances are that the printer would not have the necessary cardboard of any description on hand to run the job, and we are a long way from a paper supply house. The above is merely an illustration of one of a dozen rush jobs which we execute every week.

The comment that the work of the private printing plant is often slipshod or second class, and that the same work would not be accepted if done by an outside printer, is a matter which depends as much on the outside printer as upon our own plant, for it takes printers to run a printing plant, whether private or otherwise. I will wager a cigar with your writer that I can go over our stock shelves, job after job, just as they run, and they will equal in quality a like number of samples of similar work which any local printing house, or any other printing house for that matter, can show.

Mind you, we are not "art" printers, and this challenge does not include high-class pamphlets, etc., which we buy outside when in need of them, but the every-day business forms used by any large factory.

As to the "office" work in connection with the printing plant, your editorial writer makes a good argument in favor of my theory: This work would have to be done anyway, and the quantity of bookkeeping is reduced instead of increased, for the high-salaried purchasing agent now buys stock wholesale, and is relieved of the constant routine of looking after numberless small jobs, copy for which is merely passed on by the proper departments and then sent to the printing department for execution.

It is true we do not keep time-tickets of our work, and the bookkeeping end of the business is reduced to a minimum. We *know* the printing plant *pays*, and let it go at that.

Possibly your writer had in mind the large private printing plants employing cylinder presses, and which aim to print their own catalogues and other large jobs, and if such is the case, I have nothing to say, because I am not in position to defend them, but I do believe that if many manufacturing plants realized the saving which can be made by having a small private printing plant, there would be more of them.

R. E. KENNY.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

IN the June number of THE INLAND PRINTER a writer drew attention to the advertisement of an English provincial firm that was advertising its willingness to set matter on the Linotype machine at the ridiculously low rate of 12 cents per thousand ens — certainly price-cutting with a vengeance — and on this side such tactics are looked on by the trade as a body as adverse to the general interests, and simply giving the public the benefit of expensive machinery that was originally intended to help, not mar, the legitimate profit of the printer. Linotyping can not be done at this rate and a profit be made on the work. An operator maintains, say, a steady average of six thousand ens per hour, which is a fair rate here, and if he is only paid for such product 24 cents per hour, which is most unlikely, the actual wage cost per one thousand ens would be 4 cents, and if this amount be trebled, it does not represent a sufficient margin for the share of house expenses and the use of a machine costing from $2,400 to $3,250, the consumption of power, gas, metal, etc. The charge of 12 cents per one thousand for Linotyping means doing the work at less than



MONUMENT TO "HIGHLAND MARY," SWEETHEART OF POET BURNS, IN SCOTTISH CHURCHYARD.

cost. But even if it could be done at the price, why should it? The printer who buys would have to pay a hand compositor at least 14 cents to set it and the man's share of the house expenses would represent another 14 cents, so that the printer who has not a Linotype machine is getting composition for 12 cents that would cost him 28 cents. It is in ways such as this that printers do themselves injustice. They have no sooner installed an expensive machine than they must needs

fling all the benefit of it to themselves away, and it is no wonder that so many of them finally reach the bankruptcy court.

An interesting branch of the printing trade, and one that is rapidly developing in England, is that of transfer printing. Originating in the demand for transfers to place the advertisement or transfer of the manufacturer on bicycles and such like articles, it has now developed into an extensive industry, and new uses for transfers are being continually found. In this particular branch of printing the firm of J. H. Butcher & Co., of Birmingham, is well known for the high quality of



AN OLD ENGLISH INN, DATING FROM A.D. 1260.

its work, and the increase of orders has necessitated its moving into extensive new premises, which have been specially designed to give plenty of light, and freedom from excessive humidity, dust and vibration, all matters essential to the successful production of good transfer work. The printing of transfers is a somewhat difficult process in a climate such as that of England, where the atmospheric conditions may vary almost from hour to hour. The colors which make up the design are printed upon a specially prepared paper, having a gummed surface, and are successively laid on, of course, as each previous color dries. Between the printing of the first and the last colors two or three days may elapse, and in the meantime all sorts of changes may have taken place in the atmosphere. If there has been an excess of moisture, the gum, in consequence of its hygroscopic nature, has possibly absorbed some of it and expanded, and the colors laid on after that change has taken place will not register, and if, on the other hand, the atmosphere has been of a drying nature, the gummed surface will have contracted and the same difficulty will occur. So that it is of the highest importance that the air in the transfer-printing shop be maintained in the same state of humidity from first to last. To insure this is the first care. Then it is necessary to exclude dust, because even a few minute particles of foreign matter adhering to the surface of the papers during the printing process would probably spoil the work when completed. Light is needed for drawing, as well as for proper blending of the colors and accurate registering during printing. To insure these conditions the firm in question has selected rooms at the top of the building. There it has installed the apparatus and machinery necessary for the production of transfers, from the tiniest of bicycle labels up to large and elaborate panels for mural decoration and other purposes. The firm is making a feature just now of marqueterie panels for the wood and enameled slate chimney-piece trade. The designs are inexpensive for the purpose indicated and their use seems capable of considerable extension. It is also turning out some capital transparencies for window decoration and for tramway advertising purposes. The transfer trade is one that might be turned to the production of many articles of decoration, and there is a field in it for the printer with ideas and push.

In a previous letter, some months ago, I told of the blockade of the entrance to the Linotype Works, at Broadheath, near Manchester, by the ground landlord, who closed the way with large stones, and caused the company to bring in and out all their material and machines by a roundabout road that was about three-quarters of a mile long, when the blocked road was but a few yards off the highway. Now the blockade has come to an end and the ground landlord has removed the

tons of heavy boulders. As the proceedings by the company for an injunction against the blockader have yet to come up in court, he has removed the obstruction, as the lawyers say, without prejudice.

A great scheme has been on foot in London having for its object the laying under the streets of the metropolis of pneumatic tubes for the rapid transmission of parcels. The scheme appeals especially to newspaper owners and news agents, as it would have enabled the quick distribution of papers all over London, and done away with the light carts and bicycle riders that are now employed for the conveyance of the various papers to the outlying districts. This is a traffic that at present is very dangerous to the public, and many accidents occur through the fast driving of the vehicles. The pneumatic tubes in question were to be about twelve inches in diameter, and carriers about three feet six inches long were to be used in which the papers or parcels could be tightly packed. The motive power was to be provided by the exhaustion of the air in the tube in front of the carrier, when the atmospheric pressure behind gave the requisite impetus. A bill for the purpose of authorizing a company to carry out the work is under discussion, but it is questionable if Parliament will give the necessary consent.

What are the average earnings of a London compositor? In reply to this question a member of the London Society of Compositors gives his experiences during the months of January, February, March, April and May, during which period his lowest earnings were $3.36 and his highest $12.50 for a single week's work. Of course this man worked on piece, and was what might be termed a casual, or, as we term them here, "pica thumpers." Still, to-day there are hundreds of compositors in London who do not even earn as much, and many unattached printers are glad if they can manage an average of $3 a week by casual work. Many of them, too, are capital workmen, sober, industrious and frugal, but the trade is now in such a condition that men out of work can scarcely manage to obtain situations. The introduction of machine composition has thrown a considerable number of the older men out of work and caused, in recent years, a large increase in the compositors' societies lists of superannuated members. In the half-yearly report of the Typographical Association it is stated that "the superannuation fund again shows a loss on the half-year's working. The continuous and gradually increasing calls upon the reserve warrant the opinion that the position of the fund will, ere long, require to be reviewed." The societies have accepted this condition of affairs and allow their members in old age to accept a diminished rate of wages. The rule on the subject runs as follows: "By mutual arrangement between the employer and journeyman, and with the approval of the chapel, compositors fifty-five years of age and upward may accept employment at the minimum rate of $7 per week, provided they are regularly engaged in clearing away and are not called upon under any circumstances to assist at case or to take up any description of composition, etc."

A new printing machine has just been introduced by Messrs. Waite & Saville, of Otley, under the name of the "Waite Reel Platen Machine." It is a flat-bed web job-press that prints in either one or two colors, as desired, and has a speed of six thousand to seven thousand per hour in one color. If working in two colors that speed is halved, but if half-size sheets, for which a slitter cuts the web, then the output is about twelve thousand to fourteen thousand in one color, or half that rate in two colors, per hour. There are several peculiarities in its construction, the two type-beds and two inking mechanisms work on the same pivot, and the machine is capable of inking one form while the impression of the other is being made. For one-color work both type-beds carry duplicate forms, but for two-color work they carry the forms for the separate colors. Sheets as large as 18 by 24 inches may be worked on the press, which is excellently constructed and works smoothly.

The square mile that contains the city of London has in it a number of fine old churches, most of them rebuilt after the great fire of 1666, and although in the matter of Sunday attendance they are of little use, yet each has a rector or vicar, with curates, who often preach to congregations of three or four persons. Yet the Londoner is proud of his churches for their interesting associations, and many of them have useful institutions connected with them. Whether the printer will



COMBINATION PRINTING-OFFICE AND CHURCH IN LONDON.

consider the action of the rector of St. Ethelburga's, Bishopsgate, as calculated to forward the interests of printing or not, yet that gentleman has turned the vestry of his church into a printing-office in which a considerable quantity of work is done, and has installed an outfit that comprises a platen and hand press, frames and cases, and an outfit of type. Female and boy labor has been utilized, and in a photograph of the office the parson is seen in the midst of his staff, and evidently proud of his achievement in poaching on the printers' preserves. Trade is dull enough just now in the city without such ecclesiastical competition.

Map printers may be interested to know that at the naval exhibition, now open at Earls Court, there is exhibited a colossal Mercator's projection of the world, on which the actual movements of the British fleets and squadrons are shown from day to day. The map is in relief, and has been prepared expressly for the *Daily Graphic* by Messrs. George Phillip & Son. It is the largest that has yet been made, and took over three months to execute. Its dimensions are 13 by 23 feet.

In the town of Reading, forty miles from London, there are a great many extensive printing-offices, the proprietors of which are much flustered at the action of the Reading Corporation, which, instead of accepting the contracts of the local men for the year's printing, has given the greater portion to a London firm, and the reason for this is that there is a strong branch of the Master Printers' Association in Reading which has put an end to cut-throat competition. No master printer in that town will quote for work below actual cost, and so the

council has passed the local printers by. In quoting for this class of work it has been the practice in many places in the past to give cut prices for certain items in the hope of securing other work that might or might not make up for such a policy. The council has termed the masters' association a "ring," and has charged it with endeavoring to secure outrageous prices, but to call concerted action of the kind indicated a "ring" is to display an entire ignorance of the policy adopted by the printers.

A new method of executing colorwork on ordinary one-color machines is what is termed the "Tandem System" in connection with cylinder presses. The way this is done is to erect three presses in a line with each other and couple them up to form practically one press. The sheets being fed in on the first machine are automatically carried on to the second, and from that to the third, are printed in perfect register, and then delivered on the feedboard of the last machine. Several installations have been made in London and throughout the country and a considerable amount of three-color work is being done in this style. For this class of printing the method has the advantage that as the sheet passes through, it receives the three colors at once, the finished result can be examined, and the colors modified to suit the particular character of the illustrations in hand. To couple up three machines in this way is cheaper than to purchase a press that is specially built for three-color work, while the apparatus that effects the coupling can be removed at any time and the presses turned on to ordinary jobs. Besides this there is an arrangement for turning the sheet between the first and second presses, so that a sheet may be perfected in black and have illustrations printed in color on the third press. The apparatus for coupling all three presses on the tandem system costs about $2,500, so that the cost of such an installation is the price of three separate presses plus $2,500. Very often when a printer invests in a special color press for doing certain classes of work which he may have in hand, it happens that after a time the work ceases and the press than stands idle until a similar job comes in. With the "tandem" system there is no waiting. In half an hour the presses may be uncoupled and each be running on a separate job as if each were an ordinary printing-press. A still further advantage is offered by the manufacturers in a simple apparatus that converts the press into a lithograph machine; thus a man with three "tandem" presses coupled up can either do colorwork in lithograph or letterpress, or use the three presses singly as letterpress or lithograph machines.

SPECIMEN BOOKS FOR PRINTERS.

No printer should be without the series of five specimen books of commercial printing recently published by The Inland Printer Company. They include the following: "Menus and Programs," printed in colors on a variety of finely finished deckle-edge book and cover papers; price 50 cents. "Envelope Corner Cards," a choice collection of modern specimens, classified under department heads; contains an instructive chapter on corner-card typography; the cover is in colors and die-cut; price 25 cents. "Business Cards and Tickets" contains a variety of tickets, business cards, professional and personal cards; all of the examples are printed on embossed panels, price 25 cents. "Examples of Letter-heads," in one, two and three colors, some with tint-block effects; this is an especially interesting collection of plain and artistic typework; it is bound in loose-leaf form, with a catchy cover-design, price 50 cents. "Specimens of Bill-heads," in one, two and three colors, on various grades of paper; contains suggestions that are applicable to every-day requirements; loose-leaf, with cover in three colors, bronzed and embossed; price 25 cents.

The appreciation shown by printers who have purchased these books evidences the filling of a long-felt want.

Written for The Inland Printer.

BERLIN NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE German Typothetæ has just met in convention at Cassel. Although great expectations had been entertained, no resolutions of special importance have been passed, debating on the wages question being indulged in behind closed doors in order not to interfere with the regular negotiations with the typographical union, which will have to commence in due course. It may be said, however, that both contracting parties are willing and prepared to continue the practice of amicable settlement of all scale questions. Your readers will remember that the printers' wages "tariff" of Germany has been closed for five years, up to December 31, 1906, and is continued for another year unless a half-year's notice is given by either party. The Typothetæ, as stated, will continue the prevailing tariff, and so will the union, according to a resolution passed this very day at its biennial convention at Dresden; but that does not prevent the adoption of modifications, of which quite a bundle has been proposed. Most of them tend, as a matter of course, in the direction of shorter hours and raise of pay; the former demand will probably be defeated, the latter granted, if the raise is limited reasonably. But the pressmen insist upon another regulation of the apprentices' scale, claiming with just reason that the number of unemployed printers is out of all proportion to that of unemployed compositors, and thus want the proportion of printer-apprentices modified in such a way that not more than about one-half of the apprentices now permitted shall constitute the limit. They also try very hard to push the one-machine clause, that is, the stipulation that no pressman be allowed to watch more than one press. But this demand is hopeless; a compromise may be reached whereby no pressman be required to watch more than two presses, for many employers contend that when printing large runs on several presses no pressman could possibly claim that watching two presses meant excessive strain, especially if this kind of supervision is paid for extra. The demand that Gordons be considered printing machines is not seriously considered, nor that Gordons should be attended to by none but pressmen.

The proofreaders also rush to the front, complaining that up to this time their profession has been entirely ignored in the scale. In fact, most of our proofreaders are paid no better than ordinary case hands, and it seems just that they should be ranked at least with machine operators who, in Germany and other continental countries, are paid twenty-five per cent above the ordinary scale.

The Austrian printers arrived at a deadlock in their deliberations on a new scale, the prevailing one ending on December 31. The reason was that the employers demanded that at the keyboards of typesetting machines of the Monotype style non-printers should be admissible as operators. This the journeymen delegates flatly refused, apprehending — perhaps not without reason — that this one concession might be followed by others in the same direction, that is, that at composing machines generally non-printers would be employed. For the fact is that up to this hour not a single Monotype has been installed in the whole of Austria. Although both parties are avowedly preparing for the fight, it is more than probable that a formula will be found for an agreement to mutual satisfaction. The operators' demand that no composing machine shall be run longer than eight hours per day — that is, that no double shifts are permissible, as they are in Germany and elsewhere — obviously tends to prohibit mechanical composition altogether, and that end can not be reached even if the Austrian union were stronger than it is and if it had larger funds at command. At present there is not more than $45,000 in its treasury, or $4.50 per member.

Infinitely smaller than the Austrian is the Belgian Typo-

graphical Union, which, according to the latest report, contains but 1,988 members, while 1,227 printers in that country are not organized. Out of the 1,988 members no less than 614 had to apply for relief as unemployed during the second semester of 1904, and received about 17,000 francs from their relief fund.

German typefounders are having hard times, for business is undoubtedly declining. Not only has the steadily increasing number of line-casting machines curtailed the market in body fonts, but now the exporting trade has also diminished, although as yet not much. According to the official statistics published every month, the type exported from Germany dur-



FISHERWOMEN OF THE ZUYDER-ZEE.

ing the first quarter of this year aggregated 223.9 tons, against 233.4 tons during the first quarter of 1904. Most notable was the decrease in the Russian trade, the export to that war-stricken country having decreased from 12.1 tons to 3.2 tons; however, there was also a marked decline with Austria-Hungary (from 49.8 tons to 35.8 tons), Holland from 22.1 tons to 14.9 tons, Brazil from 15.1 to 10.4 tons. On the other hand, there was an advance from 23.5 tons to 35.5 tons in the Swedish trade, and from 9.1 to 16.9 tons in the Finnish trade.

Fortunately, foreign typefounders as yet have not seriously attempted to import type into Germany. American and British typefounders indeed would be ill advised if they attempted such course except they are prepared to undergo very heavy expenses. In the first place, Germans have an entirely different type standard, both regarding body sizes and height to paper; then, the German language being so decidedly different from the English, the proportion of characters constituting a font of regular or job type deviates considerably from that customary with British and American foundries; and, finally, the diacritical accents "ä," "ö," "ü," both capitals and lower-case, are indispensable in any font and very rarely provided by British founders, except where special accents are ordered, and that in book faces only.

What is bothering our typefounders at present is the standard-line question. Your readers will remember that about a year ago a Hamburg typefounder attempted to take the Germans by surprise in announcing that he had adopted the standard line originally established by the Inland Type Foundry at St. Louis, and that after that date he would supply all orders on that new line, except where expressly stipulated otherwise. He at the same time fully demonstrated the advantages of his system, and then expected every printer to rush forward with orders. However, the result was quite the reverse. Universally it was contended that the settling of the standard-line question was not the province of a single firm, however renowned, and that the printers had the right of being consulted about it. The other foundries — there are about forty in all in Germany — felt aggrieved by the Hamburg firm's rash advertisements, claiming that it was not in accordance with the rules of the German Typefounders' Society, including all firms of prominence, and they investigated the system offered by the Hamburg firm and tried to show that it was, though all right for American standard, not applicable to the German, except by forcibly altering the shape of a number of German characters in certain bodies. The printers then got a hearing and said that if the typefounders wanted to alter the line they might do so at their own risk and expense; if they expected the printers to agree with such a scheme they must needs settle with them in advance. Well, after eighteen months' negotiating and argumenting a joint committee, composed of master printers and typefounders, equally, has been elected with authority to finally decide what hereafter shall be considered the standard line of all German founders and printers. And the Hamburg firm which attempted to utilize this theoretical question as a sort of monopoly will need some time before it has made up for the loss sustained by the experiment mentioned.

The German metropolis, Berlin, according to our railway statistics, receives annually 171,000 tons of paper, while it ships only 45,500 tons to outside parties. Consequently, 125,500 tons are used by the Berlin printers, in the first place by the numerous newspapers.

The new typecasting and composing machine of the single-letter class, the "Electrotypograph," after several years' experimenting, at last appears on the German market. Your correspondent had the privilege of inspecting it thoroughly a couple of days ago at the Permanent Exhibition in the *Buchwerbehaus*, Leipzig — by the way, a most suitable opportunity for exhibiting new machinery for printers, stationers and bookbinders — and is thus able to testify to the merits of the new machine. The Electrotypograph, in its latest model (two-letter), carries altogether only ninety keys. These are arranged in exactly the same manner as in any standard typewriter of the New Century or Smith-Premier style, i. e., having separate keys for each character, both lower-case and capitals and figures. The writer of this, being accustomed to the New Century typewriter, consequently had not the least difficulty in running the Electrotypograph keyboard at his usual speed in typewriting — say five thousand ems an hour — and, just like in his typewriter work, he saw the words he wrote in regular typewriter print immediately in front of the keyboard on a leaf of paper fastened in the usual way upon a rubber cylinder. The machine, however, does more, for each key struck also actuates a number of electric magnets, from two to seven, which in their turn punch the corresponding number of square holes into a paper ribbon of 1.2 inches in width, advancing at the left-hand side of the keyboard toward a spool. The guiding perforations are not made in advance on a paper ribbon,

but by the typewriter. When preparing copy for the two-letter machine, there is no separate keyboard at all, the operator just pulling a small lever connected with the keyboard while the second face is required. The Electrotypograph justifying mechanism is a dial, the circumference of which corresponds to the longest line possible (forty-two picas), on which a rotating hand points to the number of units being set in the operating line. At the end of the line a bell warns, as usual, the operator, who may either end the line or add a syllable, as the case may be. He need not pay any attention to the registering dial, for no matter whether the line is full or needs a couple of ems for filling, the machine does the spacing without any assistance on the operator's part; in other words, the operator touches the stop key when he wishes to close a line, and starts immediately the next one. As a matter of course, even the machine can not tell in advance whether the beginning line will have to be spaced with a thick, a thin or a middle space; but by a very clever and simple device this end has been brought about in the Electrotypograph, so that it will actually commence composition with the beginning of a chapter, and not with the last em quad of the closing line. This effect is reached by the perforating device, which is arranged so as not to advance the paper tape before the stop key has been struck; consequently, the paper tape, while being perforated in the way described, forms a kind of loop as long as the line is not finished, thus presenting the first portion of the perforated line to a second perforator, which is actuated by the stop-key. As soon as the latter is touched, the hole combination denoting the thickness of space required is applied to the blank space purposely left at the beginning of the perforated line, and then the paper tape advances quickly until the end of the line is reached, and the play commences as before.

The casting machine of the Electrotypograph is nothing but a regular typecasting machine of the perfecting system, with attachments by which a quick change of matrices is effected and proper alignment secured. There are thirty-two matrices in the machine, each containing three different characters, not necessarily of the same thickness. Indeed, the electrotype people emphasize that they will guarantee to reproduce any face of type exactly like the original, it being of no consequence to their machine whether a font contains one or six dozens of different widths, setwise. The width of the character is not determined by the thickness of the matrix — for all matrices have the same thickness, irrespective of the characters carried — but by the depth of the circular holes arranged at the side of each character, these holes serving as guides for the finger regulating the opening of the mold orifice.

The speed of the caster is not higher than six thousand characters per hour, and therefore compares very unfavorably with the Lanston, which produces double the quantity.

Line-casting machines do not propose to retire yet, though. In one of my late reports I mentioned the new "Ideal" line-casting machine. It is expected that the first machines will be on the market by Christmas. But now I hear that the Canadians are about to introduce their Linotype, "Style B," on the continental market as soon as the original Linotype patents will have lapsed, i. e., in September. The price being only two-thirds of that charged for the standard Linotype, it is very probable that the machine will have a good sale, although it is intended for straight matter only, and not for lines exceeding eighteen ems.

Burglars forced the safe and stole some 30,000 marks of the funds of the Berlin printers' union on Whitsunday, taking advantage of the fine weather which enticed everybody to quit the city and frequent the recreation grounds in the forests and at the river. No trace has yet been found of the thieves, but fortunately the treasurer, a very esteemed member of advanced age, is not required to make up for the loss, the union wisely having insured their property against accidents of that kind.

Our Polish colleagues have just started a new trade magazine, the *Poradnik Graficzny*, published at Krakau (Galicia). It is very nicely got up and will be appreciated by all printers conversant with that Slavic idiom.

Official statistics show that the number of printeries in Germany in 1904 aggregated 6,370, 241 more than at the end of the preceding year. The number of employed (including unskilled labor, etc.) was 126,273, the total wages paid 129,432,126 marks. Forty-six per cent (2,918) of the shops employed less than five men in the average. There are 900 rotaries, 13,839 flat-bed printing machines (340 of which are provided with automatic sheet-feeding attachments), 9,398 platen presses, 2,846 of them being classed as "Boston" presses, i. e., are worked by hand, not by treadle or power.

MODERN GERMAN ORTHOGRAPHY.

The following humorous lines anent the expurgated "h," by Miss Louise Grossmann, a noted school teacher in Germany, has gone the rounds of the German press, and is reproduced here for the benefit of our German friends:

Bei deutschen Wörtern, Kinder, wisst,
"Th" nicht mehr gebräuchlich ist!
Also lautet das Gebot:
Nur mit "t" schreibt *Mut* und *Not*,
Tür und *Tor* und *Turm* und *Tat*,
Träne, *Tran* und *rot* und *Rat*,
Met und *Teer* und *Teil* und *tum*,
Ob Kaiser- oder Bettlertum,
Wie auch der Töpfer, Komponist
Im *Ton* ein und derselbe ist.
Viel kleiner wird ein Ungetüm,
Denn seht, das "h" jetzt fehlet ihm,
So schwindet auch der *Tiere Wut*,
Des Wassers *Flut*, des Feuers *Glut*,
Der kleinste Tropfen *Tau* im *Tal*
Blinkt ohne "h" jetzt auf einmal,
Die alte Zeit wird wieder jung,
Denn es nimmt ab die *Teuerung*.
Doch liebst du *Tee*? Ei sieh' nur: "Ja!"
Man trinkt ihn mit und ohne "h!"
Doch eines, Kind, sei festgesetzt:
Der *Thron* bleibt immer unverletzt,
Rüttle nie und nie daran,
Du wärst ein schlechter *Untertan!*



"Who did it?"
"Slug, the printer."
"He's a wonder. Three colors at one impression, eh?"
— *One-Type-at-a-Time.*

Bond Script Series

48 Point — 3 A $4 15 — 7a $3 60 — $7 75

Land Covered with Holland Roses
which gave it marvelous beauty

18 Point — 7 A $1 85 — 20a $2 90 — $4 75

You are invited to inspect groups of rare
old-time revolutionary relics
that were found hidden in a house

12 Point — 8 A $1 15 — 30a $2 60 — $3 75

We have on exhibition at our store many of the late
styles in hats and bonnets recently received
from abroad come and inspect these
beautiful importations any evening next week

No.____ New York City____ 190____

Harlem Real Estate Title Company

Riverside Drive and Van Dormand Street

Pay to____ or Order

the sum of____ Dollars

To Brooklyn Trust Co. $____ Signed____

24 Point — 6 A $2 15 — 18a $3 60 — $5 75

This is the new Bond Script Series
We invite all Citizens to attend the Grand Demonstration to honor
our Hero Martyrs to be held in City Parks

36 Point — 4 A $4 10 — 10a $2 90 — $7 00

Bond Script for Business Printing
Every man should strive to Create some Success

American Type Founders Company

DETROIT HOUSE

KEYSTONE TYPE FOUNDRY

43 LARNED STREET, W.
DETROIT, MICH.

WILL CONSTANTLY HAVE ON HAND
A VERY COMPLETE STOCK OF THE
FAMOUS KEYSTONE NICKEL-ALLOY

=TYPE=

ALSO BRASS RULES, LEADS AND
SLUGS, ALL-BRASS GALLEYS AND
PRINTERS' SUPPLIES IN GENERAL

THE KEYSTONE TYPE FOUNDRY

PHILADELPHIA, NEW YORK, DETROIT
CHICAGO :: RICHMOND :: ATLANTA :: LONDON

WE HAVE NO OTHER CONNECTIONS

EASTERN AGENTS FOR THE MISSOURI BRASS TYPE FOUNDRY CO., ST. LOUIS, MO.

THIS PAGE SET IN PENN GOTHIC. SEE NEXT PAGE FOR SIZES AND PRICES

PENN GOTHIC SERIES

ON UNIVERSAL TITLE LINE, POINT SET OF CELEBRATED NICKEL-ALLOY METAL

PATENT PENDING

RETURN IN FIVE DAYS TO
H. WILSON MOREHEAD, JR.
JEWELER
METROPOLITAN BUILDING
NEW YORK

PENN GOTHIC

A USEFUL SERIES OF TYPE MADE IN NINE GOOD SIZES COMPLETE, $13.40

ANDERSON & GARDNER

THE OLD RELIABLE SHOE HOUSE, WHERE THEY KEEP NOTHING BUT BEST QUALITY

WOMENS' MENS' **SHOES** BOYS' AND GIRLS'

WE MAKE A SPECIALTY OF THE IRONCLAD KNOCKABOUT SHOES FOR STURDY BOYS

NO. 39 SOUTH MARKET STREET

BOTH TELEPHONES

MONTHLY STATEMENT

RICHARD H. JOHNS

CLOCKS

HURON BUILDING, DETROIT, MICH.,

M_____

SIZES AND PRICES

6-Point No. 1 — 30 A $1.00

WILLIAM PENN WAS BORN IN LONDON IN THE PARISH OF SAINT CATHERINE ON OCTOBER THE FOURTEENTH, SIXTEEN HUNDRED AND FORTY-FOUR. HAD ONE SISTER

6-Point No. 2 — 22 A $1.00

HIS FATHER WAS VICE-ADMIRAL OF THE NAVY DURING THE REIGN OF THE SECOND CHARLES, WHO CREATED HIM A KNIGHT

6-Point No. 3 — 18 A $1.00

DISPLEASED HIS FATHER WHEN HE ADOPTED THE RELIGION OF QUAKERS WHILE A YOUNG MAN

8-Point — 16 A $1.25

PUBLIC MEN TENDERED RECEPTION BY CITIZENS

10-Point — 14 A $1.40

TRAINED ANIMALS LARGE SIDE SHOW

12-Point — 10 A $1.50

TYPE MADE OF NICKEL-ALLOY

14-Point — 9 A $1.75

GOOD METAL

18-Point — 8 A $2.00

PURCHASE

24-Point — 5 A $2.50

ROUNDS

PRICE, COMPLETE SERIES, $13.40

$ 1234567890

KEYSTONE TYPE FOUNDRY

PHILADELPHIA, NEW YORK, DETROIT

CHICAGO, RICHMOND

EASTERN AGENTS FOR THE MISSOURI BRASS TYPE FOUNDRY COMPANY, SAINT LOUIS, MO.

ATLANTA, LONDON

HEALTHY

KENILWORTH INN

Of all the seaside resorts in this country, none have been given the marked attention in such short space of time as Kenilworth Inn, located on the coast of Maryland, near Ocean City. It is not only patronized by health and pleasure seekers from the north and south, but from the west as far as California, and the prediction is now heralded that this beautiful seaside resort is destined to become one of the greatest in the country. It is not only widely known as an ideal seaside resort, but also for the select character of the guests who spend their summers there.

It is the bathing, the beach and the surf that has made Kenilworth Inn famous. Their equal can be found at no other seaside resort. The surf is free from side currents and dangerous undertows, which makes bathing perfectly safe. The close proximity of the Gulf Stream tempers the water and makes the bathing delightful and exhilarating.

The grand combination of the bracing salt air from the Atlantic Ocean, with the pine breezes from the forests of Maryland, gives the atmosphere—dry, electrical, ozonized—that revives, recuperates, strengthens and invigorates. Where, indeed, can the overworked man of business or the convalescent obtain the quiet and healthful relaxation that this place affords?

The bay offers many attractions to the young folks. Sailboats, yachts, launches and rowboats are seen at all hours of the day. A more beautiful sight could hardly be witnessed than to see the numerous sailing parties dotting the waters on a moonlight night. The original sea-serpent

BREEZES

Burford Initials and Kenilworth, made by Inland Type Foundry



THE use of pictures is more important at this time than ever before in the history of advertising, for the reason that the reader is given such a mass of matter for his consideration, that, no matter what his disposition is nor how intense his interest may be, he is able only to grasp that which readily comes within his line of vision. In view of this, one of the prime essentials of advertising has become that of first attracting the attention, and it has been and is daily proven to us that a properly drawn picture, representing some phase of human interest directly connected with the article advertised, will gain attention and tell its story quicker than any other known means.

As an example, consider the trend of the daily newspaper and the great periodicals. They have grown in size and their thousands of text have multiplied it is true, but with each inch of type have been added two inches of illustration.

The most successful advertisers have taken advantage of the great drawing power of good pictures, coupled with terse argument, but many seem to be easily swayed by the example of a few reformers who use text to the exclusion of pictures, or pictures to the exclusion of text, forgetting that the combination of the two, in the proper proportion, makes the strongest kind of advertising.

There are those who claim they have employed pictures without the results which they are now obtaining from the use of plain type matter, but it is found in the majority of cases that the right kind of picture was not used.

Many literal-minded advertisers also give but scant credit to the people to whom they make their appeal, for having quick intelligence which enables them to glean a story, an argument, or a bit of reason from a picture. They often overlook the fact, too, that a love for pictures is born

Gordon-Shaw Printing Company

Printers and Binders
Stationery, Booklet, Catalog and
Fine Halftone Work a Specialty
177 to 185 GREENWOOD AVENUE

COLUMBIAN AUTOMOBILE COMPANY

Catalogue
1905

MAIN OFFICE AND FACTORY
Northwest Corner Broadway and Eighth Avenue
WEST ST. LOUISE

SET IN
BOLD PASTEL
MADE BY
BARNHART BROTHERS &
SPINDLER
TYPE FOUNDERS
CHICAGO

ON THE STAFF

OF

GENERAL HAMILTON

ROMANCE OF THE NINETEENTH CENTURY DURING WAR SERVICE

BY

HOMER G. ELBERFELD

MISSOURI
SOUTH COURT PUBLISHING CO.
1905

SET IN PARAGON
MADE BY
BARNHART BROS. & SPINDLER
TYPE FOUNDERS
CHICAGO



To the Hawaiian Islands

AN EXCEPTIONALLY PLEASANT AND INSTRUCTIVE TRIP WHERE THE BEAUTIES OF AGES ARE RARELY EQUALLED

THERE was a time, not many years ago, when the romantic interest of a people raised from savagery to civilization within the memory of men not long dead, and the natural beauties of the place, were the only attractions of this archipelago, aptly named "the Paradise of the Pacific." Those attractions have not lessened, but to them has been added the interest that grows out of the commercial development of the islands within the last few years and their recent annexation to the United States. Commerce, politics, and travel have joined to justify the superb fleet of steamships which perform a fortnightly service each way between San Francisco and Honolulu, the island capital; also a service every three weeks to New Zealand and Australia, calling at Honolulu en route. It would be difficult to imagine a pleasanter voyage on ocean waters than this sail to the mid-Pacific. The distance from San Francisco to Honolulu, 2,100 miles, is covered in less than six days. For a day or two a memory of the land left behind may come in a chilly shore breeze, during which time the social hall or a rug and a steamer chair may furnish the chief amusement. But after that the air grows softer day by day, the flying fish and the porpoises, or the spouting of a whale first becomes interesting, and then come the signs of the tropics— here a shark, there a

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Specimens of Business Cards and Tickets — sixteen-page booklet — 25 cents.

Specimens of Envelope Corner Cards — twenty-four-page booklet — 25 cents.

Modern Letterpress Designs.— A collection of designs for job composition from the *British Printer*. 50 cents.

Specimens of Letter-heads.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

Lectures for Apprentices.— Reprinted from The Inland Printer. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

The Stoneman.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

Art Bits.— A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

Title Pages.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

Twentieth Century Cover-designs.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

Plain Printing Types.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

The Principles of Design.— By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

Correct Composition.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

Modern Book Composition.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

Portfolio of Specimens of Printing.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

In all association of lines whatsoever, it is desirable that there should be a reciprocal relation, and the eye is unhappy without perception of it.— *John Ruskin*.

Harmony or harmonious contrast in display composition suggest the association of type-faces that are reciprocally related. It is impossible to harmonize two contrasting faces unless there is something in common between them.

In the Job Composition Department of the January, 1905, issue of The Inland Printer (Fig. 11), this principle of design was applied to a reset specimen.

In pointing out the infelicities of the original example submitted, it was asserted that "the association of text types with Blair and kindred letters strikes an inharmonious note."

After five months' deliberation, Mr. Frederic F. Turner, of New York city, attempts to show that this assertion is not born of good taste, under the title "Taste vs. Technic in Job Composition," on page 537 in the July number of The Inland Printer. The essential points in Mr. Turner's letter are quoted so that they may be digested seriatim:

"That assertion strikes me as being rather dogmatic. It does not seem to me that the association of Caslon Text and Blair, for instance, strikes an inharmonious note. The contrast of these type-faces strikes a happy chord, in my opinion, because Caslon Text is better illuminated against the light-faced delicate Blair than against the heavier Caslon Old Style, and for my part I fail to see wherein we are violating a rule of art in associating an old and a new type-face together. . . . It is only the job-printing auxiliaries of the typefoundries or the very large offices where the supply of type is practically unlimited that can obey such dictums."

Mr. Turner has made deductions from the opinions of "men who are intelligent and deeply interested in subjects of vital concern to the printer." He asserts that "conversation with these men and observation and experience indicate that the question of type harmony is largely a matter of taste, rather than of technic."

"The details, collectively considered, of mechanical performance in any art," is the definition of technic. *Good* taste, if cultivated, is the outgrowth of study through technical

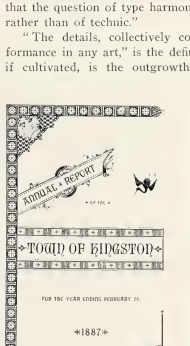


Fig. 1.

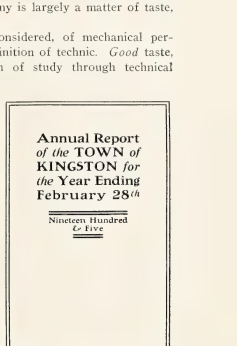


Fig. 2.

analysis. On the other hand, *good* taste in the selection and association of harmonious faces may be the result of an intuition for fitness. The results accomplished by the compositor in either case are considered artistic, because they are pleasing to the eye and in both instances we say that the work is technically correct.

In order to live, art must be free in its outward expression, though strictly regulated as regards principles.—*Viollet-le-Duc*.

The man who possesses this inborn talent and who unconsciously evolves beautiful designs may know little of technic — of the laws that govern harmonious contrast and proportion — and they are of use to him only in the prevention of gross error. But every printer is not a born artist. And for him who lacks intuition, we have prepared and laid down laws — for him we have written text-books on the principles of design and we have placed at his command the facilities of

learning through technical schools and art institutes. But art must be free in its outward expression — untrammeled by dogmatism or narrowness. The art printer must not be cramped or permit originality to be subverted by inflexible cast-iron rules. In this Mr. Turner is right.

While every work of art should be strictly regulated as regards principles, nevertheless, these principles have but a primary application. Outwardly the principles of design are elastic, acting as mere governing factors in the evolution of distinctive creations.

"The question of type harmony is largely a matter of taste rather than of technic." Happily, this is but a theory in the mind of Mr. Turner. Practically, it is all wrong.

"That is not what I want. Who authorized this radical departure from the original design? It's too plain. What I want is something 'fancy'—something 'artistic.' My idea of an artistic composition embodies fancy lettering, ornaments, decorative borders, ingenious manipulation of materials and vivid coloration. In short, I prefer the original conception." It resulted that the 1887 cover (Fig. 1) was used in the 1905 edition.

The Worthington Publishing Company

PUBLISHERS OF STANDARD TEXT BOOKS FOR HIGH SCHOOLS AND COLLEGES
FINE BOOKLET AND CATALOG PRINTING :: RULED HEADINGS AND BLANK BOOKS

SAMUEL WATERHOUSE
MANAGER

841 CHESTNUT STREET
PHILADELPHIA, PA.

FIG. 3.

And this is taste — and poor taste, indeed.

Have you, Mr. Turner, as a foreman — as a proprietor, perhaps — ever been compelled to accede to this kind of dictation? Have you ever conversed with these men "who are at once intelligent and deeply interested in subjects of vital

The Worthington Publishing Company

Publishers of Standard Text Books *for* High Schools *and* Colleges
Fine Booklet *and* Catalog Printing ¶ Ruled Headings *and* Blank Books

Samuel Waterhouse
Manager

Eight Forty-one Chestnut Street Philadelphia, Pa.

DATE [ ]

FIG. 4.

Fig. 1 was submitted to a customer as a design for a cover-page some twenty years ago. It was just what he wanted. It pleased him so well that he ordered the same thing for twenty succeeding years. And this is taste — a customer's individual taste. But, after so many years, a new life had awakened in this printing-office. Modern tendencies and a closer application of the principles of typographical design were becoming manifest in all the products of this shop. Accordingly, twenty-three years after this design was originally created, the printer to whom the composition was entrusted considered that an improvement was obviously necessary. And Fig. 2 was submitted for the customer's approval.

concern to the printer" to ascertain their views on this subject. Did any of these ever meet with this customer? Surely, we are all familiar with him.

Type harmony, then, is largely a matter of technic, which is the governing factor of good taste.

THE WORTHINGTON PUBLISHING COMPANY

PUBLISHERS OF
STANDARD TEXT BOOKS FOR HIGH SCHOOLS AND COLLEGES

FINE BOOKLET AND CATALOG PRINTING
RULED HEADINGS AND
BLANK BOOKS

SAMUEL WATERHOUSE
MANAGER

841 CHESTNUT STREET
PHILADELPHIA, PA.

FIG. 5.

It is agreed with Mr. Turner that the "printing trade is happily passing through a great era of enlightenment." Never before in the history of the graphic arts have we been catering to a public possessed of the present standards and ideals. Never before have we observed this demand for exactitude as to details. This observation of technic in the graphic arts will be still more marked within a few years, when we are con-

fronted with the young blood that is being thrust upon us through the present system of instruction in the public schools and art institutes. We were presented with a forerunner of this in the educational exhibit at the World's Fair, St. Louis,

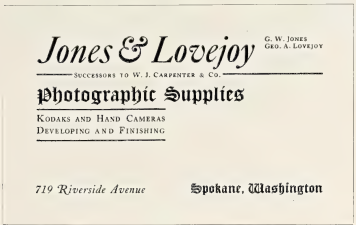


Fig. 6.

last summer, where, in a competition, more than eighty volumes of cover-designs, lettered and proportioned by public school children, were exhibited from St. Louis alone. Letter

erty. For example, curves and curvilinear figures would go well together; straight lines and rectangular figures would be classified in the same way. Thus, if we would have complete shape harmony, we should see that all the figures in a design were similar, or at least governed by the same law."

Let us give due credit to the master designers of medieval lettering. Let us say, as has been said by a recent writer, that "Caslon, Priory or Flemish text and Caslon old-style are the most beautiful companion letters ever designed. Used in conjunction, they are the one perfect and correct personification of contrasting harmony. The effects produced by the correct handling of these master letters are the embodiment of all that is pleasing in type association."

In these two faces we have all the needed contrast, when we speak of contrast as produced by the association of the lighter and darker tones. In them we have shape harmony — a uniform flow, which is readily recognizable in the roundness or curvilinear contour of all old-style faces and most modern adaptations from the old text lettering.

Blair and all other forms of square gothic lettering are characterized by angular solidity.

There is but one point in favor of the use of texts and Blair, wherein Mr. Turner has a shadow of justification, and that is in the contention that Caslon Text is strongly illuminated against the light-faced delicate Blair. But is there need of such decided contrast? Is it necessary that the reader



Fig. 7.

harmony, proportion and all the other principles of design were brought to bear in passing judgment upon these.

It is a primary principle of design that governs the harmonious association of types. That principle is "shape har-

should be sandbagged into noting the distinction? Why not use a bold, decidedly black gothic with a hair-line monotone? Why would it not be just as appropriate to use black gothic headings in a booklet set in old-style body letter? Is this

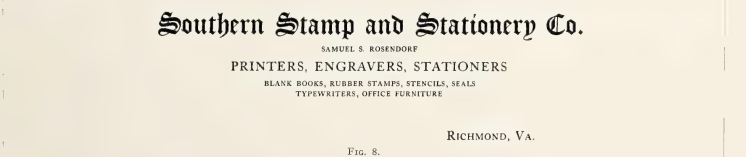


Fig. 8.

mony," and it is the principle that will set one right on the question, "Can Blair and text be harmoniously affiliated?"

Mr. Ernest A. Batchelder, instructor in the manual arts, Throop Polytechnic Institute, Pasadena, California, says:

*"Harmony requires that the details of a design shall have something in common. Shape harmony would imply that all the shapes in a piece of work must have some common prop-

ever done by the discriminating printer? It has never been observed in any of the thousands of *good* specimens that reach this department.

This is not a new argument. Specimens have been previously shown to set forth the "harmonious contrast of Blair and Caslon Text." It is true that some really pleasing specimens have been evolved by this combination of faces. It was impossible to find fault in many of these. But there is a reason for this, and it can be explained as follows:

*From "The Principles of Design," by Ernest A. Batchelder, published and for sale by The Inland Printer Company.

We use a line of eighteen-point or twenty-four-point Caslon Text as the feature line of a business card, for instance. There is no subordinate display, as the balance of the copy consists of the officers' names and general descriptive matter. This permits of setting the subordinate matter in six-point Blair of the smaller sizes. The contrast is startling, and on account

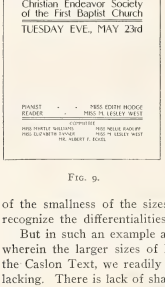

AN EVENING WITH
DAVID COPPERFIELD
GIVEN BY THE
Christian Endeavor Society
of the First Baptist Church
TUESDAY EVE., MAY 23rd
PIANIST . . . MISS EDITH HODGE
READER . . . MISS M. LESLEY WEST
COMMITTEE
MISS MYRTLE WILLIAMS MISS NELLIE RADLIFF
MISS ELIZABETH TANNER MISS M. LESLEY WEST
MR. ALBERT F. ECKEL

FIG. 9.

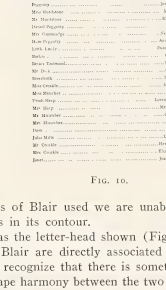

Part One.
Impersonations and Songs.
Mrs. Copperfield . . . . . Mrs E. L. Plummer
Little Dovie . . . . . Francis Fulton
Peggotty . . . . . Jennie Russell
Miss Murdstone . . . . . May Hudson
Mr. Murdstone . . . . . Elmer Strong
Daniel Peggotty . . . . . Earl Howe
Mrs. Gummidge . . . . . Nettie M. Post
Ham Peggotty . . . . . Archie Mackey
Little Emily . . . . . Dorothy Adkins
Barkis . . . . . C. S. Phelps
Betsey Trotwood . . . . . Vina Tanner
Mr. Dick . . . . . Chas. Green
Steerforth . . . . . Harold Judd
Miss Creakle . . . . . Mae V. Soper
Miss Mowcher . . . . . Ida Howe
Uriah Heep . . . . . Loren B. Harding
Mrs. Heep . . . . . Mrs. Geo. Hull
Mr. Micawber . . . . . Chas. Young
Mrs. Micawber . . . . . Ella Smith
Dora . . . . . Lillian Gray
Julia Mills . . . . . Lillian Smith
Mr. Creakle . . . . . Herbert E. Cass
Mrs. Creakle . . . . . Elizabeth Salem
Janet . . . . . Jeanette Safford

FIG. 10.

of the smallness of the sizes of Blair used we are unable to recognize the differentialities in its contour.

But in such an example as the letter-head shown (Fig. 3), wherein the larger sizes of Blair are directly associated with the Caslon Text, we readily recognize that there is something lacking. There is lack of shape harmony between the two con-

of text and Caslon old-style is productive of a most pleasing effect, and it is impossible to see how the substitution of Blair would improve its appearance. This is a card selected from a package of specimens recently submitted by Edward W. Stutes, Spokane, Washington.

Contrast, as applied to art, is defined as "opposition between things similar *in some respects*, which are yet strikingly different."

Harmony, in art, is a normal state of completeness and order in the relation of things to each other.

Harmonious contrast is a paradoxical expression in that it is seemingly contradictory and yet demonstrably true.

But it is the one correct definition of the principles of design, set forth in Figs. 4, 5 and 6. In all of these, contrast is secured by illuminating a heavy-faced type against a lighter letter, and yet we have harmony in the similarity of shapes in these two contrasting faces.

Mr. Ingalls Kimball, in his address on the subject of "Printing and its Place Among the Arts," before the New York Master Printers' Association, at the fourth annual dinner, on June 15, said: "Just why modern types and old-style types are entirely different in spirit and in detail is interesting and instructive, but don't bother your head why. Old-style is good in its place, modern is good in its place — only don't mix them." Mr. Kimball is the originator of the Cheltenham Old Style type and the Cheltenham Press makes a specialty of printing with the stamp of individuality.

Fig. 7 is reproduced because it is lacking in both of the essentials of shape harmony and contrast. The incongruity of text and gothic, intermingled, is here set forth in a marked

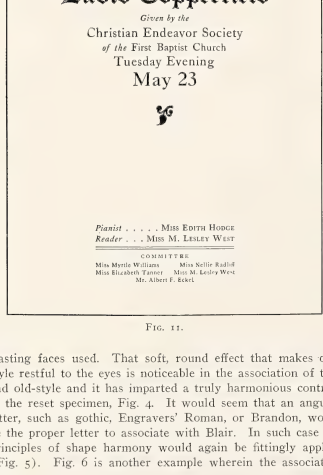

An Evening With
David Copperfield
Given by the
Christian Endeavor Society
of the First Baptist Church
Tuesday Evening
May 23
Pianist . . . . Miss Edith Hodge
Reader . . . Miss M. Lesley West
COMMITTEE
Miss Myrtle Williams Miss Nellie Radliff
Miss Elizabeth Tanner Miss M. Lesley West
Mr. Albert F. Eckel

FIG. 11.

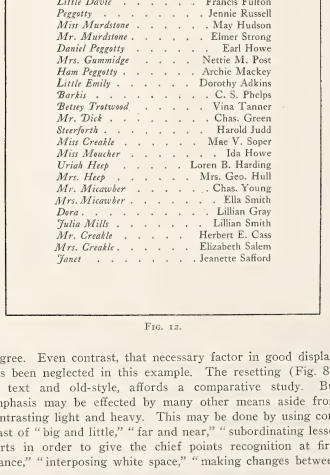

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Little Emily . . . . . Dorothy Adkins
Barkis . . . . . C. S. Phelps
Betsey Trotwood . . . . . Vina Tanner
Mr. Dick . . . . . Chas. Green
Steerforth . . . . . Harold Judd
Miss Creakle . . . . . Mae V. Soper
Miss Mowcher . . . . . Ida Howe
Uriah Heep . . . . . Loren B. Harding
Mrs. Heep . . . . . Mrs. Geo. Hull
Mr. Micawber . . . . . Chas. Young
Mrs. Micawber . . . . . Ella Smith
Dora . . . . . Lillian Gray
Julia Mills . . . . . Lillian Smith
Mr. Creakle . . . . . Herbert E. Cass
Mrs. Creakle . . . . . Elizabeth Salem
Janet . . . . . Jeanette Safford

FIG. 12.

trasting faces used. That soft, round effect that makes old-style restful to the eyes is noticeable in the association of text and old-style and it has imparted a truly harmonious contrast to the reset specimen, Fig. 4. It would seem that an angular letter, such as gothic, Engravers' Roman, or Brandon, would be the proper letter to associate with Blair. In such case the principles of shape harmony would again be fittingly applied (Fig. 5). Fig. 6 is another example wherein the association

degree. Even contrast, that necessary factor in good display, has been neglected in this example. The resetting (Fig. 8), in text and old-style, affords a comparative study. But emphasis may be effected by many other means aside from contrasting light and heavy. This may be done by using contrast of "big and little," "far and near," "subordinating lesser parts in order to give the chief points recognition at first glance," "interposing white space," "making changes between

capitals, lower-case and italic," "using word-ornaments, paragraph marks or indentions for the sake of illumination," and by the "use of contrasting color schemes." One of the simple means of preserving shape harmony among closely associated lines consists of adhering to a single series of type, as much as possible. The best printers have made their mark by this method. A well-known typographer has said recently: "I would rather own an office equipped with large fonts of some good, all-round series, than be possessed of four times the weight of this material composed of the entire assortment of faces made by any typefoundry in America."

The available white space in Fig. 9 has not been used to effect the best possible illumination of the typework. There is something wrong with the arrangement, which may be partly ascribed to lack of symmetry. The ragged effect is produced by the use of a short line over the squared style of composition striven for, by wide spacing and by the open order of the matter at the foot of the page. For the sake of better proportion, it is well to give equal prominence to all of the words of the title in this instance, which has been done with good effect in the resetting, Fig. 11. The subordinate matter is arranged in the shape of an inverted pyramid, which serves well to close up a number of unpleasing breaks that occur in the original. The arrangement of the names in a compact cluster at the foot of the page has eliminated the unequal distribution of white noticeable in Fig. 9. There is an undefinable confusion of the display in the original which makes it difficult to read, while the purport of Fig. 11 is clear and concise. Fig. 10 is the second page of this folder and shows the disadvantage of attempting to cover the entire area of a sheet of paper with type matter. The marked improvement in Fig. 12 is due to the fact that it has been set to conform somewhat with the title-page. The plain ruled panel and liberal white surrounding the type matter have effected the similarity. In the characters and cast are entirely too widely separated with leaders. Widely spaced period leaders are to be preferred for use with old-style faces. The closely spaced hyphen leaders used in this case lend the appearance of blank lines intended for writing spaces. The use of italics for the names of characters of the play, in Fig. 12, detracts from the monotony of the page and makes the intent of the text more distinguishable to the reader.

GEO. G. GLENN,
CARPENTER AND BUILDER
JOBBING AND REPAIRING
NEATLY AND QUICKLY EXECUTED
No. CHATHAM STREET
HAMILTON, ONTARIO

FIG. 13.

GEO. G. GLENN
CARPENTER AND BUILDER
JOBBING AND REPAIRING
NEATLY AND QUICKLY EXECUTED
No. Chatham Street Hamilton, Ontario

FIG. 14.

WHOLESALE, 12 WATER STREET.
RETAIL, 69 PRINCE WILLIAM ST.
PRINTING DEPT. "TIMES" BUILDING.
BINDERY, "TELEGRAPH" BUILDING.

ESTABLISHED 1822.
J. & A. McMillan,
WHOLESALE AND MANUFACTURING STATIONERS,
PRINTERS, PUBLISHERS, BOOKBINDERS, PAPER RULERS.

SAINT JOHN, N. B.,

FIG. 15.

WHOLESALE
12 WATER STREET
RETAIL
69 PRINCE WILLIAM STREET

ESTABLISHED 1822
J. & A. McMILLAN
WHOLESALE AND MANUFACTURING
STATIONERS, PRINTERS, PUBLISHERS, BOOKBINDERS
PAPER RULERS

PRINTING DEPT.
"TIMES" BUILDING
BINDERY
"TELEGRAPH" BUILDING

SAINT JOHN, N. B.,

FIG. 16.

The value of a single series of type in producing an effective specimen of neat display composition is shown in Fig. 14. Fig. 13 lacks a certain dignity desirable in a plain business card. It is too coarse. The neat inverted pyramid arrangement chosen in the resetting is preferable to the unbalanced proportions of Fig. 13. The most noticeable improvement has been brought about by illuminating the display with judicious whiting. Caslon Old Roman is used in the reset specimen.

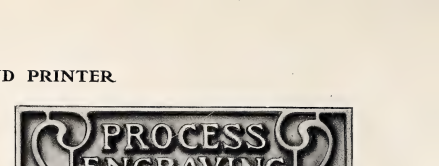
The letter-head specimen, Fig. 15, lacks form. This is due to the unnatural pyramid arrangement of the display in the larger panel. There are several ways of securing balance in display composition. The design must either balance on a central axis or appear to be suspended from some given point. The use of a short line at the top, with succeeding lines of increasing length, thus bringing the longest line of the display at the bottom, is a common form of unbalanced type arrangement. There is no similarity in the shape of the display in the two panels, which accounts for the lack of rhythm in the design. The reset specimen, Fig. 16, set in Plate Gothic, has all the characteristics of a well-proportioned heading.

THE COUNTRY PRINTERY IN AUSTRALIA.

There are many wonderful printing-offices in the wayback towns of this country — towns that have a mail now and then, and whose residents are many hundreds of miles removed from train or steamer services; where it is not wise to put in a cylinder machine for the fear that if it went wrong, the publication would be delayed perhaps for weeks until a skilled mechanic could be secured to fix up what the local blacksmith had probably broken. Sometimes, as a result of drought or flood, the supply of paper runs out, and then the editor, publisher and devil is put to his wits' end, so that the palladium of the people's liberty should not miss publication, and local grocers are requisitioned for a supply of brown paper on which to print the issue. In some of these towns the temperature during the summer months hovers somewhere between 110 and 120 degrees day and night, and, as a consequence, it is a pretty tough job to keep the glue and treacle rollers from reaching a liquid state, especially when the "blue devil" gets hold of the boss. However, most of these concerns are provided with moleskin rollers for emergencies of this character. They ink fairly well, too, when the sheet is printed on a damped white paper, but when a dry brown is requisitioned the result is not what might be designated an art production. One of our old prints tells a story about a printer dropping into one of these country offices for a job. He was a trifle lucky, owing to the draper next door wanting an octavo handbill printed. The boss gave the printer the handbill and told him to make a nice job of it. After gazing around the slab room for a minute or so and seeing no utensils, the typographical architect asked where the type was, and the boss, with a scornful look, pointed to a bag that was hanging from a nail on the wall and shouted rather gruffly that "it was in there." And it was, sure enough — about a cwt. of it — in all sizes and well mixed at that. Some of these country sheets struggle on in the same village for years, then, perhaps, a gold rush may break out, and if the field is not too far away, the boss buys a barrow and wheels the plant to its new location. They rarely grow rich, and unless the editor gets into Parliament, he usually finishes his earthly existence in one of the poorhouses.— *Correspondent in British and Colonial Printer.*

AT THE FOUNTAIN HEAD.

I hasten to send a money-order for subscription to the best printers' magazine in the country. All that I know about job printing has come to me through the columns of your valuable magazine.— *John Bertelson, LaMoure, North Dakota.*



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

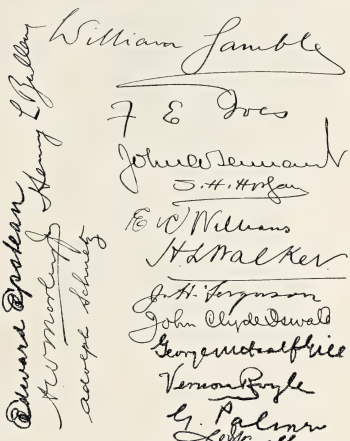
PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

MR. WILLIAM GAMBLE'S VISIT.— Processworkers have been greatly benefited by Mr. Gamble's visit to this country, though the results are not yet all apparent. When we consider that the editor of the *Process Year Book* is undoubtedly the best posted man on processwork in Europe and that he gives the information he possesses freely and clearly, we can understand how creditable it was to Photoengravers' Union No. 1, that in four days after they heard of Mr. Gamble's arrival in this country they had a hall engaged and had invited this distinguished visitor, together with all the employing photoengravers and others interested in processwork, and gave him the largest audience he ever talked to. The night before

Mr. Gamble sailed for home, Mr. Henry L. Bullen, the wide-awake manager of the United Printing Machinery Company, invited fifteen of the leading men in processwork and process-working machinery to the best dinner that the Hotel Astor could serve. Mr. Bullen was both host and toastmaster. It was a memorable feast, for besides doing honor to Mr. Gamble, it gave an opportunity to show appreciation of Mr. Frederic E Ives, the originator of modern half-tone, three-color block-



AUTOGRAPHS FROM THE WILLIAM GAMBLE DINNER.

making, the Kromskop and other inventions; of Vernon Royle, inventor of the modern router, and Mr. J. H. Ferguson, who has done so much for electrotyping and stereotyping. Besides these guests, by the way, was Mr. E. C. Williams, who traveled from Chicago to the dinner. So, among the immediate results of Mr. Gamble's visit, is the evidence that the members of the photoengravers' union are anxious to gather in all the knowledge of their trade possible when given the opportunity. Then the dinner given by Mr. Bullen inaugurates the idea of bringing printers and plate-makers around the festal board that they may talk over matters of mutual interest. But the most valuable feature of Mr. Gamble's visit here is the announcement that we are to have a headquarters in New York for everything needed in process-work similar to the center Penrose has made famous in London.

Photographing on Wood.— Some time ago it was pointed out in this department that a practical way to photograph on wood was to transfer a positive on glass to the wood. Here is how the transferring is done in Paris, only the mistake is made that they transfer a negative film instead of a positive one. According to the *Process Photogram,* a glass is cleaned and rubbed with French chalk, coated with a soft working collodion, sensitized in the usual ten per cent silver bath and exposed; the exposure being reduced by one-third, as a rule, the copper and iron developer is used, and, if necessary, the negative is intensified. The wood block is painted over with a thin mixture of thin gum water and Chinese white, and allowed to dry. The negative is now carefully cut through all around close to the edge of the glass, laid gently in a dish of clean water, and in a few minutes removed and a sheet of smooth paper the size of the negative, which has been soaked in water, laid on the negative and gently squeegeed, and then, with the finger nail, each corner of the negative is gently lifted from the glass, and paper and negative stripped, and then the negative laid carefully on the wood block, gently squeegeed down and the whole allowed to dry, when the paper will fall off.

Half-tones on Steel.— W. R. Baker, Omaha, Nebraska, asks: "Could you kindly give in your Process Notes an etching solution and resist for etching on steel? I believe if half-tones, especially three-color work, were etched on steel they would stand a million impressions." *Answer.*— You will have no trouble using a half-tone enamel solution on steel if the enamel is made safely alkaline. To etch it, you will find the acid described in this department for October, 1899, page 126. But why etch on steel? Better take a friend's advice, who has given much time to the subject, and leave etching on steel in relief severely alone. If you have many orders for million impressions in three-color you might better stick to the present method of etching in copper, and printing from steel-faced electrotypes, of which you can have any number made from the original half-tones.

Orthotype is the title given by J. Vilim, of Prague, to an asphalt grain process which he has patented. The process is fully described for those who read German in *Zeitschrift fur Reproductionstechnik,* and for English readers in the *British Journal of Photography* for June 9. From the latter the following paragraphs give an idea of the process: "The principle of 'Orthotype' is founded on the fact that a solution of asphalt in chloroform is precipitated by the addition of alcohol and forms a grain. If Syrian asphalt is dissolved in chloroform and alcohol added, a certain quantity of black insoluble asphalt is precipitated, corresponding to the amount of alcohol added. If the solution is coated on a flat surface and dried, there remains on the support a black and yellow grain. The grain consists of fine serpentine lines which can not be seen with the naked eye. Zinc and copper plates are prepared with this solution in the same way as for the ordinary half-tone process. The plate, when dry, is now ready for printing under an ordinary reversed negative. Printing with a normal negative requires an hour's exposure in sunlight. For development, rectified French oil of turpentine is used. Development is effected by light treatment of the plate with a soft pad, or, better still, by merely pouring the turpentine over the surface as in the wet-plate process. As soon as the image appears the plate should be washed under a strong stream of water and dried with damp filter paper, so as to retain the details. The plate when developed is exposed for a further time to the sun, after which it is etched and printed from, the result being a print with gradations of tone in grain instead of a mechanical screen, as in half-tone.

Direct Three-color Negatives on Dry Plates.— There are two methods of making three-color blocks. One is the "indirect method," in which there are nine operations to reach the half-tone negatives. First, three color-record negatives are made from the original, then three positives from the color-record negatives, and lastly three half-tone negatives from the positives. By the "direct" method, three half-tone negatives are made direct from the original through the half-tone screen and the color filters, thus reducing the operations to three. One of the chief difficulties in the direct process has been to obtain sufficient density to the dots in the half-tone negatives without fogging the transparent parts. In the *Zeitschrift fur Reproductionstechnik* there is a communication in which this difficulty is said to be overcome. The *Process Photogram* thus translates it: "Transparency dry

plates were sensitized according to Dr. Miethe's formula with ethyl-red and backed with a perfectly black backing. A full exposure was given, this being determined by making three negatives behind the filters and screen, and then examining the dots, and varying the ratio of exposures till the dots were all the same size, a sheet of white paper being the "copy." The following developer was used, the chief feature being the great density obtainable with the entire absence of any veil or fog:

Edinol	5 grains
Potassium carbonate	40 grains
Potassium metabisulphite	10 grains
Water	1 ounce
Potassium bromid (10 per cent solution)	6 minims

The developer keeps well. Development should be complete in three to four minutes with correct exposure. The negatives should be first reduced with the following reducer:

Saturated solution of hypo	3½ ounces
Water	6½ ounces
Saturated solution of ferricyanide	48 to 72 minims

After a good washing, the negatives are intensified with mercuric chlorid followed by ammonia, and again washed, and again "cut" till the dots are correct. While the procedure seems tedious, there is actually a great saving of time, and Dr. Miethe expressed himself well satisfied with the results."

Dyes to Increase the Sensitiveness of Bichromatized Solutions.—H. Calmels and L. P. Clerc have carried out experiments with aniline dyes for the purpose of rendering enamel and albumen solutions used by the processworker more sensitive to light. The results of their experiments are published in *Le Procede* for May. They first made stock enamel and albumen solutions as follows:

ENAMEL.

Water	1,900 cc.
Enamel glue	1,000 cc.
Cologne glue	50 gr.
Bichromate of ammonia	60 gr.
Ammonia	10 cc.

ALBUMEN.

Water	1,000 cc.
White of egg	100 cc.
Bichromate of ammonia	15 gr.
Fish glue	20 cc.

On coating a plate with the above enamel, it was exposed at such a distance from a constant electric light as to require 40 minutes to be sufficiently exposed, while a plate coated with the albumen solution required 20 minutes' exposure. By the addition of 1 grain of erythrosin RE to a liter of the enamel solution, the time required for exposure was reduced to 30 minutes, and to 20 minutes when 1 grain of erythrosin BE was added to 1 liter of the enamel. Two grains of erythrosin BE to the liter of enamel gave the best results, reducing the exposure to 15 minutes. With the albumen solution, 2 grains of erythrosin BE reduced the exposure to 10 minutes, and 4 grains to 6 minutes. With eosin VE, 2 grains added to a liter of the enamel reduced the exposure to 17 minutes, while 4 grains reduced it to 10 minutes, or one-quarter the exposure required to harden the enamel without the eosin. Using eosin in the albumen solution in the same way, it was found that 4 grains of the dye reduced the time of exposure required to less than 10 minutes, or one-half the exposure required without it. These experiments should change the formula for enamel and albumen solutions universally. Erythrosin and eosin are readily obtainable now, and it is the duty of every process man to add some to his enamel or albumen solutions until he finds by repeated experiments the proper quantity to give the greatest sensitiveness.

A Most Practical Three-color Worker.—Two hundred and fifty sets of three-color blocks in one week have been made by the Hentschel Color Company, in England. So says *Process Work*, from which is taken the portrait of Mr. Carl Hentschel, who is the proprietor and director of it all. In the color-block making department of this concern they use twenty-one cameras, one of them 30 by 30 inches, with a copy board 12 by 15 feet in size. One studio has a depth of forty feet to handle large work and make great reductions. For proving the color blocks they use a two-revolution cylinder and twenty other presses. As to the artificial lighting of the place, *Process Work* says: "Night steals unawares on these



MR. CARL HENTSCHEL.

colortype fine etchers and other workers. There they sit in a perfectly white-ceilinged workroom. An indirect or diffused light from inverted arcs floods the place. You scarcely know that evening shadows have fallen. The significance of this science of inverted arc lighting is that colors retain their relative hues by day and night. The artists have not to desist from working, or keep translating night colors into day colors."

Colorwork from a London Trade School.—The London County Council School of Photoengraving and Lithography, at 6 Bolt Court, has been mentioned frequently in The Inland Printer. Through the courtesy of Mr. A. J. Newton, the principal of the school, we give an exhibit, printed from the original blocks, of the practical work of the school in three-color-block making, the original water-color drawing from which the reproduction was made being a study in one of the art classes of the school by A. R. Read. The direct method of three-color half-tone was used in this reproduction, the direct screen negatives being made with collodion emulsion by A. Anning. The etching of the blocks was done by H. Turner, all three being students. The classes are in session for nine months of the year. Last year there were 398 students, classified as follows: 182 apprentices, 173 journeymen, 5 foremen and 38 employers. One of the requirements of the school is that no student is received unless he is employed at either photoengraving or lithography.

THE FIRST REQUIREMENT.

Enclosed please find check in payment for one year's subscription to The Inland Printer. We are a new firm, and this is one of the first things we did, because we consider The Inland Printer the finest publication of its kind in the country, and therefore one of the most important articles to have in any job office.—*DeLong & Sharadin, Kutztown, Pennsylvania.*







MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.— An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

BROKEN MATRIX EARS.— It has been suggested that the cause of matrix ears being broken, as described by W. A. R. in the July issue, may have been due to the jaws of the first elevator being sprung apart enough to allow a thin matrix on the end of a line moderately tight to rise as the line is lowered between the vise jaws, the advancing mold smashing the lower ear. Test the distance between the jaws with a perfect matrix.

A NEW attachment for Linotypes has been brought out in England and is found to be of great utility there. It is called the "sectional mold," and consists of division pieces which can be inserted in any ordinary Linotype mold to divide it into sections so that a plurality of slugs can be cast at one operation. By using an ejector blade having a corresponding numbers of tongues, tabular matter can be composed and cast, each column being a separate unit.

DRY DRIVING SHAFT.— F. E. Mueller, Hancock, Michigan, writes: "When machine has ended its revolution, the stopping pawl resting on the stop lever, the clutch remains in action for a very short time longer, causing a slight jerk. What is the remedy? I have experimented with the screw between the two stop levers without effect." *Answer.*—This is probably due to lack of oil on the driving shaft, making the driving pulley adhere to the shaft after the clutch is thrown out of action. The pulley should be removed and the shaft well cleaned and polished, and care taken that the oil feeds regularly through the oil cup which oils this bearing.

BRUISED MATRIX EARS.— R. A. J., Streator, Illinois, writes: "I am sending you two matrices, the ears of which are being worn off on the reading side, as you will see. I do not know exactly what the cause is and would be very glad if you will tell me how I can remedy it." *Answer.*— The first elevator is too high and the ears of the matrices are striking against the rails in the first-elevator jaws. The blow is received while the matrices are traveling in that direction and it must be this which is causing it.

POT TOO LOW.— A. J. Clark, Spokane, Washington, writes: "We herewith enclose a sample slug which indicates a trouble we are having at present. You will observe that the slug is sound, apparently, in every particular save a sort of brittle, imperfect face. I have tried nearly everything — have good plunger action, plenty of vent, I think, and have tried heat at various degrees, from too hot to too cold. At times it works perfectly, and then the imperfect face reappears again. If it is caused by the condition of the metal, will you kindly tell us what the trouble is and its remedy?" *Answer.*— You will overcome the trouble you are experiencing with defective face by raising the pot high enough to cause the holes in the mouthpiece to show full and round on the bottom of the slug. The right-hand end is a trifle lower than the left. Perhaps your metal needs cleaning; it is certainly hard enough — perhaps too hard. A little sal ammoniac added to the metal when recasting into pigs will cleanse it.

TRANSPOSITIONS OF MATRICES AND OTHER ASSEMBLER TROUBLES.— T. J. B., Grand Junction, Colorado, writes: "I am having a little trouble with my machine that I have not been able to successfully overcome as yet. One of them is that of matrices jumping out of the assembler, while assembling a line; another is the transposition of last matrix of a word and the spaceband. I have laid the trouble to the improper adjustment of the chute spring, but adjust it as I may, it does not seem to remedy the trouble." *Answer.*— The trouble you are having is due, as you suppose, to the misadjustment of the spaceband chute spring. Go over the adjustments carefully; curve the lower end so it has a bow in it, and have a space the thickness of a capital W between the spring and the rails. Then incline the points upward a trifle. It is the latter which will prevent transpositions of spacebands and matrices, although if you get them bent too much above the horizontal, the matrices will more readily rebound out of the assembler. Give attention also to the assembler-slide brake and adjust it so that the line does not vibrate, and see that the slide stop does not prevent the slide coming back to its full distance.

CAUSE OF METAL DUST.— J. W. R., Winnipeg, Manitoba, writes: "The matrices are carrying metal (like fine dust) all the way through the machine and into the magazine. The face of the mold is covered with this metal after each cast. Have had no squirts at all. The mold disk, when it comes forward the first time, leaves no space between it and the jaws, but binds so tightly that you can scarcely move the jaw with the fingers. It does not appear to interfere with justification, except that it leaves hair-lines on a short line. There are no pump stops on the machines here. The old-style short-line attachment is in use. The liner appears to be sprung, but very slightly. The lock-up of the vise appears to be square, as the metal shows equally all along the mold for the width of the slug, and also on the flat of the jaws. The dust is in the lower groove of the mold principally. The matrices are fairly good and are not bruised; possibly a few may be bent a little, but all go through the magazine without any trouble, and spacebands are in good shape. What would you advise to try as a remedy? Would the disk locking too tightly cause it? Alignment appears good." *Answer.*— The metal dust being carried into your magazine may be due to

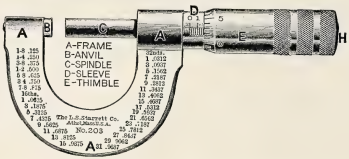
improperly repaired spacebands. If the band sleeves are too wide or too narrow, they will prevent a tight lock-up. It is more likely, however, that the trouble is caused by the second elevation on the pot cam, which may be worn away to such an extent that when the final lock-up takes place, the cam does not force the pot tight enough against the mold disk to cause the latter to be forced forward against the matrices. There are shoes on this cam, which can be renewed on the new machines; and on the old machines, the cam can be cut away and the shoe applied. See also that the pot lever is adjusted so there is a forward movement of it when the pot locks up. If the first lock-up is as tight as you say, the left-hand jaw can not close against a short line of matrices to prevent hair-lines showing.

Mold-disk Troubles.— G. B. C., Douglas, Arizona, writes: "A considerable amount of trouble was experienced on one of the machines here recently, when, upon starting up, a slug was produced with only about three-fourths of the letter printed, with a corresponding large shoulder; when the first elevator would descend to cast the line, it would stick and fail to adjust the matrices. Will state that before starting the mold was taken out, and in so doing all of the screws were taken out, when, as a matter of fact, there was no occasion for removing the two lower ones. The results puzzled two or three good machinists. What is the trouble? The machine is a new No. 3." *Answer.*— In the first place, the first elevator should descend far enough to allow the lower inside ears of the matrices to enter the groove in the mold. Then the mold disk should come forward far enough to engage those ears. It was the latter adjustment that was out. The eccentric pin in the mold-slide lever roller which runs in the gear cam should be properly adjusted and made fast. As the first elevator is forced upward just before the cast occurs, unless the ears of the matrix line are caught by the mold the entire line will rise and the matrix faces will not be presented to the mold cell.

How to Read a Micrometer.— Many operator-machinists endeavor to struggle along without a micrometer, but if perfectly true slugs are desired, the tool is indispensable. It measures bodies in thousandths of an inch and by remembering that Linotype measurements are based on a point measuring fourteen-thousandths of an inch, it will be easy to calculate what any given body should measure. The following table will help in remembering the scheme:

Ruby	5	× .014	= .070
Agate	5½	× .014	= .077
Nonpareil	6	× .014	= .084
Minion	7	× .014	= .098
Brevier	8	× .014	= .112
Bourgeois	9	× .014	= .126
Long Primer	10	× .014	= .140
Small Pica	11	× .014	= .154
Pica	12	× .014	= .168

To use the micrometer, grasp the thimble E between the thumb and first two fingers of the hand, hooking the little finger through the arch in the frame A to hold the instrument while turning the thimble. When the instrument is closed, the beveled edge of the thimble E coincides with the line marked 0 on the sleeve D, and the 0 line of the thimble coincides with the horizontal line on the sleeve. Open the micrometer by revolving the thimble one full revolution, or until the 0 line on the thimble again coincides with the horizontal line on the sleeve. The distance between the anvil B and the spindle C is then twenty-five thousandths of an inch, and the beveled edge on the thimble will coincide with the second vertical line on the sleeve. Each vertical line on the sleeve indicates twenty-five thousandths of an inch. Every fourth line is made longer than the others and marked 0, 1, 2, 3, etc. Each numbered line indicates a distance of one hundred thousandths of an inch. The beveled edge of the thimble is marked in twenty-five divisions, and every fifth line is numbered 0 to 20. Rotating the thimble from one of these marks to the next one moves the spindle one one-thousandth of an inch. To read the micrometer, therefore, multiply the number of vertical divisions visible on the sleeve by 25 and add the number of divisions on the bevel of the thimble from 0 to the line which coincides with the horizontal line on the sleeve. In the illustration there are seven divisions visible on the sleeve, or one hundred and seventy-



five thousandths of an inch, plus three divisions on the thimble, the micrometer being open one hundred and seventy-eight thousandths of an inch. The figures on the frame represent the decimal equivalents of the fractions given.

Tabular Work.—"Subscriber," Montreal, Canada, writes: "In the April issue of the *Linotype Bulletin* appears a sample of directory work, as per clipping enclosed. It is explained that it is composed on one slug in one operation. There are, as you see, two justifications in each line. Can you inform me if it is necessary to have some attachment or device other than the usual two-letter assembler to accomplish this? Or how is it done? I can't figure it out, unless you measure each word at the end of the line and justify it in a composing stick. Yet, even that would hardly do. And the time! I'd like to know, for I've got a job in hand almost as bad that I must set on two slugs otherwise. Can you help me out?" *Answer.*— The tabular matter specimen you enclose is done by the following method: No spacebands are used beyond the first justification portion of the line, the last column being justified in the assembler by bringing down space matrices of greater or less thickness. These special spaces are made to run in various channels and can be furnished by the Linotype Company. With a schedule arranged to cover the various words used, it becomes a matter of memorization to bring down the proper combination of spaces to justify any word to a fixed limit; or, the schedule itself can be referred to until one is accustomed to the work.

Matrices Fall in Wrong Channels.— T. T. T., Mangum, Oklahoma, writes: "(1) I have been having a little trouble from matrices falling in the wrong channel. I can easily remedy the trouble when a matrix falls in the channel next to where it belongs, but, for instance, the 'g's' falling in the 'ff' channel — several channels past its own — is a proposition that I can not solve. I attributed it to the distributor screws being dirty or greasy and cleaned them a number of times to see, but found no benefit. What could cause this? (2) I find, after running the machine awhile, a thin coat of metal on the face of the mold disk above and below the hole the slug is cast in. This gives me no special trouble, as I scrape it off with a slug every day; but can this be prevented? (3) Should a machine be put on a solid foundation to work successfully?" *Answer.*—(1) The only way a "g" matrix could distribute in the "ff" or any channel beyond its own would be in case one of the distributing teeth were bent toward the left. This bent tooth would engage a rail ahead of the point at which it should drop and would continue on that rail until its termination. (2) Metal gathers on mold face when there is not a perfect joint between mold and matrices. The eccentric pin in mold-slide lever roller is for the purpose of locking the mold tightly against matrix line.

Keep the felt mold wiper saturated with a paste of oil and graphite. (3) A solid foundation is desirable, but not absolutely necessary.

Distributor Box for Lower Magazine.—J. R. C., Rapid City, South Dakota, a graduate of the Inland Printer Technical School, writes: "I have erected a double-magazine machine in this office, and have had good success, with the exception of the distributing mechanism of the lower magazine. The matrices pass through this distributor by twos at times and stop the distribution. I have done my best to figure out the cause, but have had to call on you. How should lower distributor be adjusted and should it be lubricated or run dry? There is another graduate of the school here. We are in the same boat regarding this proposition, and are anxious to know whether we are at fault, or is this a common occurrence with double deckers? I am told it is. I keep belts you are having with squirts when long lines do not justify is due to some obstruction in the first-elevator jaws, probably the scarring which you notice as the result of digging out squirts with a screw-driver. The matrices must be free to slide easily in the jaws and if they are bent or battered, when the wedges are driven up the line can not spread to fill the space between the vise jaws. As you have increased the tension of the justification springs and decreased the tightness of the lock-up of the mold disk, without result, it would appear that the trouble is due to the first-named cause — battered first-elevator jaws. The reason that the second attempt with the same line will produce justification is found in the fact that the matrices have spread partially on the first attempt and the second has that much less work to perform. The pump stop is operated by the right-hand jaw and requires but a small motion to unlock it; so a slight rise of the spacebands



FRANK COURTNEY. C. C. WATERS. ERNEST JACKSON. W. M. CASTLE. F. E. MUELLER.

RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

tight and clean distributor daily." *Answer.*— The lifting of two matrices in the lower distributor box is due to the pointed pawl on the right-hand lift being bent to the right, or worn off in that direction so as to allow two matrices to be passed. The points of the two parts should not be more than 1-64 of an inch apart. If you heat the pawl the temper will be drawn and you can then bend the point over. After getting it set just right, again heat it to a red heat and plunge in water to harden it. Perhaps you had better get a new lift before starting this experiment, to avoid loss of time if you should have an accident. If a single drop of good oil is used on this pawl it will work without trouble, though some prefer lubricating it with graphite.

Long Lines Do Not Justify.—H. M. B., Marion, Illinois, writes: "(1) I have charge of a double-decker and have been having trouble with front squirts on any measure above fifteen ems. I note that the grooves, also one of the screw-heads which holds the piece attached directly to the elevator head, have been battered and chipped off — of course with hammer and screw-driver in removing metal — and this may be the trouble. I have made the tension of the justification springs much greater and raised the eccentric pin at least ⅛ of an inch — not all at once, but a little at a time — until now I think I have it far enough; but the squirts continue to occur. If I send in a line, twenty-four ems, say, that lacks two picas of being full, this distance is left open at the far end of the grooves and, of course, the squirt occurs. By locking the spaceband pawl and bringing the machine back to normal with the line in, lowering the vise and pushing the spacebands up by hand, the justification levers will perform their work all right on that line, but the same thing has to be done frequently. Again, why does not the pump stop work when these lines fail to justify? (2) In removing a broken verge from the lower magazine, is there a more convenient method than that of inserting a duplicate rod?" *Answer.*— The trouble will produce the necessary movement. (2) To remove a broken verge, the inserting of a duplicate rod is necessary.

New Edition of "Mechanism of the Linotype."— Linotypists will be interested in the announcement by The Inland Printer Company of a new, enlarged and revised edition of that popular text-book, "The Mechanism of the Linotype." The first edition has been sold out and almost every Linotype office in this country has at least one copy in the hands of its operators, while the book is hardly less well known in England and her colonies. It is a peculiarly apt time to present a revised edition of this work, as late developments in the Linotype make desirable a revision and enlargement of the scope of the literature on the subject. Nothing has heretofore been published on the pica machine, or Model 3, nor on the double-magazine Linotype, or Model 2. The new edition exhaustively explains new adjustments of these machines, together with heretofore unpublished detail drawings of the double-magazine Linotype, thoroughly explaining its mechanism and giving valuable hints as to its care and operation. The experience of the author as instructor in the Inland Printer Technical School has enabled him to present the problems encountered by Linotypists from new angles, and give the remedies therefor in a concise and intelligible manner. In addition to the technical description of all parts of the machine and detailed instruction as to every adjustment, new matter covering the handling of tools, the measurement of Linotype matter, plans for installing, definitions of technical terms and a complete list of questions used in the examination of pupils graduating from the Inland Printer Technical School, are given, making the new edition of "The Mechanism of the Linotype" of added value to the student. The book is now in press and orders can be placed at once. It will be bound in flexible leather covers and of such size as can be conveniently carried in the pocket. The price of the new edition will be $2.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

B. RAY FRANKLIN, of Fulton, Missouri, sends me a copy of the *Blue Jay '05*, the annual publication of the students of Westminster College. It is full of interesting matter and illustrations, and is nicely printed.

AMONG the special editions received last month, that of the Carthage (Mo.) *Press* deserves particular mention. It consisted of thirty-six pages, twenty-eight of which were devoted to recounting the resources and advantages of Carthage and Jasper county, and was profusely illustrated with half-tones.

A GROWTH in circulation in four months of one hundred and sixty-one per cent is remarkable. This has been accomplished by the Dayton (Ohio) *Journal*, which changed ownership last October. Some radical improvements in plant and equipment were necessary before such a growth was possible, and these were not complete until February, when the average circulation was 5,582. The increase has been rapid and steady: March, 8,329; April, 10,269; May, 11,679.

SUITABLE HEAD-LETTER.— W. Stanley Child, editor of the Oneida (N. Y.) *Dispatch*, writes: "I am preparing to put a new dress on my paper and would esteem it a favor if you will suggest a tasty, durable head-letter. I shall put on eight-point modern, and want a good head-letter to go with it— caps. and lower-case (single heads, caps. and lower-case; double heads, caps. and caps. and lower-case). I prefer one size, eight or ten point, for these heads." *Answer.*— There is nothing better than a gothic or bold-face for headings. You should use eight-point with your eight-point body letter, and I would suggest a medium-heavy faced gothic. It should have a considerably heavier effect than the body letter, and yet not too heavy — Ronaldson Gothic gives a suitable effect.

J. L. BONYTHON & Co., Adelaide, Australia, printed a twelve-page supplement for the Adelaide *Chronicle* that deserves more than passing notice. It is printed on heavy enameled paper and is made up entirely of half-tones of Australian scenes. Two of the photographs are reproduced in this number. The presswork on this issue is of a character that would be a credit to any printing-house, every cut showing as clean and clear as it would be possible to print it.

W. B. POWELL, publisher of the Bunker Hill (Ill.) *Gazette-News*, has an original way of using a simple little advertising novelty — the celluloid fish that squirms and wiggles when placed in the palm of the hand. He encloses the fish in an envelope upon which is printed a heading, "Bunker Hill *Gazette-News*, published Fridays (Fish Day)," followed by these "Directions":

Lay fish flat in palm of your left hand and think of the *Gazette-News*.

If the fish lays perfectly still and does not move, it means you are to have bad luck. Breathe on the palm of your hand and try again.

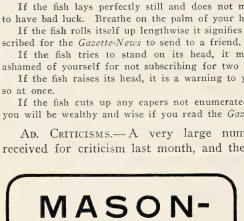
If the fish rolls itself up lengthwise it signifies that you have not subscribed for the *Gazette-News* to send to a friend.

If the fish tries to stand on its head, it means you ought to be ashamed of yourself for not subscribing for two *Gazette-News'*.

If the fish raises its head, it is a warning to you that you should do so at once.

If the fish cuts up any capers not enumerated above, it means that you will be wealthy and wise if you read the *Gazette-News*.

AD. CRITICISMS.— A very large number of ads. were received for criticism last month, and there is only room to mention a few of them. The best assortment comes from F. L. Winn, of Mayville, North Dakota. Nos. 1 and 2 are good examples of Mr. Winn's work, showing the effectiveness of clean-cut panels, with plenty of white space. Arthur Gledhill, of Colorado Springs, Colorado, sent some good specimens of panel-work, but the proofs are too imperfect for reproduction. No. 3 is a striking ad., set by Charles H. McAhan, of the St. Joseph (Mo.) *News-Press*, several of whose ads. have been reproduced in former issues of THE INLAND PRINTER. Other compositors whose work deserves particular mention are Clarence Mattingly, of the Galesburg (Ill.) *Republican-Register*; Michael Edmeyer, of Cannon Falls, Minnesota, and Henry Price, of Marlin, Texas. Many ads. received this month err on the side of the "artistic." A few years ago it was customary to use a half-dozen different



No. 1.



No. 2.

styles of type in a single ad. This produced a decidedly inartistic effect, and the advisability of adhering to one series was soon apparent when comparisons were made. But there is at present a tendency to go to the other extreme and use not only the same series for the display, but also for the body of



No. 3.

an ad. This is a mistake. It may be artistic, but the value of such an ad. as a business-getter is materially lessened, as there is nothing sufficiently striking to attract attention. If roman is used for the body the effect is much better, but nearly all ads. of fair size can carry two series of display to advantage.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Young Man's Magazine, Wellington, New Zealand.—Typography and printing are excellent. The arrangement of prices in the date line is misleading; it would be better to print it thus: "Single copies, 3d. Yearly subscription, 2/6," with "Including postage" on the second line.

Harvey (N. D.) *Herald.*—Omit period after "*Herald*" in title. "State News" heading should be more prominent and distinctive—it resembles too closely the advertising in the adjoining column.

Willits (Cal.) *News.*—To double lead a whole page looks bad, and to put a piece of single-leaded plate matter in the center of such a page looks worse. Matter is spaced too much for the size of head-letter.

Bryan (Ohio) *Democrat.*—Presswork on your "Special School Edition" is not what it should be; both impression and color are uneven.

Morgantown (W. Va.) *Chronicle.*—It does not look well to have a number of display heads side by side; each head loses its value, as there is no contrast.

Jefferson County Democrat, Fort Atkinson, Wisconsin.—Aside from poor register the *Democrat* is a very creditable paper.

Spring Valley (Wis.) *Sun.*—The *Sun* has been criticized no less than eight times, but Charles Lowater, the publisher, always sends another copy, as he is determined to have it right. The paper now has many good points—nicely printed, attractive heads, an unusual quality of news, particularly correspondence, and withal prosperous from an advertising standpoint. The "burr" at tops and bottoms of plate columns, where it is necessary to cut in the middle of an article, should be carefully trimmed off with a knife.

Estherville (Iowa) *Enterprise.*—I have no occasion to change the favorable opinion of the *Enterprise* expressed a year ago.

Stayner (Ont.) *Sun.*—The *Sun* has improved decidedly since last year. A little more impression is the principal need.

Oneida (N. Y.) *Dispatch.*—Presswork is not what it should be, the distribution of ink being the principal fault.

BEN C. RICHARD, of the Mason City (Ill.) *Times*, writes: "Enclosed are samples of ads. which are reset each week in the *Times*, a weekly with a bona fide list of one thousand subscribers. What would be your estimated price for this six-inch double-column space on a yearly contract?" *Answer.*—You should charge about $60 a year for this space, which is a little less than 10 cents an inch. Advertising to bring the best returns should be changed weekly and publishers should urge their advertisers to do so, rather than discourage them by making an extra charge, as a few are still doing. In this particular instance the advertiser is filling his space full of nonpareil, which brings the margin of profit down very close after paying for composition, but the rate for all advertising space should be high enough to provide for this contingency.

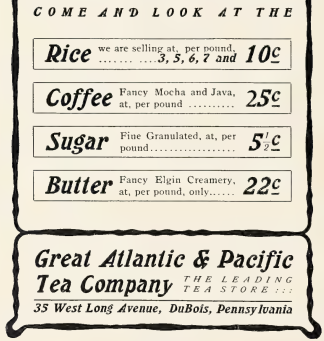
SUPPLEMENTS to newspapers were recently made the subject of a special letter of instructions to postmasters by Edwin C. Madden, Third Assistant Postmaster-General. The order is aimed at the "calendars, cut-out pictures, lithographs, pamphlets, etc.," which are used so extensively in the Sunday editions of the big-city dailies, and will exclude them from the second-class rates after September 1 unless such supplements are "germane to the publication," and consist of "matter supplied in order to complete that to which it is alleged to be a supplement." Continuing, the order says, "It is not sufficient for an alleged supplement to be given a notice in the main publication as a sort of hook upon which to hang something which is not a supplement in fact, and which really has an independent purpose and function. That is to say a merely colorable reference will not suffice; the connection must be real, not fictitious." Mr. Madden is undoubtedly right and will compel publishers to keep within the letter of the law, but will there be a less number of these supplements sent through the mail? He will simply compel the publishers to insert in the main section of their papers such matter as will make the supplements really "germane" to the paper, and absolutely necessary "to complete" it. Mr. Madden has succeeded in making publications offering prizes for the solution of puzzle pictures include in their conditions the writing of a "twenty-five word article," but the publication of the puzzle pictures and the offering of the prizes goes on just the same.

AD.-SETTING CONTEST NO. 17.—Another of THE INLAND PRINTER'S instructive ad.-setting contests, No. 17, closed May 15. It was a puzzling ad. and it is a wonder that so many compositors attempted to compete for the honors. There were 128 ads. entered by 108 contestants, and a study of the work shows a wide difference of opinion as to proper arrangement and display. Their selections of the best ads., however, tells a different story, as each of the two leaders, who are tied, has nearly double the number of points of the nearest competitor. The names and addresses of the contestants, together with the numbers of their own ads., and their selections for first, second and third places, are given below:

Specimen Nos.			First Choice.	Second Choice.	Third Choice.
1		Dell D. Shaw, Mayville, N. D.	44	71	95
2		Henry Watson, Stayner, Ont., Can.	4	59	30
3		George Irwin, Toronto, Ont., Can.	71	41	51
4		John W. McLaughlin, Newark, N. J.	95	126	79
5	6	J. C. Voline, Auburn, Neb.	67	4	25
7		C. E. Wheeler, Sidney, Iowa.	31	21	30
8	89	R. Hamilton, Harvard, Ill.	95	105	7
9		V. D. Toof, Cedar Rapids, Iowa.			
10	102	Lawrence Wiethispach, Streator, Ill.			
11		Owen E. Lyon, Easton, Pa.	105	79	111
12		H. A. Gibbs, St. Louis, Mo.	16	10	7
13		Richard C. Green, Carmi, Ill.	120	121	10
14		W. W. Mackay, St. Louis, Mo.	10	16	74
15		John B. Adkins, Hartford, Conn.	90	39	76
16	17	Charles Roloff, St. Louis, Mo.	67	7	46
18		Edward Bundrick, Boone, Iowa.	67	8	21
19		R. A. Stacey, Boone, Iowa.	67	99	4
20		Isaac H. Squires, Port Jervis, N. Y.	79	93	7
21		Herbert A. Smith, Huntington, Ind.	99	32	25
22	107	Edward Lack, Berkeley, Cal.	39	95	4
23		Ernest Tomowske, Milbank, S. D.	14	32	123
24		Samuel Lack, Berkeley, Cal.	16	39	32
25		Vance R. Noe, Estherville, Iowa.	99	5	105
26		John P. Jacobowitz, Streator, Ill.	111	10	67
27		Leon E. Derr, Anna, Ill.	95	28	10

Specimen Nos.			First Choice.	Second Choice.	Third Choice.
28		Will H. Edwards, Augusta, Me.	67	95	6
29		R. M. Andrews, Lockhart, Tex.	15	16	57
30	31	D. M. Berran, Augusta, Me.	99	6	95
32		Virgil States, Van Wert, Ohio.	104	105	15
33		George N. Tauson, Mayville, N. D.	27	26	99
34		Bernard F. McQuillan, Amherst, N. S., Can.			
35		Daniel F. Marshall, Malden, Mass.			
36		George L. Bech, Chicago.	21	86	15
37		Harry Blumenthal, Fresno, Cal.	95	31	99
38		William G. Bradshaw, Saratoga Springs, N. Y.	6	67	79
39		J. W. Roper, Irving Park, Ill.	99	32	25

Specimen Nos.			First Choice.	Second Choice.	Third Choice.
73		William F. Wendland, Washington Barracks, D. C.	5	67	27
74	122	W. P. Shelley, Lewistown, Pa.	111	126	79
75		Clarence Mattingly, Galesburg, Ill.	111	44	81
76		A. B. Hough, Washington, N. J.			
77		Frank L. Winn, Mayville, N. D.	105	67	11
78		L. E. Agee, Hillsdale, Mich.	67	99	114
79		Robert F. Eschenbach, Easton, Pa.	6	95	126
80		W. Lester Stanton, Wichita, Kan.			
81		W. H. Hooker, Oakland, Cal.	6	67	125
82		W. E. Westland, Upland, Cal.	91	84	25
83		W. Whitmore, Exeter, Neb.	4	111	120
84		J. S. Bunnell, Upland, Cal.	25	82	95



No. 67.
Tied for first place.



No. 95.
Tied for first place.

40		Albert E. Bradshaw, Alliance, Ohio.	10	72	95
41		E. W. Hack, Albert Lea, Minn.			
42		Jesse Clark, Augusta, Me.	95	79	67
43		Will Riley, Hillsdale, Mich.			
44		J. S. Adams, Lowell, Mich.	95	71	79
45	46	H. W. Hawley, Galesburg, Ill.			
47		H. H. Myers, Macon, Ga.	31	88	95
48		D. S. Dean, Exeter, Neb.	111	95	79
49		Emil F. Wilke, Chicago.	113	39	46
50		William J. Moon, London, Ont., Can.	102	67	10
51		A. C. Wrenn, Fresno, Cal.	126	71	16
52	53	L. H. Russell, Mt. Clemens, Mich.	10	63	7
54		W. H. Hines, Newport, Ark.	95	111	122
55	56	Howard C. Hull, Asheville, N. C.	6	4	102
57	58	A. R. Ennis, Hamilton, Ont., Can.	76	15	39
59		Ray M. Black, Ada, Ohio.	67	99	31
60		W. A. Nicholson, Alameda, N. W. T., Can.	99	30	93
61	62	Lynn G. Goodnough, Cornwall-on-Hudson, N. Y.	122	105	111
63		J. S. Flanagan, Payette, Idaho.	95	79	111
64		Frank K. Phillips, Wilmington, Del.	14	19	102
65		D. M. Benton, Macon, Ga.			
66		Oliver L. Anderson, Cambridge, Mass.	122	79	14
67		Byron W. Bellamy, St. Catharines, Ont., Can.	15	93	64
68		Joseph R. Beale, St. Catharines, Ont., Can.	93	51	17
69	70	E. A. Ferrier, Galesburg, Ill.	67	10	17
71	72	A. E. Schaeider, Galesburg, Ill.	67	4	31

85		Fred C. Funnell, Plattsburgh, N. Y.	95	4	111
86	87	James H. Nichols, St. Johns, N. F.	32	103	31
88		A. H. Harrington, Macon, Ga.	16	76	105
90		Charles A. Burnham, Oakland, Cal.	15	57	47
91		W. F. King, Escanaba, Mich.	86	25	5
92		James Cusack, New Orleans, La.			
93		W. T. Hill, Estherville, Iowa.	30	90	11
94		Cleveland Sherman, Spokane, Wash.	14	51	41
95	96	Leon I. Leader, Worcester, Mass.	16	126	57
97		D. E. Fox, Carrollton, Ill.	76	81	11
98		Henry Price, Marlin, Tex.	6	10	79
99	100	J. W. Barnhart, Auburn, Neb.	10	14	30
101		J. Norton Moore, Canton, Ohio.	47	15	14
103	104	M. Luther Heisey, Lancaster, Pa.	4	95	114
105		Walter B. Gress, Easton, Pa.	95	79	6
106		C. G. Walter, Middletown, N. Y.	122	6	127
108		Frank Eaton, Ansonia, Conn.			
109		George Voss, Eau Claire, Wis.	102	19	39
110		H. D. Correll, Morgantown, W. Va.	10	102	57
111		J. S. Manson, Chicago.	88	79	125
112		Emil G. Myers, Tiffin, Ohio.	15	72	71
113		C. E. Holbrook, Boston.	100	95	79
114		Phil S. Robinson, Hanford, Cal.			
115		William S. Kirkpatrick, Pawnee City, Neb.	67	99	126
116		K. H. Becktell, Hillsdale, Mich.	67	31	114
117		Eric Peterson, Pomeroy, Iowa.			
118		Frank W. Snyder, Syracuse, N. Y.	15	65	6
119		Joseph P. Grenier, Augusta, Me.			
120	121	Warren S. Dressler, Philadelphia.			

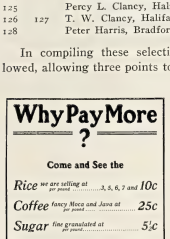
Specimen Nos.			First Choice.	Second Choice.	Third Choice.
123		Michael Edmeyer, Cannon Falls, Minn.	21	93	67
124		I. W. Pence, Angola, Ind.			
125		Percy L. Clancy, Halifax, N. S., Can..	67	95	31
126	127	T. W. Clancy, Halifax, N. S., Can.			
128		Peter Harris, Bradford, Pa.	126	74	4

In compiling these selections the usual custom was followed, allowing three points to each ad. selected for first place, two points for each second, and one point for each third. The result follows:

Specimen No.			Points.
1	67	Byron W. Bellamy, St. Catharines, Ont., Can.	49
2	95	Leon I. Leader, Worcester, Mass.	49
3	99	J. W. Barnhart, Auburn, Neb.	27
4	10	Lawrence Wietlispach, Streator, Ill.	26
5	6	J. C. Voline, Auburn, Neb.	22
6	79	Robert F. Eschenbach, Easton, Pa.	22
7	15	John B. Adkins, Hartford, Conn.	21
8	4	John W. McLaughlin, Newark, N. J.	20
9	111	J. S. Manson, Chicago.	20
10	16	Charles Roloff, St. Louis, Mo.	17
11	31	D. M. Berran, Augusta, Me.	14
12	105	Walter B. Gress, Easton, Pa.	14
13	126	T. W. Clancy, Halifax, N. S., Can.	14
14	14	W. W. Mackay, St. Louis, Mo.	13
15	39	J. W. Roper, Irving Park, Ill.	11

Ten points — Nos. 71, 76, 93, 102, 122.
Nine points — Nos. 21, 25.
Eight points — Nos. 30, 32.
Six points — Nos. 5, 7.
Five points — Nos. 44, 51, 57, 86, 88.
Four points — Nos. 19, 27, 47, 72, 120.
Three points — Nos. 11, 41, 74, 81, 90, 91, 100, 104, 113, 114.
Two points — Nos. 8, 22, 26, 28, 46, 59, 63, 65, 82, 84, 103, 121, 125.
One point — Nos. 17, 64, 123, 127.

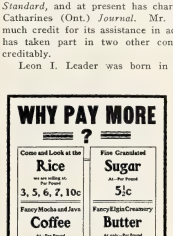
Photographs of the two contestants who are tied for first place are shown, and brief biographical sketches follow:



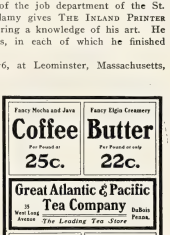
No. 99.



No. 10.



No. 6.

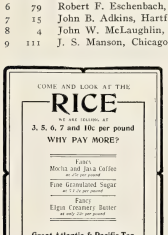


No. 79.

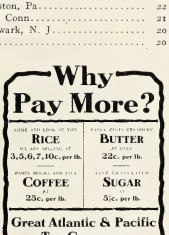
Byron W. M. Bellamy was born in Newbury, Ontario, in 1879, and picked up the first rudiments of typesetting when but a small boy in the office of the Ingersoll (Ont.) *Sun*, of which his father was proprietor. Since completing his trade he has held the foremanship of the Orillia (Ont.) *News-Letter*, the Huntsville (Ont.) *Forester*, and the Huntsville *Standard*, and at present has charge of the job department of the St. Catharines (Ont.) *Journal*. Mr. Bellamy gives THE INLAND PRINTER much credit for its assistance in acquiring a knowledge of his art. He has taken part in two other contests, in each of which he finished creditably.

Leon I. Leader was born in 1876, at Leominster, Massachusetts, learning his trade with J. Kirschner & Sons and the Maynard-Gough Company, both of Worcester, Massachusetts. He has worked in several offices in that section, at one time conducting a business of his own, and is at present head jobber at the Blanchard Press, Worcester. He secured second place in THE INLAND PRINTER'S last contest, and first prize in a contest in job composition conducted by the *American Printer* in April last.

Mr. Leader, it will be remembered, was a strong second in Contest No. 16, and would probably have been first this time if he had not abbreviated portions of the address, which several contestants, in making their selections, found objectionable. I do not consider this a violation of the rules, however,



No. 15.



No. 4.



No. 111.



No. 16.

as the point raised is not covered by them. It would be perfectly proper and really desirable to use abbreviations that are customarily found in ad. composition, and there are three of these in this ad.: "Co.," "Ave." and "Pa." Even the use of "W." for "West" would be perfectly proper. Mr. Leader's ad. is the strongest piece of composition in the whole set. It appears complicated with panels and rulework, but in reality is laid out on the point system, in multiples of six, and could be set very rapidly where the compositor had a font of labor-saving six-point rule. The first line starts with an eighteen-point em quad, then a pica quad with two one-em and one two-em pieces of six-point rule (the corners are not mitered), the same at the other end, and the line is followed by a full-length, six-point rule. A fault which is prominent in twenty-

six of the ads., and one to which I have repeatedly called attention, is the use of large, black figures without displaying the article. This is seen even in No. 10, which holds fourth place. Is it reasonable to suppose that a reader's attention will be attracted by the mere figures, "10c," "25c," etc.? The large figures themselves are meaningless — they may be in



BYRON W. BELLAMY.



LEON I. LEADER.

connection with articles that ordinarily sell for much less. How much better is the display in both the leading ads. Only a very few of the compositors succeeded in bringing out "Rice 3c," but most of them, in order to secure a more artistic arrangement, displayed "10c." I am reproducing No. 42, set by Jesse Clark, Augusta, Maine, an ad. which was not given a single point. To my mind Mr. Clark has caught the idea of the advertiser. The copy starts with a request to "Come and look at rice," and the prices for rice are followed by the question, "Why pay more?" This ad. is set in a simple manner, yet it brings out strongly the only point in the ad. which should have been brought out, some compositors even putting rice last. The advertiser is making a special run on rice in five different grades; the other articles are merely secondary. The next ad.-setting contest will be announced next month.



No. 42.

OLD-TIME CHICAGOANS.

In a recent issue of the Chicago *Daily News,* Mr. Alfred L. Sewell, president of the Chicago Envelope Clasp Company, of Niles, Michigan, gives some interesting reminiscences of old-time Chicagoans, as follows:

"In 1854 there was no typefoundry in Chicago, but soon after that Langdon & Rounds, printers, who had their office at 43 LaSalle street, opened an agency for L. Johnson & Co.'s typefoundry of Philadelphia, in the new paper house of G. H. & L. Laflin, on South Water street, east of South Wells street, now called Fifth avenue. Here was a double convenience for the printers. But, as I suppose there was not enough business for two men, 'Jim' Langdon bought the Quincy (Ill.) *Whig* and removed to that city, S. P. Rounds continuing the Johnson agency until he was made government printer at Washington. Perhaps it was about the year 1857 that Farmer, Little & Co.'s typefoundry of New York opened an agency in a small frame building at, I think, about the corner of Monroe and Dearborn streets, and employed as their bookkeeper an awkward-looking young man of German descent, who I think had been a country school teacher. He looked like it, anyhow. He was good natured, at least, and faithful, and seemed likely to develop into a good business man. I will risk a story he once told me of his own boyhood. He was a green country boy, with a desire to learn the printing business. He was raised on a farm near Akron, Ohio, and to that town he went and hired himself in a printing-office. A man named Allison was the pressman on an old Washington hand press. John, the German boy, was put behind the press to manage the roller. After working for fifteen minutes Allison shouted "Color!" in stentorian tones. John had never seen a press before and did not know what that meant, so the pressman explained that he must put on more ink.

"'But where is the ink?' asked John.

"'In that keg on the floor?'

"John lifted the cover of the keg and looked into the blackness and asked, 'How do I get it out?'

"'With your hand, you darned Dutchman.' Allison didn't say 'darned.'

"John, not knowing any better, dived his hand down into the stiff ink up to his wrist.

"That boy knows better now. His name was John Marder. In his place, doing his faithful duty in the Farmer, Little & Co. type agency, 'the years rolled on' and John Marder grew because there was manhood in him. Ananias P. Luse, a printer I had known when I was foreman of the Indianapolis *Daily Journal,* in 1853, came to Chicago, and by and by there was a new sign up — 'Marder, Luse & Co.'s Chicago Typefoundry.' Mr. Luse is dead and John Marder is now manager of the Chicago branch of the great American typefoundry, known all over the world.

"Mr. Marder, I am sure, will forgive me for telling this story, because he is one of the best friends I ever had — one of the noblest men Chicago has known since 1854. He is an illustration, showing how poor young men have risen in Chicago, and how they can still rise if they are faithful."

QUEER TACTICS.

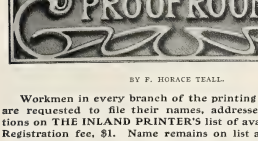
German chambers of commerce are clamoring for better trade relations with the United States. Some of them have submitted petitions to the minister of finance, asking for a long-term commercial treaty with the United States on more advantageous terms than those now existing.

While this agitation is going on, some boards of trade are endeavoring to prevent American consuls from learning German manufacturing and trade secrets. The chamber of Sarau (Prussia) addressed a circular to manufacturers and commercial agents in that district, warning them against giving information to the press. The circular says:

"The reports in our technical and trade papers are most assiduously studied abroad, and by representatives of our foreign competitors residing in Germany, especially by the consuls of the United States."

The circular winds up with an appeal to its correspondents to spread this warning, to refrain from giving publicity to any business details, and to keep factories shut to foreigners and strangers. This agitation leads Consul-General Guenther to pertinently ask: "How do these German chambers of commerce, which represent the manufacturing and commercial element of their country, reconcile this illiberal spirit with the fact that Germany sends individuals, official delegates and even ministers of state to the United States to inspect our factories, trade schools, public institutions, etc., for the purpose of obtaining knowledge and benefiting German interests?"

A SPECIMEN book of menus and programs, printed in colors, on deckle-edge cloth and antique finished cover-paper, is now ready. Sent to any address for 50 cents. The Inland Printer Company.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, and affording a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are employed, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

EMPLOYEE.—E. L., Berkeley, California, writes: "Could not you devote a few more lines to the ever burdensome word 'employé'? If permissible, I herewith submit my opinion about this 'pierre d'achoppement.' Why should the word 'employé' be spelled 'employe' or 'employee' when we preserve the accent in 'café' and change it in writing 'liberty,' etc.? However, so long as the French change the orthography of English words (bifteck, confort, paquebot, rosbif, etc.), it is admissible and perfectly just that the spelling of French words be altered to suit our fancy." *Answer.*—There is no reason why this word should be burdensome. It would be so no longer if English-speaking people would drop the idea that we must use the French word, and use our own English word, employee. Undoubtedly the earliest English use was merely a borrowing from the French, but we now have, and have had for a long time, our own word, entirely independent of the French. Employee is not a change in French spelling.

WRONG LETTERS IN PRINT.—From the frequency of typographical errors in print, one might be excused for wondering why there are not some good proofreaders; but of course errors always will be found in print, as long as the work must be done by human beings. There are many good proofreaders, but we certainly have too many very poor ones, and probably always will have. This note is suggested by the circular from which we quote about an international language. In six lines of it there were four typographical errors that must have been left there simply because the proofreader did not look closely enough to see them, for they are such that no one could fail to know that they are wrong. It is supposed to be easy to see every wrong letter and to correct it. It is not as easy as it seems. Even very careful and close workers leave some errors uncorrected, and it is simply impossible to get print absolutely correct. But why can not a great improvement be had? Certainly such a circular should not be printed with so many errors.

AN INTERNATIONAL LANGUAGE.—Here are a few sentences from a circular proposing that the world devote a billion dollars to the making and establishment of an international language: "An international language would greatly facilitate the affairs of the world. If one were agreed upon by the nations, it would be studied by all who seek a higher education or a good business position. Merchants and manufacturers would more easily find foreign markets for their wares. More people would then travel abroad, because they could talk with somebody in every community, and find in every city entertainments and a daily paper in the international language. The great expositions and international congresses would be far better attended, and thus the peace and progress of the world be wonderfully promoted. The language that becomes international must be so made or selected that it will interest a great many people and outrival all competitors. This means a great conference. But a public sentiment must be created; a great discussion must take place. The hope is simply this: Many able men will stir up an agitation that will shake the world, for the sake of getting handsome salaries and rewards as makers, teachers, translators, authors, and publishers. There will be debated everywhere the great question: Resolved, That an International Congress should be called at public expense, to make or select a language for international use. Then some chief ruler will invite the nations to a grand conference. This will prepare the way for a world-wide speech; and there will follow the most wonderful era in language, literature, science, education, commerce, and civilization—in short, the Brotherhood of Man."

SOME STRIKING ABSURDITIES.—F. Howard Collins's new book, "Author and Printer," contains much valuable information, but it is strangely sprinkled with absurdities, especially in American matters. One of the queerest is this: "Dollar mark, $, to be *after,* and close up to, the figures, as 50$." Where Mr. Collins could have got the notion that this is correct form, who knows? He says in his preface that the book is "not an attempt to rationalize the English language, but merely an endeavor to represent the language as it is now used by the people most capable of writing it." Certainly no such people write dollars in the way he says they do. In some questions of spelling his work does not seem to have been guided by any one consideration. He tells us to spell blameable, datable, debatable, dilatable, finable, framable, giveable, likeable, linable, liveable, movable (in legal work moveable), rateable, saleable, shapeable. Certainly these are far from showing an attempt at rationalizing; but do they record usage? It does not seem likely that any writer would con-

sciously make these differences. It is a pity that any printers are to have such poor advice about them. Some of the items in the book are merely laughable, as the information that C. A. stands for Confederate army, and C. S. N. for Confederate States navy. This kind does no harm, but what is the use of it? Mr. Collins felicitates himself on having formulated a useful ruling on the division of words. He says: "The general rule for the division of words is the result of a large correspondence on this one point alone. As this matter has first to be dealt with by the compositor alone — for the author can not tell when writing copy what word will need division — it is singularly fortunate that so easy a rule, requiring no etymological knowledge, can be framed." His rule is: "Never separate a group of letters representing a single sound; and so divide a word that each part retains its present sound." He gives ten examples, each correctly divided into syllables, but each so simple that any but the right division is hardly possible. How singularly unfortunate the rule is may be seen by some of the divisions in the text of the book itself. Baro-meter, tit-les, optic-ian, bassi-net, preliminary, pro-clamation, re-presentative — these are a few of them that the author should have corrected according to his rule. How much choice is there between a demand for etymological knowledge and one for knowledge of sounds by the compositor? There is some, but not enough to make the rule intelligible and practicable. As a matter of plain fact, the rule is absolutely useless.

The book should be used very cautiously. Anybody attempting to do everything according to it will have trouble.

"THE BEST EVER."

I could not get along without THE INLAND PRINTER. I have every number since 1896, and hope to have many more. I have received much valuable information from it, and consider it "the best ever."—*F. W. Nichols, Adrian, Michigan.*

SOME QUEER USES FOR PAPER.

Dr. A. H. Stewart, of Philadelphia, has been experimenting with bottles made of paper as a substitute for the glass bottles now commonly used in the retail milk trade. His investigations have excited much interest in German medical circles. According to a German trade paper, Dr. Stewart had his milkman to use glass and paper bottles furnished by himself, which were, after being filled, put on ice. The stoppers in the paper bottles worked well, closing hermetically, while those of the glass bottles worked less satisfactorily. As a result of his investigation the milk in the paper bottles showed only one bacteria to four in the glass bottles, and that the paper-bottle milk would keep sweet two days longer than that in the glass bottles. The sanitary advantage of paper over glass bottles lies in the fact that after being used once they are thrown away.



NATIVES OF GREENLAND.

M. Charles Crabbe, of Paris, is the inventor of paper gloves for chauffeurs. He also manufactures entire suits of clothing for male and female automobilists from paper, which have proved very serviceable in cold weather. The texture of this new material is described as remarkably flexible, tough, durable and absolutely waterproof. Paper clothing, particularly for sporting purposes, has long been used in Japan, and the Mikado's soldiers in the present war have been supplied with paper vests to protect them against the rigors of winter in Manchuria.

THE correct application of colored inks to the various grades of book and cover papers is set forth in a series of menu and program title and cover designs just published and issued in book form by The Inland Printer Company. This is a choice collection of modern specimens of typography and coloration, and each design can be duplicated in most any printing-office. The price of this booklet is 50 cents.



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $1.50.

TYMPAN GAUGE SQUARE.— A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

RECIPE FOR RESTORING FADED PRINTING.— A. W., of Albany, New York, writes: "I have some valuable old prints, many of the letters of which are almost imperceptible. Can you tell me of a way to renew them?" *Answer.*— Boil animal galls in pure spirits of wine, and with this lightly sponge over the surface. After drying, the letters (or writings) will be as fresh as ever.

A CRITICISM.— W. H. P., of Brooklyn, New York, writes: "Enclosed find sample of folder. Have been reading your 'Presswork' and tried to follow your ideas. Would like your criticism." *Answer.*— The entire work on this folder is neat. Perhaps a trifle deeper green would have improved its coloring. The red is beautiful and well printed. A better make-ready on the half-tone cut of the office building would have improved it.

OVERLAY-CUTTING INSTRUCTION NEEDED.— W. S. C., of San Bernardino, California, writes: "Herewith I enclose copy of a booklet — my first attempt at half-tone printing — which I wish you would criticize. It is far from satisfactory to me. I would possibly have gotten better results had I ordered the half-tones made 110-line screen, instead of 133-line screen." *Answer.*— Taken all in all, you have made a good job of the booklet, the printing, register, margins and color being uniformly workmanlike. With skilful make-ready, the half-tones would have appeared to much better advantage. You should obtain a knowledge of how to make appropriate overlays for such work. The Inland Printer Technical School gives such instruction.

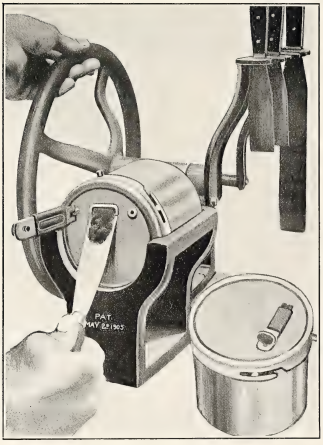
TROUBLE FROM WRINKLING ON A CYLINDER PRESS.— H. J. P., of Campello, Massachusetts, writes: "We enclose a sheet which we are printing on a cylinder press which is giving us a little trouble by wrinkling in two places, as shown on sample. Can you suggest any method of eliminating this trouble? We have it occcasionally on different cylinder forms." *Answer.*— Try shifting the "taking" position of the grippers and front gauges. If that does not remedy the wrinkle, either turn the form around or run strong, thin strings between the two openings in the form. The sheet should be kept close to the cylinder, in order to keep out air formations where the white portions of the label design occur. Wrinkles of similar character to that shown on your sheet have been taken out by simply changing the position of the cylinder bands where they support the sheet on its way to the form. Sometimes to loosen up the two outer cylinder bands will prevent the wrinkle. There is no set rule to remedy all cases of wrinkling.

TO REMOVE DRY INK.— F. R., of Akron, Ohio, writes: "Can you advise me through THE INLAND PRINTER Pressroom Department of some way of cleaning wood type of ink that has been allowed to dry and which seriously interferes with clear printing?" *Answer.*— All type, whether metal or wood, should be thoroughly cleaned when it leaves the press. Only a careless workman will permit ink to dry on a form of type. Penetrating oils or spirits must be used in removing dried ink from wooden type. Still, it is a question whether any of these can be made to do so when the ink has been absorbed into the wood, or is thickly coated and become very dry. You might try the use of 90° alcohol, refined or crude petroleum, creosote, or oil of citronella. The type should be laid face down in a flat receptacle for the spirits or oil, and allowed to remain until the ink shows signs of removal from the wood. Salt of lemons, salt of sorrel, oxalic acid, alkaline salt (known as lye, when impregnated with water) are often made use of to remove discolorations and oily substances; but in doing so they are dangerous in the case of woods of almost every kind, unless used in moderation and the surface of the treated woods wiped dry before absorption by the wood begins.

PRINTING ON PLAYING CARDS.— J. J. S., of Middletown, Pennsylvania, has sent several playing cards with the regular backs printed on same, regarding which he writes: "By enclosed playing cards you will see I have 'run up against it' in bad shape. The cards were printed in bronze-blue ink costing about $3 per pound. Now, what I would like to know is, what I should do to keep the ink from 'scratching off' the face, as per samples enclosed. Is there a special ink used for printing playing cards, or what grade of ink ought I to use for printing on cards of the same finish as appears on the blank ones I send you?" *Answer.*— Playing cards are printed just as other work on a printing-press, using different colors and qualities of ink, as the grade of stock and quality of the finished product justifies, some of the inks costing as low as 50 cents a pound. Of course, great care is exercised in the printing, otherwise the product would be faulty in color and have to be sold as "seconds" or "thirds" in quality to the dealers. The cards you have attempted to print on come from the ends of a sheet containing a full pack of cards; these ends are usually thrown in as waste, unless sold to some one who desires to print on them an advertisement, or some other matter, as in your case. Now, the reason you can not print satisfactorily on this stock is because a "varnish" made of shellac, reduced by mixture of borax in boiling water, has been applied to the sheets of printed playing cards, which, when run through a very powerful plating press, produces a highly polished finish, resembling a sheet of ivory. Now, the surface left on the playing card is almost devoid of absorption, hence you can understand how difficult it is to print on it in the ordinary way. Your samples are about as good as is usually turned out on such stock; and the only way you can help to prevent ink from scratching off

is to incorporate a little dammar, copal or coach varnish in it, mixing up only a small quantity at a time. The varnish made use of by the playing-card manufacturer is applied to the stock after all the ink on both sides has been thoroughly dried; the sheets are then run through a varnishing machine, which coats both sides at the same time, the cards being hung up to dry; after which they are plated and cut up into packs. The purpose of applying the shellac varnish is to give finish, "slip" and durability to the stock, and to prevent the printing from becoming mutilated or marked. A playing-card manufacturer could place your design on the end of the sheet (usually useless), and bring out the design as perfectly as any of the fifty-two cards embraced in the regular pack. That is the only way by which success can be assured.

Printing and Lithographic Ink Reservoir.— The N. & E. Ink Reservoir Company, located at 556 Broadway, New York city, have recently patented and placed on the market a device for economizing ink and sustaining its quality. In the construction of the apparatus, a cut of which is shown herewith, a movable bottom is operated by a plunger, made to move up as more ink is required. A slight pressure on the wheel shown on the side of the illustration operates the device, while one and one-quarter revolutions empties the entire reservoir. A supply of ink may be had, it is claimed, quicker and



THE N. & E. INK RESERVOIR.

easier with this device than in any other known way. The reservoirs are made interchangeable and have a space for a label across the face of the cylinder for the name and grade of ink in use in each, with a celluloid cover to insure legibility and cleanliness. Changes in the reservoirs are readily made by simply lifting one out and dropping in another, one holder being sufficient for any number of reservoirs. The holder or frame for operating occupies but little room and is therefore readily disposed of at some convenient place in the room.

To Stop Mottling.— I. H., of Denver, Colorado, writes as follows: "Will you kindly let me know what will stop mottling on enameled stock, and also a good ink softener that will not make the ink greasy?" *Answer.*— There are numbers of causes for mottling, not only on enameled, but other kinds of stock, chief among which may be unconditioned rollers, thin inks and running too much color on the stock. It takes an experienced pressman to fully decide which condition prevails. Such a man will try running as little color as will produce solidity on the strongest portions of the form; if this does not overcome the trouble, he will then examine the condition of the rollers; if he finds these full of moisture, instead of dry and tacky, he knows that ink can neither be rightly distributed nor imparted to the form as it should be. So will he promptly decide about the grade of ink, all other conditions being right. The best way to have "soft" ink is to order it so from the maker. Keep such ink on hand, even if you do not need it for most of your printing. It beats varnishes and raw oils, because you may very advantageously mix in a little of such ink with a stronger or higher grade quality, and thereby soften it to the greatest nicety without taking the risk of spoiling the better one. Ink softeners and reducers, so-called, are often dangerous in the hands of the inexperienced. A little bit of hog's lard is a good softener of inks; it must be mixed into the ink thoroughly.

Ink Picking.— W. L., of East Liverpool, Ohio, writes: "I send you herewith a few specimen sheets which were printed on a new press, two pages on which show a number of spots, also picking off. Kindly tell me how I can print these in a solid black. I used new, well-seasoned rollers, with double-roll and a good half-tone black, which I had to reduce to such an extent that it shows mottled, and still kept on picking off. I first tried it with one gripper, then with two and three, but got the best result with two grippers. In reducing the ink, I first tried vaselin compound, next reducing varnishes of various manufacture, then boiled linseed oil, and even machine oil, with no better result. I finally mixed some blue ink with the black to give it a darker shade, and by running as little ink as possible, the job was run off as you see it. We also dusted off the sheets before printing, as every speck of dust, no matter how small, would show as big as a pin-head; but this helped but little, as I had to keep on washing the form every half-dozen sheets. The room was kept at a temperature of from 65° to 75°." *Answer.*— Working a form of two almost solid pages of background, each 8 by 10 inches, and keeping the many designs (shown in half-tone relief) clean and sharp, and on such thick-coated stock as shown, was not an easy matter, even for a skilled pressman. Clearness you have certainly maintained, but the effectiveness of the engravings is lost by the absence of an intense black background, the main cause of which was the overreduction of the ink used. Reducing of inks is a dangerous operation, because few pressmen know just where to stop. The ink used by you was doubtless of superior quality, but of wrong strength for the job, as well as wrong for the press employed in working it. In a case such as yours, it would have been the proper thing to do to send to some efficient printing-ink maker and had shipped to you a supply of appropriate black ink. Inks for just such heavy plates are made and kept in stock by every reputable manufacturer. Irrespective of the defect in color, your make-ready and printing are both excellent.

Packing a Cylinder.— L. F., of Sherman, Michigan, writes: "Will you kindly inform me in the Pressroom Department as to the correct way to pack a cylinder press. The one in question is a two-revolution press. Up to the present time I have been running without a blanket, merely using strawboard and a muslin cloth, but now have a felt blanket. Do you put the blanket on first, next to the cylinder, then the paper, and last the sheet of muslin, or does the paper come on top? After clamping the blanket on, do you have it long enough to

put it on the rollers and stretch it, or does the paper on top keep the blanket tight?" *Answer.*—If you had a copy of "Presswork" at hand, and would turn to the chapters on packing different kinds of cylinder presses, you could find the fullest information on this point, as well as about tympans for different kinds of printing. For a suitable packing for printing a newspaper, strip the press and clean the cylinder with a little oil, rubbing dry with a clean rag. Cut the blanket to fit the cylinder, allowing for enough to hook it on to the points in the front opening, which is usually about three inches. The end of the blanket should be long enough to turn over a little in the lateral opening of the cylinder. Put muslin covering, over which has been shrunk a manila sheet, and then oiled, will be found very desirable and efficient packing."

A HINT FOR EMPLOYERS.

Please send THE INLAND PRINTER to the office, so that hereafter all "the boys" may feel its helpful influence, as we intend to keep it on file in our office. For years I have taken the magazine, and both Mr. McCarthy and myself feel that the money will be well spent in educating our workmen at so little cost. We expect to help ourselves by making better printers of them, and know of no way in which the trick



AN IRRIGATION CHANNEL AT RENMARK, RIVER MURRAY, SOUTH AUSTRALIA.
Photo by C. P. Scott.

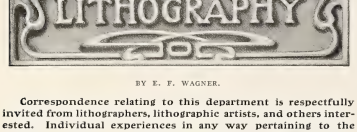
a medium thick sheet of manila paper next to the face of the cylinder and the blanket over it, for the sake of avoiding rust accumulations on the blanket. If you are supplied with large enough sheets of paper to pass around the printing surface of the cylinder and roll up on the lower tympan bar in the lateral opening, hang the paper over the muslin sheet, because of ease in making ready on the tympan sheets. However, if that facility is not afforded, then put the necessary number of paper tympan sheets over the blanket and draw on the muslin one, fastening it on the first reel, instead of the sheets of paper. Over all these put a sheet of strong manila paper, fastening it (in the front opening of the cylinder) to the sheets held there; do this with good adhesive paste. As soon as dry, draw down the manila and carefully reel it up on the lower bar. If too many or too few sheets of tympan confront you, then loosen the reel, holding the muslin, and take out or add to the tympan, and then refasten the muslin. "Presswork" says: "For regular newspaper work, where the editions are not large, tympans made up of a *medium* thick rubber blanket, several thicknesses of soft paper and a can be turned better than by giving them the advantage of the best instruction, which THE INLAND PRINTER provides.—*John J. Altmeyer, of McCarthy & Altmeyer, Maysville, Kentucky.*

A NECESSITY AT EVERY STAGE.

After twenty years in the harness, from "typelice" to the "tripod," I am at last "captain of my own shop." I have purchased the controlling interest in the Stine Publishing Company, publishers of the *Independent-Journal.* I have always found THE INLAND PRINTER a necessity in the office, and will continue in that belief.—*C. L. Hobart, Ottawa, Kansas.*

THE UNIVERSAL EDUCATOR.

I am taking THE INLAND PRINTER, and find that it is exceptionally good. What the printing trade needs to-day is more education, both technical and scholastic. Your INLAND PRINTER is doing much toward the former.—*C. S. Buck, Janesville, Wisconsin.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

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PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

THE Lithographic Club of Vienna held an exhibition of work executed in crayon, brush and by camera, comprising 337 objects, participated in by twenty-two members. The affair was a success in every way. The lithographic work was of a high standard. A preponderance of the subjects was of photographic origin and showed high artistic ability of a majority of the members.

AT the fourth regular meeting of the German Lithographic Employers' Association, held at Hamburg on May 13, a number of important resolutions were adopted looking toward closer alliance with the unions of the workmen, regulation of the apprentice system and equalization of prices; at the same time the great benefit accruing to the employer from a closer affiliation with his own kind was fully emphasized.

GUM ARABIC.— We received a box of gum arabic, evidently for trial, but not an evidence from the sender in the shape of a letter or an address so that we could come to a conclusion as to the intention of the sender. Upon examination of the gum it can be stated that about twenty-five per cent of the pieces are impurities in the shape of wood, stone, etc. It would require considerable care in straining the material to make it useful in the lithographic business.

JOINING LITHOGRAPHIC STONES WITH PLASTER OF PARIS.— J. C., Mitchell, Ontario, writes: "I have followed your directions in joining two worn-out stones together so as to prevent them from breaking while printing, but I found that they would not hold, and I would have ruined the slab if I had not noticed them working loose." *Answer.*— For very large stones the imported preparation or "stone cement," consisting of a liquid and a powder, will give the best results, while the operator is deficient in practice. However, it will hardly ever happen that plaster of paris will loosen its hold on two stones joined with it if the work is done right. First of all, the surfaces which are to come together must be ground perfectly even with a very coarse sand, so as to remove the grease or oil which adheres to the underside of most stones and would prevent the plaster from sticking. Then the stones, after joining, must be moved about a little in order to compress and equalize the paste; at the same time forcing out, at the edges, the superfluous plaster, which should at once be scraped off. And, finally, the stone should be left lying quietly for several days in an even, rather warm temperature before putting to use.

THE WINONA SCHOOL OF LITHOGRAPHY.— A letter from George K. Henderson, principal of the lithographic department of the "Winona Technical Institute," at Indianapolis, states that the school is in first-class trim and accommodating in its first course twenty-seven young men, teaching lithography in all its branches. The committee having charge of the school is eminently practical and they have the study-plans of all the noted institutions of this kind existing anywhere in the world. That they mean to profit by the experience which others have had in this field of activity is certain, for no one can deny that there is a growing necessity for action looking toward the solution of the apprentice question.

DAMPENING STONE WITH SOAP WATER.— A writer in the *Freie Künste*, speaking of the difficulty of getting more than five hundred impressions from a transfer while printing pure ultramarine for washblue labels, states that he wiped the stone with soap water as soon as he observed that the lines began to disappear from the stone. As he proceeded he strengthened the dose, and thus succeeded in getting one thousand impressions off, an otherwise impossible task. Of course the temperature of the pressroom was 60° R. He could not say what the result would have been if the temperature had been warm. Every lithographic printer knows the effect of soap on lithographic stone, and yet a stone can be washed off with weak soap solution for fine penwork and produce no trouble; in that case it is done to create a firm hold for the extremely fine and delicate ink lines. It is well known that on aluminum plate, soap has no effect at all.

A NEW SHEET-DRYING DEVICE.— The H. & G. Lithograph Company has invented an extremely simple device for drying the dampened sheets when printing fine commercial lithographic work. The invention consists of an iron clamp, the long shanks of which are placed in a slot cut into a strip of wood and fastened to the ceiling of the pressroom. The clamp hangs loosely in this opening, its own weight pressing the jaws together with enough force to hold a dozen sheets of paper. The sheets are easily inserted by feeding them in an upward pressure; that is, by pushing the sheets upward against the mouth of the clamp, lessens the weight of the clamp, thus loosening the jaws and allowing the sheets to pass in, but the instant the pushing motion ceases the jaws take a grip on the sheet and the bunch of paper hangs free in the air. When dry the sheets are simply pulled down and out. This does away with strings, racks and other troublesome devices.

OWNERSHIP OF ENGRAVINGS.—"Enquirer," Albany, New York, writes: "I am in a controversy with a New York lithographic house which has done the enclosed engraved view for me. Against the manner of execution I have no fault to find, but it was stipulated in the agreement that I pay for the engraving, and, having done so, I demanded the stone upon which this work is done. I find now upon examination that they have engraved the view upon a stone belonging to their stock (together with other work) and they claim that it is impossible for them to give me the original engraving. Now, what is to prevent any one used to sawing stone to separate that stone into two parts so that I can get what belongs to me? I would like a little light on this subject from an expert lithographer and it was mutually agreed to have THE INLAND PRINTER decide." *Answer.*—If it can be shown that the lithographer had agreed to place the engraving upon a separate stone, this stone to be then sold to the party ordering same, then the former must find a way to carry out his con-

tract. Otherwise the engraving remains the property of the lithographer, notwithstanding the fact that the customer has paid for it. This custom has been established by years of precedent. Dividing the stone by sawing or otherwise is a risky operation, and nobody likes to resort to it. The work may not be placed on the stone to make this easy of accomplishment. The remedy would be that the lithographer, having printed the edition, which the customer has accepted, from transfers, might turn over to "Enquirer" a transfer of this work, which would be about the same as an electrotype in typography.

A New Method.—"Buffalo Manager" writes: "I have observed in one of the recent issues of your very valuable lithograph department what you say of the method of engraving upon gelatin folios and using these cut-in tracings not only as key outlines, but as actual original working plates, by lining and cross hatching, filling in the cut lines with transfer ink and after the transfer of the tracing filling in the solids with tousche, and also scraping away after the offsets have been made marks which were to serve only as guide lines. I found that such gelatin tracing gave the best result for fine and delicate lines, but I have also found that for a certain kind of off-hand work or facsimile work, especially in imitating pen drawings, the tracing upon vegetable tracing paper, which I always coat with collodion varnish or shellac varnish (also acquired from these columns), has answered well. Having given this matter of obtaining accurate tracings from original drawings a great deal of attention, because I was desirous of obtaining the most direct results with the least expenditure of labor, I will communicate to you now an entirely new method for producing direct copies from original drawings which can be used in black simply or as black plates for four or eight color work, retaining all the snap of the original. The method is this: I have photographic silver prints made from the art subjects or sketches to the proper size; then I fix up a solution of one part of ordinary but clear gelatin chips and dissolve same in three parts of water; then I allow the mixture to gradually become warm, adding a little powdered rock candy to prevent brittleness and a few drops of alcohol to aid the diffusion of the mass later on; then I allow more heat until all is thoroughly dissolved, keeping the liquid in a constant motion so as to prevent burning. In the meantime I have a well-polished lithograph stone leveled off and covered with a little vaselin, which must at any rate be rubbed down carefully, and the stone must be of a medium warmth, so as to not chill the fluent mass of gelatin when it is poured upon it. When the warm gelatin is spread evenly over this stone, then the slightly dampened photographic print is laid face downward upon this warm tacky film; upon the back of the print I lay a sheet of non-absorbent paper, for instance, paraffin tracing paper, and then I use the squeegee roller. The wax paper is then carefully removed, allowing the gelatin upon the print to dry. The print will come off the stone by itself when dry. Then it will be seen that the drawing has a beautiful, glass-like coating of gelatin. The final process consists of following the lines of the drawing with a fine engravers' point. The rest is well known to any transferrer — how to fill in the cut lines with transfer ink, cleaning off the surface, laying in damping book and transferring to stone, which can all be done for crayon work on aluminum or stone, for Ben Day film or for filling in solid. The great advantage of the process is the direct combination of the gelatin with the picture surface, resulting in a more precise copy of the original." *Answer.*— The old-fashioned way of using gelatin films, at least for ordinary gelatin or key plates, will probably remain in use for some time, although a more careful copy can be made by this new method and the tracing is not so apt to warp or stretch out of shape during transference. Still, the benefit of introducing a piece of colored gelatin between the gelatin and the drawing, would, we think, be missed.

A POET'S THEME.

Mr. R. Roy Hamby, manager of the *Salem Herald*, Salem, West Virginia, sends to The Inland Printer a photograph "snap-shot" of a streak of lightning, taken at 10 o'clock at night by Mr. J. W. Weekley, of Salem. The development of the knowledge of electric forces from the time that Franklin made some tentative tests with a kite, a string and a key, opening up avenues for the divine afflatus kept in reserve by some of our readers, we would be pleased to show in future



issues anything that may be brought out by this theme. The staff poet had a try at it and produced the following:

When Franklin drew the lightning flash
Along the kite's thin cord unfurled
And touched the key with questioning hand
He harkened to an unknown world.

On his submitting this to the foreman to pass on it for style, he was told to reset it, but becoming discouraged, put on his coat and quit. This leaves the job unfinished.

THE UNANIMOUS VERDICT.

I have been a reader of your valuable journal, The Inland Printer, for seven years, and the time of its arrival each succeeding month is always looked forward to with great expectancy by me. I add my verdict to that of thousands of others: that it is a power in its class, a veritable mountain of goodness, and the most liberal and instructive exponent of the "art preservative" that comes to the hands of printers everywhere.—*Emil G. Myers, Tiffin, Ohio.*

The association of harmonious colors is very often responsible for that swell appearance noticeable in many specimens of modern printing. If you are not always certain about just what colors would look right on some papers, send for the booklet of menus and programs just published by The Inland Printer Company. It contains a variety of color, paper and type combinations that are sure to offer a suggestion to an uncertain customer. Sent to any address for 50 cents.

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

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ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review—The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths —Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metallizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

STEREOTYPE PASTE.— A. W. writes: "I am troubled a little with my paste for stereotyping. I would like to know if you can suggest anything. I would like to have my matrices stand up a little more, or, rather, be a little stiffer, to save time putting in space packing felt, and also have the paste keep about two weeks. I make just enough to do each day. This is my recipe: 12 ounces wheat flour, 1 quart water; mix till all lumps are out of flour. I mix this in one pan. Then, in another pan, 3 ounces starch, ¾ ounce carbolic acid, 1 pint water. Dissolve the starch in the water. Mix the whole of both pans together and boil till paste runs in strings from spoon; when cool I mix together the above and 20 ounces china clay. Then 1 pint of water with 1 ounce of gum arabic dissolved in it to thin the paste." *Answer.*—Try the following: 2½ pounds starch, ½ pound flour, 6 ounces dextrin, 1 ounce powdered alum, 2½ gallons water.

ELECTROTYPING AND STEREOTYPING.— Concerning electrotyping and stereotyping, Mr. Gamble, of Penrose & Co., who has recently been visiting America, states that in England stereotyping is growing in popularity and electrotyping is declining, while the opposite condition seems to prevail here. In America, stereotyping is seldom employed for jobwork, while in England every large printing shop has its own stereotype foundry. The new Nickello process of stereotyping, which Penrose & Co. have been developing, is pronounced a success and much superior to any other method. If a means of drying the matrix, other than by heating the type, can be devised, there is no reason why the Nickello should not become popular in America; but American printers are prejudiced against stereotyping on account of "hot air" or steam drying, which they claim is injurious, and they will doubtless be slow to adopt any process of platemaking which involves the heating of type.

THE EARLY HISTORY OF STEREOTYPING.— John Duncan, Tenafly, New Jersey, writes: "Having purchased a copy of 'Stereotyping' and read it with a good deal of satisfaction, I have a desire to know why you fail to mention the name of Peter Duncan (who was my father) in connection with the invention of the curved stereotype plate. I have read several articles on the subject of newspaper stereotyping, and yours comes nearer to the facts than any, as I have learned them, but all fail to mention Peter Duncan, who engaged with Mr. Craske in 1851 to do papier-maché stereotyping. I know that he invented the curved plate, for I remember seeing him having the pattern for the casting-box. He made the plate, which was tried on the New York *Herald* in 1854 and proved a success, but, being something new, there were many objections raised. The plate was made in a room where the work was done in secret. There was considerable contention to get possession of the secret. Peter Duncan died February 14, 1859." *Answer.*— Concerning this subject of the early history of stereotyping, it is claimed by certain writers that the credit of the invention belongs to Van der Mey, although it is admitted that his process consisted in soldering or melting the types together after the form had been set or composed in the usual manner. It is difficult to see just what advantage was gained by this method other than to prevent possible error through the dropping out of individual letters. That it was a very expensive process goes without saying, as the type was ruined in each instance. Moreover, it is not clear why this process should be called stereotyping, as it was not in any sense of the word a duplicating process. If we admit for the purpose of argument that stereotyping is broad enough to include Van der Mey's process, then we may with much better reason include a method observed in Korea as long ago as the eighth century. According to Mr. E. A. Peacock, the Koreans were the first people to use movable types. The characters were engraved on brass and the feet of the letters dovetailed. When a page was set it was turned face down and lead poured on the back, which made the page one solid block. After the edition was printed the lead was melted and the types used over again — a decided improvement on the Van der Mey process. If this is stereotyping, then the invention dates much further back than we supposed, and belongs to a heathen race.

LEAD MATRIX FOR ELECTROTYPING.— The *Engraver and Electrotyper* says: "In the *British Export Journal* it is announced that an 'epoch-making' invention has been patented, designated as the Fischer process of making electrotypes. The Fischer electrotype is made from a matrix of soft lead, it is said, and this is so yielding and pliant that, by the entirely new process invented by Gustav Fischer, sharp impressions may be obtained with relatively little pressure, and not only autotypes and line-etchings, but more delicate originals, such as woodcuts and text, especially text and 'illustration plates' may be impressed in the previously prepared lead without any trouble. The advantages claimed, compared with the present wax matrix process, are that no graphite is needed, resulting in absolutely sharp electrotypes, i. e., perfectly equal to the originals; the cliches in color printing fit precisely, as the lead matrix is not affected by changes of temperature; it is possible to use hotter baths and a current of higher tension, thereby more rapidly precipitating the copper, which is at the same time harder and tougher; an equally easy and rapid precipitation of nickel; no 'touching up' required; a saving of a part of the work of adjustment and no loss of material. It is pointed out especially that in contrast with other lead-matrix processes, the Fischer process can, in consequence of the small pressure necessary, be carried out perfectly with the ordinary hydraulic presses in common use for wax impressions; the originals are thus protected, and the impressions can be made with the same rapidity as when wax is used. Fischer & Krecke, of Berlin, are the licensees." Further information concerning the above process is to the effect that the material used for molding is pure, soft lead. A sheet of

lead about one-eighth of an inch thick is backed with a material more yielding in its nature. According to one informant, the molding is done on only a portion of the form at once, thus requiring several impressions to complete the mold. In explanation of the alleged fact that copper may be deposited more rapidly and of better quality it is explained that the anode and cathode are both suspended in a revolving perpendicular cylinder which has the effect of agitating the solution in a manner superior to the methods usually observed. It is claimed that the rate at which the cylinder revolves determines the quality of the copper deposited. It is hoped that the new molding material will prove to possess all the advantages claimed for it, but there are several questions concerning it that the practical electrotyper will be likely to ask. For instance, What is the cost of the "soft lead?" Will it stand remelting and casting every time it is used? Would not the cost of preparing it for molding, i. e., casting into sheets, shaving, etc., exceed the cost of wax cases? How are the spaces built up to prevent smutting? It is no doubt that copper may be deposited faster with a current of higher tension, but it is surprising to learn that copper deposited at this high rate is also harder and tougher than when deposited more slowly on a wax matrix. This is certainly "interesting if true."

"THE PAPER THAT PRINTS THE BIBLE."

The satisfaction of realizing that old saying, "to have and to hold," which so few country newspaper men enjoy, especially when it refers to something profitable, is strongly in the possession of the proprietor of the *Prairie State Tribune*, which is the "print the Bible paper," published at Assumption, Illinois. As a circulation builder and as a feature which holds subscribers, it would seem that this paper has a monopoly on the one successful secret that gains this desired end. Readers of the *Tribune* know it is not necessary for the publisher to emphasize the Bible serial as a strong feature, for, as a country newspaper, this one would be hard to excel. But the publisher is the one who sees far enough in front of him to make his readers believe that it is a privilege to be appreciated that they may read the greatest of all serials in weekly instalments from his paper. From a six-column quarto with strong local competition to a twelve-page six-column, with no competition whatever, is one of the great things the Bible serial has done for the *Tribune*. It has wiped up its own field, combined lists with its absorbed contemporaries and made things in general so merry for the county in which it is published that it is enabled to lift its head just a little above those of its neighbors.

The idea of publishing the Bible in serial form was conceived almost three years ago, yet the story is in its infancy, and the warm letters of congratulation, which invariably accompany renewals, go to bear out the publisher's statement that the interest in it has never wavered. At first, letters denouncing the idea of publishing the Bible in a newspaper were received from every quarter of the Western hemisphere, and even from our English cousins across the foam, but these sceptics have seemingly reconsidered the matter and joined with the publisher and a host of noted ministers in the belief that scripture will be read from the newspaper where otherwise it would not.

This manifest interest in the Bible serial is also in evidence on the inside of the *Tribune* office. There is each week strife between the compositors, as each one is anxious to get this particular piece of copy for himself. After each week's instalment has been set, the compositor writes his or her name on the margin of the page, along with the date of that week's issue; thus, one may look over the book and know who set each instalment, as well as the date of its publication.

With the last issue in April, 1905, the last chapter of the second book of Moses, Exodus, was published. The serial was two years, nine months and three days old, and the following names appeared on the margins of the pages published: Shorty Adams, J. Sim Hodge, C. F. Hodge, George Morris, Dean N. Sanborn, Timothy A. Shields, Thomas Needham, Richard Long, C. S. Majors, Ernest C. Foster, E. J. Bettner, J. P. Hodge, Oscar Messinger, Inez Hall, L. D. Burns, Lottie Harris.

Of this number of compositors, very few are residents of Assumption. The publishing of this long serial has given the



FRONT PAGE OF "PRAIRIE STATE TRIBUNE."

paper a wide acquaintance among tourist printers, and whenever a chance is given them, they drop into Assumption, even if only to get their name in the Bible as one of the compositors.

While speaking of the influence this feature has in getting subscribers, it should have been stated that the *Tribune* has one name on its list which is paid in advance to 1952, a check being given, when the serial was first started, by Montgomery Ward & Co., Chicago. Many an envious eye is turned to the *Tribune*, which is enjoying that realistic dream, "to have and to hold."

A FINE PRODUCTION.

The last isssue of THE INLAND PRINTER is certainly one of the finest productions I have ever had the pleasure of looking over. No printer can afford to be without this monthly visitor.—*L. E. Bladine, Marathon, Iowa.*

JUST THE THING.

I have twenty volumes of THE INLAND PRINTER, and I value it more from year to year. The current articles on "Job Composition" are just the thing.—*John T. Perry, Stratford, Ontario.*



BY CHARLES W. PAFFLOW.

Under this head it is aimed to give a monthly summary of the important happenings in the field of the graphic arts in other lands. Exchanges are solicited with leading German, French, Italian, Spanish and Russian trade publications. Communications and specimens of foreign work are respectfully invited.

FEDERAL PRINTING AND NEWSPAPERS OF MEXICO.

There is at present no general government printing plant in the Republic of Mexico. The departments of *Fomento* (Encouragement), *Gobernacion* (Interior), *Hacienda* (Treasury) and Communications each has its separate printing-office. It should be stated that the Mexican Government is now procuring information with a view to centralizing its printing into one establishment, after the manner of the United States Government.

Practically all of the paper money issued by the banks is printed by the American Bank Note Company, of New York. The postage stamps are at present being printed in England, though the printing-office of the Treasury Department is equipped to do the work. It prints the revenue stamps used by Mexico, the stationery used by the department and the various reports and documents of the department, including such maps as are used in said reports. The employees in the treasury printing-office work seven hours per day, ordinarily.

The following salaries are paid: Director, $4,803.40; subdirector, $3,000.30; bookkeeper, $2,000.20; clerk, $803; 2 copyists, each $602.25; in the storeroom, 5 employees, ranging from $2,500.25 to $602.25; engraving department, 13 employees, ranging from $3,000.30 to $361.35; engraving and printing department, 1 pressman at $1,500.15, 2 pressmen at $1,000.10 each, 2 assistants at $700.80 and 2 at $602.25; lithographing department, foreman $1,204.50, 1 pressman $602.25; all of the foregoing are annual salaries. Besides the foregoing there are employed in the storeroom 28 men, with monthly salaries ranging from $50 to $15; engraving-printing department, 107 employees, including apprentices, with monthly salaries ranging from $50 to $4.50; in the lithographing department, 44 employees, with monthly salaries ranging from $75 to $6; printing and bookbinding department, chief, $120 monthly; subchief, $70; 2 proofreaders, each, $60; 2 copyholders, $30 and $24; 2 form men, $60; 2 form men, $50; 34 typesetters, $48 to $21; foreman of presses, $70; 7 pressmen, $40 to $24; cutter, $30; foreman of bookbinding department, $70; 9 binders, $40 to $18; 6 sewers, $18; liner, $36; 2 apprentices, $21 and $12; department of blank books, chief, $80.12 monthly; binders, $45, $36 and $30; 4 assistants, $0 to $4.50; 3 liners, $45, $36 and $30; 3 assistants, $0; typesetter, $48; 5 pressmen, $30; 1 assistant, $0; 1 folder, $10; 5 folders, $16; gumming and perforating department, chief, $80; 67 employees, $30 to $8; machine shop, chief $75; 20 employees, including apprentices, $45 to $3; carpenter shop, 7 employees, $27, and 2 apprentices; machines for colors, chief, $54; 90 employees, $30 to $15; box department, chief, $60; 3 employees, $27 to $21; electrician, $75; engineroom, chief, $75; 4 employees, $30 to $12; 12 *mozos* or messengers, $25 to $15; total number of employees runs from four hundred to five hundred.

In the printing-office of the Department of *Fomento* there are 1 Linotype, 1 Monoline, 4 steam presses and 5 foot presses. The average number of employees is 50; hours of work, 8 in winter and 8½ in summer. Typesetters are paid $1.50 to $2.50 per day, and pressmen $1 to $1.50 per day.

The federal telegraph system, which is under the Department of Communications, maintains its own printing-office. There are 13 operators in the printing-office, 6 in the lithographing department, 21 in bookbinding department, 6 of whom are women. Apprentices are paid $1 to $5 per week, girls $4 to $7, pressmen $9 to $15, typesetters $12 to $16, lithographers $16, binders $12 to $16, assistants $6 to $8. Hours of work per day 8. The office has 1 Linotype, 1 steam press, 3 foot presses, 1 Hoe lithographing machine, 22 large lithographing stones and 92 small stones. The work done is the printing of forms, pamphlets, books, reports and documents, bookbinding, printing of maps and plans. The amount paid to employees during the year 1901-02 was $13,444.78; cost of paper, imported, $39,947.06; other expenses, $4,778.91; value of work done, $65,098.38; value of plant and machinery, $44,783.25.

In the printing-office of the Department of the Interior are printed the *Diario Oficial*, the official government organ, published daily, and the laws, decrees, regulations, circulars and dispositions of the federal government, and the various departments. The *Diario Oficial* is in charge of a director, subdirector, translator and clerk. Employees in the printing-office are classified in two departments, that of direction and administration, and mechanical department. In the department of administration and direction are a director, subdirector, bookkeeper and assistant, assistant director, 3 clerks, mailing clerk, 4 folders for *Diario Oficial*, 6 distributers and 1 collector for the *Diario Oficial*. The mechanical department is in charge of a director. There are 10 to 12 typesetters in the general office and 11 typesetters for the *Diario Oficial*. They earn $1.50 to $2.50 per day, working piece work on a basis of about 35 cents per thousand, with twenty-five per cent extra for matter set in a foreign language or in legal form. There is a foreman and 2 proofreaders for the *Diario Oficial*. In the pressroom are 1 foreman, 10 pressmen, 2 feeders, 1 engineer and 1 fireman, their aggregate salaries amounting to $23,627 per annum. There are 3 small presses and 4 large ones, 1 being a Walter Scott perfecting press. Employees in the department of direction and administration work 7 hours per day and in the mechanical department 8 hours. The total force employed is about five hundred. All the salaries mentioned in this summary are in Mexican currency.

NEWSPAPERS.

Despite the large proportion of illiterates among the Mexican people, the republic may well be proud of the rapid development and progressive spirit of its public press.

The capital of the nation is naturally the seat of the leading publications of the country. There are some twenty-five daily papers published in the City of Mexico, of which the following are the principal ones: *El Imparcial*, edited by Señor Rafael Reyes Spindola, a member of the Mexican Congress, is the official organ of the government and has a daily circulation of seventy-five thousand. *El Popular*, edited by Don Francisco Montes de Oca, has a circulation of fifty thousand. Both of these papers publish also evening editions, *El Mundo* and *El Argos*, respectively, which are widely read. *El Tiempo*, edited by Señor Victoriano Agüeros, is the official organ of the Catholics and enjoys the greatest share of popularity among church people of the towns and cities. *El País*, another church paper, is edited by Don T. Sánchez Santos, has its readers largely in the smaller communities and rural districts. *Diario del Lugar* and *Los Sucesos* are the exponents of the independent or liberal class. *El Correo Español* is very popular among the Spaniards, and is noted for its editorial ability. *Le Courrier du Mexique* serves the news to the French contingent. The *Mexican Herald*, edited by Mr. Frederick Guernsey, is by all odds the largest and ablest daily in the country

and supplies the English-speaking population with news. Its circulation is about ten thousand. An English afternoon paper, the *Daily Record*, has recently made its appearance. *El Colmillo Público* is the principal anti-administration daily, with a circulation of twenty-five thousand. It is edited by Señor Fernández Pérez, assisted by some of the ablest writers in Mexico. *Le Ahuizote Jacobin* is a journal of caricatures in opposition to President Diaz, and is well printed and ably edited. *La Patria de Mexico* enjoys the distinction of being the most carefully edited daily in the country and is anti-foreign in spirit, with but a limited circulation.

The leading weekly paper is *Artes y Letras*, edited by Señor Ernesto Chavero, a noted short-story writer. It is artistically printed and commands an unusually high price, 50 cents (gold) per copy. *La Revista Literaria* is another high-class weekly, edited by the well-known poet, Señor Heriberto Barrón. *El Tercer Imperio* represents the imperialist element in Mexico, but is imperialistic in name only. The *Anglo-American*, edited by General Agramonte, and the *Saturday Night* are the two English weeklies at the capital. Several of the daily papers also issue weekly illustrated editions, which are widely read.

In the provinces, Guadalajara, the second largest city of the republic, has three daily papers: *El Diario de Jalisco*, morning and evening editions, with a circulation of twenty thousand; *La Jalisciense*, with ten thousand copies, and *El Comercio*. Guaymas has four dailies: *La Libertad*, *Las Noticias*, *El Correo de Senora* and *El Tráfico*. Monterey has two daily papers: *La Constitución* and *El Democrata*. Vera Cruz, the center of the liberals, has several daily publications, chief of which is *La Opinión*, edited by Francisco Arias, with morning and evening editions; *El Heraldo* and *El Orden Público* are two other important dailies. San Luis Potosi is represented by *El Cuarto Poder;* Oaxaca, by *El Oaxaqueño;* Chihuahua, by *El Eco de Chihuahua*, and Tampico by *El Progreso*. There are a number of English dailies throughout the provinces, chief of which is the *News*, published at Monterey, and which ranks next to the Herald as a daily. The *Times* and the *News* are two English weeklies published at Guadalajara.

In addition to the above, there are numerous periodical publications, of which the following are the most important: *Modern Mexico*, edited by Paul Hudson, of Mexico and New York, in English and Spanish; *Pan-American World*, edited by W. W. Rasor, in Spanish and English; *La Fronde* (French), edited by Mme. Marie Roussel de Galcinara; *Echo Français*, edited by M. Henri Capillaud; *El Economista Mexicano*, edited by Cárlos Diaz Dufoo; *La Mujer Mexicana*, edited by Mesdames Columba Rivera and F. viuda de Herrera; *Arte Musical*, edited by Aurelio Cadena y Marin; *Arte y Ciencia*, edited by Nicolás Manicat, and *Haciendado Mexicano* (English and Spanish), edited by A. J. Jamet.



"A TRAMP IN THE COUNTRY."
Photo by R. R. Sallows, Goderich, Canada.

FOREIGN NOTES.

The total number of typesetting machines employed in Germany is 1,178, namely, 665 Linotypes, 384 Typographs, 102 Monolines, 22 Monotypes, 4 Kastenbeins and 1 Electrotypograph.

Some of the French regimental printeries, with a fair outfit of body and job type and machinery, have for years been in active competition with private concerns. By furnishing *cartes de visite* to such privates as entertained social or business relations to small shopkeepers, they always had numerous solicitors, and as the military typos and pressmen did not draw any wages, they were enabled to do work at rates which no private establishment could touch. People in France being rather slow to act, they stood this sort of competition for years, but lately their just indignation rose beyond control and employers and journeymen printers united in an energetic protest to the war department at Paris. The result was a peremptory order to the regimental commanders to confine themselves in the future strictly to work of their respective organizations.

There are in the city of Florence, Italy, 2 typefoundries, 1 ink factory, 49 printing-offices and 36 engraving and lithographing plants, employing a total of 1,400 mechanics, exclusive of female workers and apprentices.

An Invention by a Blind Printer.—A printer of Bucharest (Roumania) was stricken with blindness and was placed in a charitable institution, where he grew despondent from inactivity and threatened to take his own life. The Roumanian queen-author, Carmen Sylva, had him removed from the asylum and put to work in translating her works in characters for the blind. At the end of some weeks the queen was agreeably surprised to find that the blind man had invented a

new machine for the printing of books for the blind, the construction of which cost no more than $6, while those now used cost from $50 to $75. The queen secured the necessary patents for the inventor. The low price and simplicity of the machine will make it possible to develop the education of the blind upon a much wider basis than is now the case.

Advices from Porto Alegre are to the effect that the Brazilian government has lately dealt a death blow to the printing industry by the imposition of a heavy tax on printed advertising matter, such as posters, circulars, folders, etc. A stamp of 30 reis (4 cents) must be put on each individual sheet of advertising, thus making its printing and distribution practically prohibitory.

According to latest accounts, Norway has some two hundred printing plants employing some two thousand persons, namely, 1,100 male printers, 309 female printers, 232 apprentices and 368 auxiliary hands. Of this number about 1,150 are members of the union. The female compositors of Christiania have a union of their own. One-half of the total number of printers in the kingdom are employed in Christiania.

Sir Robert Douglas has placed on public exhibition in the King's Library of the British Museum his rare collection of books and manuscripts. The oldest Bible manuscript, dating from the middle of the ninth century, is to be seen alongside of some priceless leaves from the lost Hebrew Book of Ecclesiasticus, which was discovered in the "Genizah" in a synagogue at Cairo. The oldest Samaritan manuscript, a liturgy of the year 1258, and a Koran of the eighth century, written shortly after the death of the prophet, are among the marvels of the collection. A beautiful Hebrew Bible of the year 1483, with its borders decorated with flowers and its annotations executed in raised gilt characters, is one of the attractions. There is to be seen a copy of Buddha's first sermon written on silver palm leaves; another sacred Buddha document is written on 236 palm leaves which rest in a richly carved ivory case representing sacred scenes. Thibet is well represented with a number of illuminated works executed on gold palm leaves and dating from the fourth century. Armenia's contribution is a complete Pentateuch, written by John of Amid in the year 464.

Journalism in Persia.— A small circle of young men at Teheran, whose education had been acquired in the European academies, secured permission from the government a few years ago to establish a Persian newspaper, which, under the name of *Iran*, is still in existence. It is, however, a newspaper in name only, for it is restricted by the official censor to the publication of conventionalities and the edicts of the Shah. The publishers of this paper also issue a weekly called *Itilla*. Besides these two, Teheran and Tebis have other daily papers, the most important of which is *Nasrée*, the organ of a high school of the same name. This paper is liberal, and so is also the *Rusnamet Tobi-Tobijat*, which advocates the reform of the school system according to European methods. The most radical of Persian newspapers was the *Gehliatch*. It antagonized the government and was suppressed by order of the Shah, after its editor had been publicly flogged. While the political papers of Persia have not as yet gained a firm footing, those publications which devote themselves to fiction and light literature have met with success. *Edal* and *Kiamiel* are the most popular of this class of periodicals. Two illustrated papers have recently been started at Teheran, whose illustrations are largely confined to portraits of the reigning heads, dignitaries of state, etc.

A Successful Book.— Mr. Carl Hofmann, editor of the *Papier-Zeitung*, Berlin, tells the following about his book in his paper: "A Practical Treatise on Papermaking," by Carl Hofmann, was published in Philadelphia in 1873, at $15 a copy, and the first edition was sold in two years. Between 1873 and 1875 the author made a tour of America and Europe for the purpose of studying the papermaking industry, and in 1875 he published in Stuttgart his "Practical Handbook on Papermaking," and the entire edition was sold out in one year at $20 a copy. After the author had founded the *Papier-Zeitung* he found that there was a demand for a cheaper edition of his "Handbook." To supply this demand, a large edition was printed and sent to the subscribers of the *Papier-Zeitung* gratis, one part every three months, between 1886 and 1897, as a supplement to the paper. Four thousand copies were thus distributed. The remainder of the edition was placed on sale at $15 for the complete work of two volumes, and an average annual sale of eighty copies has been realized during the last eight years.

THE KANSAS STATE PRINTING PLANT.

The State of Kansas has embarked in the printing business on its own account. Heretofore public printing in Kansas was done by a printer elected by the Legislature every two years. He was required to furnish his own plant and was paid in fees. Hereafter a State Printer will be chosen by the people at general elections every two years, and he will receive a salary of $2,500 per year. He will superintend the State



BUILDING FOR STATE PRINTING OFFICE.

printing plant and has an allowance of $130,000 for two years' operations. The State recently negotiated for the purchase of the plant owned and operated by the last State Printer, and entered into full possession July 1.

The new building illustrated here is rapidly approaching completion, and in the near future the plant will be installed therein. The building is of brick, iron and concrete, thoroughly fireproof, heated with steam and lighted with electricity. The motive power will also be electricity. It contains three floors, each 50 by 130 feet. The pressroom and stockroom are on the ground floor, business office and bindery on second floor, composing-room on third floor. Each story is fifteen feet high, with windows all around. Special attention was given to sanitary conditions, and the result is a model workshop.

The last State Printer, George A. Clark, is of the old newspaper school; he was foreman of the Topeka *Commonwealth* newsroom in the early eighties, and afterward published a country newspaper on his own account. The present State Printer, Thomas A. McNeal, is editor of the Topeka *Mail and Breeze*, a newspaper humorist and an old-time country printer. The printing department of the State plant will continue under the supervision of T. B. Brown, well known among printers generally, and the binding department will be looked after by George W. Tincher. Kansas starts off well equipped to make the experiment of State ownership a success.

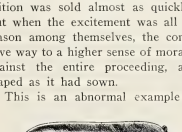
ADVERTISING

BY GEORGE SHERMAN.

PROFITABLE publicity and notoriety are not related. Freak advertising creates unhealthy publicity, and it is as unsubstantial as a soap bubble. If notoriety *does* produce results, they are as short-lived as snow flakes on a hot stove. It would seem that merely attracting attention is the easiest part of advertising, and if this were all that is desired, then notoriety would answer the purpose.

The editor of a newspaper in a small Southern town anticipated a lynching in his community a few years ago and in consequence an unusual advertising program dawned upon him. He felt that his newspaper would share immeasurably in the notoriety that would result from the forthcoming affair if the scheme could be carried out. While the mob was battering at the doors of the jail the editor was industriously developing his unusual advertising scheme. That afternoon a multitude beheld the victim dangling at the end of a hempen rope from the limb of a tree on the outskirts of Rowdyville. Pinned to the back of the suspended body was a 28 by 42 inch poster, printed in red ink from seventy-two-line French Clarendon. It read: "A full account of the lynching in the Rowdyville *Weekly News*. Out to-morrow morning. Job printing executed with equal facility." The edition was sold almost as quickly as had been anticipated. But when the excitement was all over, and as men began to reason among themselves, the conscience-stricken community gave way to a higher sense of morality. Good citizens revolted against the entire proceeding, and the Rowdyville *News* reaped as it had sown.

This is an abnormal example of sensational advertising.



NO,

We are not in the

Hog Business

neither do we care to act the hog. all we ask is a fair share of your printing OTHERS ARE SATISFIED with our work and you can't help but be **Printing** is all we do and we like to be kept busy at that. Some times we do act the hog—but that is at a ball game. Don't be foolish enough to send out of town for printing when it **is** to your interest to keep the money at home. We print calenders, too, the same as you get from out-of-town **Our business** needs your help. Call us and we will come

Equally unprofitable are the more common freak advertising schemes that daily bore the public. No legitimate business can hope for more than temporary profit from the unhealthy publicity created by the "sandwich" man, the advertising street clown, vulgar and suggestive literature and illustrations, and similar advertising plagues.

All of these methods suggest the last desperate effort of an unsuccessful business enterprise.

It seems that a great fault of present-day advertising is its tendency to be flippant and facetious. George E. Lee, writing for *Profitable Advertising*, says: "If the subject advertised were of light import, it would matter little, as we are not averse to a bit of levity in the promotion of the sale of pop-corn balls, chewing gum or chocolate bonbons. But when there is a thrust at funmaking on the subject of heavy machinery, cement, building construction, or any other matter that does not lend itself naturally to jovial treatment, the levity is entirely misplaced, if not pernicious."

The inappropriateness of this method of advertising is forcefully illustrated in the blotter containing the phrase, "No, we are not in the hog business." This freak idea amounts to nothing, absolutely, as a creator of profitable publicity for a printing-office. There is no doubt of the fact that it will attract attention on account of its absurdity, but it will not secure that "fair share of your printing" which the author intended it should.

Fred H. Miner says: "Such specimens of illiteracy are not as frequent as they were a few years ago, but they still come to light occasionally. They are interesting, if not particularly edifying, and serve to show that at least a little skill in the art of writing and planning is necessary in order to say what is to be said in a way that will not repel intelligent people."

As said before, attracting attention is the easiest part of advertising, but the business-bringing quality is the argument, the reasons, the "whys" and the "wherefores," with "just that touch of human nature that undermines prejudices and turns cold indifference into warm interest and confidence."

THE Paret Advertising Service, Philadelphia, a printing-house that has attained its high position by adding literary helpfulness in the profitable use of printers' ink, has just issued a handy vest-pocket booklet with the title, "Some Quotations and Comments." It is an example of the kind of advertising that "nets." A number of choice quotations have been made the basis of a symposium that will bring conviction to the reader.

Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are two grains of wheat hid in two bushels of chaff. You shall seek all day ere you find them, and when you have them, they are not worth the search.—*Merchant of Venice.*

The merit of this quotation is far-reaching, and it has been applied to the following argument: "A lot of advertisers waste valuable space and expensive printed matter by speaking 'an infinite deal of nothing.' High-sounding phrases that won't bear analysis, and 'glittering generalities,' don't convince. There are interesting business-getting facts about every business, and we know how to present them tellingly. There's no excuse for pointless advertising."

The Saturday Hitch-Rack, published by The Neal Press, Marion, Indiana, is an out-of-the-ordinary magazine. Its principal feature consists of a portfolio of photographs of Marion children, done in half-tone. This is a distinctly original idea and it promises ample and profitable publicity for the products of this house. The little tots are ever dear to us and the portfolio of photographs is indeed a cunning way of bringing shop talk in close touch with the heart of the reader. Mr. Neal has adopted the method of publishing a new series of photographs with each issue. These are portraits of the little folks of the households of patrons and prospective patrons. The value of this exceptionally clever advertising device would be more than doubled if a better grade of paper were used, together with neater typography, improved press-work and better inks.

A MASTERPIECE of ornate typography and coloration comes from the Gottschalk Printing Company, St. Louis, Missouri. It is set in colonial style with ornamental panels and illuminated initials. It embodies observations pertaining to the art of printing as practiced by early English typographers and also a brief mention of the appropriateness of this style of work for the needs of modern patrons of the art.

IN the June issue of *Printology* we have Vol. 1, No. 1, of a brand-new house organ, to be issued monthly, henceforth, by The Regan Printing Company, Chicago, Illinois. It contains a noteworthy article on the subject of "Advertising," an able talk on "The Importance of Printing in the Commercial and Business World," an editorial department and important items of trade news. It is an exemplary specimen of typography and presswork.

"THE dandelion is a good advertiser. Each flower yields 250 seeds — all good stuff — for free distribution. Result —

little dandelions everywhere. Nature is always most successful because she is excellent and adequate. We don't preach prodigality. But we do say, if you advertise at all, do it well." Thus begins the salutation of a spicy little folder issued by Davis & Warde, Pittsburg, Pennsylvania. The splendid cover-design with a dandelion interwoven, is printed in emerald green, rimmed with black, on a heavy, gray, deckle-edge paper. The contents are on a narrow panel of hand-made paper tipped on the third page of the cover.

The Ambassador, published quarterly by the Niagara Paper Mills, Lockport, New York, offers ample evidence of the study this house is giving to the better appreciation of artistic typography, harmonious inks and appropriate papers. The July issue exemplifies "The Printer's Creed" as set forth therein:

I believe in good printing and a fair price for it. I believe in simple typography, perfect paper, good ink and intelligent presswork. I believe that printing is more often bettered by what is omitted than by what is committed. I believe that there is a right spot upon every sheet of paper for every bit of type matter, and that it pays to find the right spot. I believe that in printing, the simplest things are the best, and that likewise they are the hardest to do. I believe that a little printing upon a beautiful piece of cover-paper is better than a great deal of printing upon a poor piece of paper. I believe that an elaborate design in several colors upon inadequate cover-stock looks worse than a simple design in one color, when the background is a paper which is a delight to the eye and the touch.

It is a simple creed that contains volumes of "printing" philosophy. It is a creed that should be printed, framed and hung in the business office, in the composing-room and in the pressroom, because it points the only way. The author of this masterpiece in advertising literature, who is also manager of the Niagara's sales department, prefers to be known by the modest cognomen—"Hal."

These mills are now under the management of Mr. Charles A. Upson, who is well and favorably known in the printing trade. Through his extensive business travels, in the interests of the mills, he has in the course of a very few years built up an enviable reputation as an energetic and pleasing paperman. In fact, since his connection with the mills, the name and fame of Niagara products have been greatly extended, and for that reason upon the removal of his predecessor, Mr. Howes, he was at once appointed manager, in which position he has made a noteworthy success.

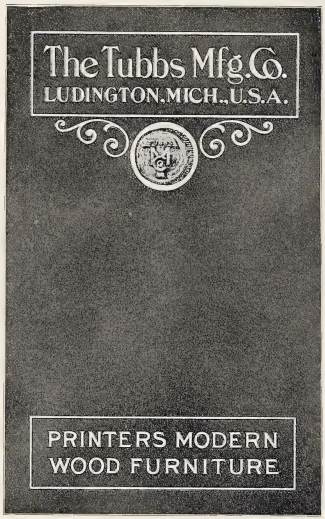
It is well to know just how to say a thing and still better to know how to say the right thing at just the right time. "Historic Events and Other Events of Minor Importance That Have Occurred on the Glorious Fourth," is the descriptive title of a seasonable booklet created by Kiesling Brothers, New York city. The whole thing is neatly done, and the title and contents form a clever coating for a wholesome bit of shop talk. The cover is composed of three colors of paper—red, white and blue—lapped over to show an equal portion of each.

The possibilities of the printing-press are well shown in a booklet of specimens taken at random from catalogues recently printed by Conrad Lutz & Sons, Burlington, Iowa. The quality of the illustrations and the presswork—some by the three-color process—is abreast with the advanced attainments of the period.

TRADE CATALOGUES AND BOOKLETS.

A number of notable booklets and catalogues have been received from the Dietz Printing Company, Richmond, Virginia. Among these is a particularly interesting souvenir of the Memorial Hospital of that city. The lettering of the ornate cover and title designs is a derivative from the flourished text with large rubricated initials brought out by Hans Schoensperger, in the first edition of the *Theuerdank,* published at Augsburg, in 1517. The old black-letter headings used throughout are in close companionship with the cover and title design. The contents are printed on white antique deckle-edge paper with an extension cover. There is an individuality and attractiveness about all of the printed things that come from this house. That this quality of printing is appreciated is evidenced by the high-class patronage maintained.

Catalogue Number Four, a pictorial and descriptive exposition of the home and products of The Tubbs Manufacturing Company, Ludington, Michigan, is a distinguished book of the period. The more than one hundred and fifty fine halftone and line engravings of printers' wood furniture contained therein show every detail of the improvements recently brought out by this house. The new Tubbs factory has nearly one hundred thousand square feet of floor space and it is one of the most complete in equipment in the world. The Tubbs line of modern imposing-stone frames and



concentrated cabinets are particularly commendable as time-savers, and their merits are well shown and described in this splendid new catalogue.

The Binner-Wells Company, engravers and printers, of Chicago, send some catalogues and booklets representative of their latest work in their line. Of those deserving special mention is the booklet for the Culver Summer Naval School. This has an effective cover of dark blue stock, with duotype half-tone tipped on—the inside is printed from duotype halftones, green and black being the combination. Scattered throughout the book are pages showing colorwork tipped on; other pages show some effective grouping of very interesting scenes. Altogether, it is a very stylish booklet. The same must be said of the booklet entitled, "Anchors that Hold." It has a cover printed on brown stock, three tints being used to produce a pleasing decorative design, showing the practical

application of the Guy anchors as applied to telegraph poles — rather a prosaic subject this, yet the whole booklet is an object lesson on what can be done in the way of effective booklet-making with an every-day useful appliance. The illustrations are from wash drawings and photographs, vignetted half-tones being used, printed in black ink; the type is printed



in a warm brown; the make-up of the booklet is excellent — good, wide, uniform margins; judicious use of rulework — specially designed head-lines, etc. This notice should be extended to include an appreciation of the catalogue of the Pelton Water Wheel Company, of San Francisco; the Climax Geared Locomotive catalogue; the catalogue of the Gutta-Percha and Rubber Manufacturing Company — each one of which is good, all of them showing the careful attention given to all of the details of good catalogue-making, and reflecting great credit on the Binner-Wells Company.

DEVICES.

"Distinctive Printing" is the title of a praiseworthy folder from the Stutes Printing Company, Spokane, Washington.

An unusual amount of sound business philosophy has been condensed into "Eight Pert Paragraphs," a neat little folder issued by Corday & Gross, Anti-Waste-Basket Printers, Cleveland, Ohio.

When one looks about him for a printer whom he thinks may be entrusted with the execution of a particularly fine job, the memory of such a printer may be refreshed through one of those pleasing quotations from Robert Louis Stevenson. Baker, Jones & Co., Buffalo, New York, have caught on to this idea, and they are now issuing quotations regularly as envelope enclosures, printed in a pleasing style.

The polite little Mission Toy character with a doffed hat has been advantageously applied in a neat folder, "Let's Get Acquainted," sent out by The Bishop Press, of Kansas City. That is the city, if we remember rightly, for, like many others, they have omitted that all-important part of the address.

"Are comparisons odious? We think not, in this case, as we have found it very interesting. If you would like to make comparisons in your business on the two items shown below, keep this card and send us 8 cents in stamps, with your name on the other side of this coupon. If you don't wish it, waste 1 cent to send it back after tearing off this coupon. We only want your name in case it is worth 8 cents to you. We have other things more interesting to follow." This matter is printed on a perforated coupon attached to a ruled blank sent out by the Central Printing Company, Indianapolis, Indiana. Two columns of this sheet are supplied with box headings, reading "Pay-rolls" and "Amount of Business." The months of the year are arranged in the left margin. The device affords a handy system of comparing these two items for a period of two years. The real advertising value of the idea lies in the coupon attached and the anticipations created thereby.

CALENDARS.

The automobile girl is a well-chosen and timely subject of illustration in the June calendar of the George H. Ellis Company, Boston, Massachusetts. It is but one of a series of clever calendar designs recently issued by this house.

Decorative borders and typefoundry ornaments have been used to advantage in the production of some really good desk calendar designs by Thomas Todd, Boston, Massachusetts. Mr. Todd realizes that something different each month adds continued interest in these devices.

A regular monthly desk calendar with a characterful three-color design has done much toward keeping the name of the Beck Engraving Company, New York city, before the trade. The July calendar is one of a series illustrating dances of the nations. Two peasants of French Flanders, in native costume, are shown in the dance of the Kermesse.

Edwin R. Parks, National Home, Wisconsin, has devised a handy calendar chart, which is a decided improvement over the old-style pad. While a single leaf is devoted to each month, as in most other forms, it is enhanced in value as a ready reference by filling in the incompleted weeks at the beginning and end of each month with red figures representing the last days of the month preceding and the first days of the following month.

CONGRATULATIONS.

Congratulations are in order on the continued marked improvement of your journal. Even with the advance in price your circulation apparently increases, if all news-dealers sell out as rapidly as the one who supplies me. I don't believe he had the Inlands over twenty-four hours, and possibly not that long. "That's goin' some."—*Eugene St. John, Cleveland, Ohio.*

"I am deeply interested in discovering the lost tribes of Israel," said Mr. Musty, as he came in and sat down by the busy editor for an hour's discussion of the subject. "You are?" replied the man of resources. "Why don't you advertise for them? The business office is on the first floor. Here, Dan, show the gentleman to the advertising department."

I have studied and obtained what I know of job composition from The Inland Printer in a very short time.—*W. C. Smedley, Pleasantville, New Jersey.*



BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY. By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST. By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing, $1.

CHALLEN'S LABOR-SAVING RECORDS. Advertising, Subscription, Job Printer's. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING. By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. $10.

ORDER BOOK AND RECORD OF COST. By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, $3. Must be sent by express at expense of purchaser.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK. By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STYLING A PRINTING-OFFICE. By R. C. Mallette. Contents: The Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, $1.50.

PRINTER'S ACCOUNT BOOK. A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should be* made on it, what profit *is* made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; $3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER. By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Ticket, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Delivery Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, $1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS. By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, $3.

ACTUAL COSTS IN PRINTING. By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office. $5.

Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. $2.

COST OF PRINTING. By F. W. Baltes. Contents: Forms — Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables — Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, cloth, $1.50.

Estimating, the making of prices, is the very foundation of the printing business, and, although it comes hard to say it, it is perhaps the most neglected branch of the work. In some offices — many, in fact — there are several things run in a very loose manner, along with estimating and ascertaining costs.

There is a sprinkling of books written on the subject of cost accounting, and many of them are of real value, but it seems difficult for the majority of printers to successfully adopt a system that will give the desired results at a reasonable expense. In a surprisingly large number of cases, printers consider a cost system nothing but an unnecessary and expensive luxury.

It has been asked, "Why is this?"

This question is easily answered by any one who has given the matter careful attention. My experience has shown me that the majority of printers are content with a good living, and there the ambition ends. It is no different with printers than with men in other lines of business, it is true, but that does not remove the fact that the disciples of the art of printing have their prices dictated to them more often than they set the prices themselves.

In this department we are not going to cling to arguments and opinions; we are going to get down to facts and figures as taken from actual experience.

Through the trade papers there have been enough opinions expressed; the trade needs and the times demand a more tangible and forceful plan of action. We are going to show not only the printer who is working without system and who has not the ambition nor inclination to adopt one, but those who are working under system and think they "know it all," how to estimate.

That this is a great undertaking, there is no question, but we believe in putting our aims high enough to make it interesting and to give us the larger incentive for work.

When any new thing is proposed by a man or set of men, the great and good public is always ready to settle down with a satisfied smile to an expected season of pleasure and entertainment and with a strong feeling of anticipation of seeing the project fall through and with a thud that will shake the entire community.

We do not look for this kind of a reception, however. We think the entire trade is interested to the extent of giving us its complete and hearty coöperation. To improve the condition of the trade can not be done on the instalment plan; it must cover the entire field. No one section can jump to the front with higher prices — the sections that are still in the "back row" will step up and take the work at the present or past price. To be successful, we must all join in and assist.

By way of summary we will more briefly itemize our intentions and expectations so as to make our plan more explicit.

We desire to show the small and unlearned printer how to intelligently make prices.

We desire to show the large printer some things about estimating he does not already know.

We desire to improve the ability of the employing printers of the future, who are now apprentices or journeymen, by teaching them, plainly, methods of business management, which, under the present methods, are not learned until after embarking in business.

We are going to show how to train the apprentice and fit him for taking care of a business of his own, if his desires run that way.

We intend to awake in the minds of the majority of printers the necessity of a uniform basis of making prices.

We intend to show many things the trade lacks and methods of overcoming the difficulties.

We intend to publish from time to time suggestions from the pens of the most influential and authoritative printers in this country and abroad. We will take ideas from all classes of printers, rich or poor, obscure or prominent, so long as they are of practicable value and, in our opinion, along this line of work.

We intend to show in what way a man should train himself to be of real value to himself or employer as an estimator, and what constitutes such a person.

We are going to show the proper method by which prices can be made and allow of a profit.

We are *not*, however, going to attempt setting a scale of prices to charge. Such a thing would be utterly impossible, as the conditions in various parts of the country are such as to prevent it, but though prices may not be made by us, the system of arriving at the proper result remains universally the same.

There are so many things to be considered in a department of this nature that to attempt to lay down a full and complete program in advance is a very unwise thing. Let it suffice to say that matters seeming to be of purely personal opinion, either of the editor or others, will be most severely avoided, except those cases in which such opinions have a direct bearing on some particular case and can be used to advantage as illustration.

In conclusion, it may be said that in succeeding issues detail will be used relating to actual work produced in various offices, and printers from everywhere and anywhere, large or small, are urged to forward to the editor of this department particulars of any work that will prove of interest and assistance to the trade and to the sender. As before stated, we can not take up the entire magazine with this department and we will consider carefully and at such length as consistent any and all communications sent us.

It must be remembered that the object of this department is to be instrumental in making possible the adoption of a uniform scale or system for making prices, by all printers in this country and elsewhere. Through this method exists the only opportunity or possibility of better prices and generally improved conditions.

THE PROVERBIAL "FILLER."

About this time of the year most printers suffer (?) from a relaxation of work, and a great majority seem to think it necessary to hustle around vigorously for what little work there is and get it at most any price. And yet these same printers are complaining all the time of the low prices existent on their product, and they can not see why in the world it is so. They ask, "What is the matter with the printing business?" and other such questions, overlooking the placing of the blame for the difficulty in the right place — upon themselves. The same situation was prominent at this time last year and has been and will be every year. It is a physical necessity — this relaxation.



TRANSPORTATION IN MAORILAND.
Courtesy H. Manchester, Melbourne, Australia.

The same hustle has always been present to get work at any price to keep the plant busy. Duplicate orders naturally follow with the busy season later, but how about the price? It is extremely doubtful and a rare thing if there is one printer who takes work at "filler" prices during the dull season and raises the price on duplicate orders later. He is afraid of losing the business; but *it does not pay to do work at "filler" prices at any time of the year, and much less during the busy season*, and if the customer will not pay a fair price — a *profitable* price — do business without him; it certainly will not pay you to do business with him.

Why then complain about low prices when you are alone responsible for them? Better let your men go fishing (they will jump at the chance) and go with them. Let the plant have a rest; clean up the machinery, sort up your composing-room, throw in all dead forms and be ready for the busy time that is sure to follow.

Do not take fillers at any price; be a business man and

do business on business principles. Which of the great corporations of this country cut prices to keep busy during the dull season? Your men need a rest and are perfectly willing in most cases to take it. Why wear out your machinery and material taking work at profitless prices? Is there among you any who make a practice of this thing who can put up a good defense of the action? This is one thing that keeps the prices down and it is merely up to the printer to "cut it out." The customer can not be expected to do it.

Just the other day I had an opportunity of "figuring" on two thousand envelopes (think of what a chance!) which I did, quoting not a filler price, but the regular price of $5. My prospective customer gave me a most pleasant smile and asked me if my name was Rockefeller and independent of competitors. I did not exactly understand him and told him so, but to shorten a long story, he took another printer's "filler" price of last summer — and the envelopes at $2.75. You see this man gets his printed matter at this time of the year, for he knows he can get "filler" prices.

Who, then, is the shrewder? The printer who is anxious to buy new machinery and material and have to borrow the money to do it, or the buyer of printing? It is a fact that the majority of purchasers of printing are better posted on the failings of the printer than the printer himself. It is better to let your machinery rust out from lack of use and your type grow out of date with age, with good prices for the work you do get, than to wear it out on work done as merely an accommodation to your customers. You will have more money in your pocket, with some allowance for replacing your plant, besides living in the assurance that you have done your fellows in the trade no harm in assisting to keep prices up where they should be.

I repeat — *do not accept work at "filler" prices.*

WHAT ARE GENERAL EXPENSES?

Before getting into this matter of estimating too deeply it is of vital importance that we have some sort of an understanding on the most neglected and yet most essential item in the work of making prices — the general or "dead" expenses.

I have talked with some printers about system in estimating, and of using a system that will give the actual facts, and have found that, in making prices, the great majority of printers have "set" or what is generally known as "customary" charges for each kind of work entering into each job. These are put down as they come into the mind of the estimator and totaled, the result being the selling price.

Now, this method is perfectly right if he *knows* he is all right. That is, if he is sure the rate allowed covers all allowances for the "dead" expenses. It seems unnecessary to enumerate what is termed the "dead" expenses, but to be fully understood on this point I will give a general list that will apply in the average plant — changes will have to be made as the character of the particular office demands: Rent, taxes, insurance, interest on capital invested, depreciation, fuel, light, power, oil, rags, gasoline, stationery, advertising, postage, freight and cartage, express, salary for owner, and the largest item of all, the *unproductive* labor.

As illustration, I take it that many offices have the "customary" price for platen presswork of from 50 cents to 75 cents per thousand impressions, regardless of the kind of work in hand. Where this is the case, is it certain that this price is right? Who was the one to set this basis? When was this basis made and why was it done? It was certainly done a long time ago, and have not conditions changed in the last few years? If this is so, should not a revision be made favorable to present conditions? It is not that I consider 50 cents or 75 cents too much or too little, but the principle of the thing. These prices are charged merely because they are "established" and not because the *actual* cost is known. If these prices and other "established" prices are all right for your plant and you *know* it, all well and good, but be sure of it. The matter of general expense is either so slightly considered or carefully avoided that printers, as a rule, are not even on a speaking acquaintance with it. Before progress can be made in this department — before all can readily understand the methods of estimating that will be used in demonstrations — all must not only learn but heed the fact that the item of general expense is as large, in most cases, as the whole cost of stock and productive labor combined.

That is, in cities where high rent rates, power, light, etc., and labor unions, have to be considered, the items previously mentioned as "dead" expenses will more than equal the other items all combined. *Productive* labor, such as composition, pressfeeding, folding, trimming and all other actual productive labor — that labor which can be directly charged against some particular job, for illustration — and material, are factors that are easily handled and accounted for, but *unproductive* labor, such as superintendence, errand boys, bookkeepers and other business office help, etc., which can not be directly charged to any particular work, is a factor to be reckoned with and to a seemingly impossible extent.

Do not consider it a jest when I say that the general expenses will, in many cases, more than equal the material and productive labor. They constitute an element of which most printers know nothing and yet which make or ruin in the long run any present-day business. It is a fact to be most seriously considered. General expense is no theory. We will show from time to time where the matter of general expense takes a most important part in the affairs of printers, a most interesting and, one might say, startling part. Many manufacturing businesses whose gross profits run up to one hundred per cent and more need pay but little attention to the matter under consideration, but all must distinctly understand that the printing business will not come under that head.

Another point that is vitally important — it matters not the amount of output, *the general expenses always remain the same.* Some argue that this is not so; that the large item of unproductive labor is correspondingly reduced with the decrease in business. I think I can show the fallacy of this opinion. In the first place, *What constitutes the unproductive labor?* In calculating this item, I allow all superintendence: that is, the time of the foremen, all business office help, errand boys, etc., as unproductive. Therefore, no matter the amount of business, large or small, this item does not vary, except to a very small degree where the foremen do some actually productive work at such slack times. In reducing the pay-roll, the labor dispensed with does not include these mentioned, consequently this part of the general expense does not and can not change. Then that is about all that can be reduced; the other items will not change much. Of course, there is some change, but the reduction is so very small in proportion that it does not justify consideration.

To a certain extent, too, the division of unproductive labor is largely a matter of opinion, but I have studied the situation and have concluded that a foreman's time is so uncertain that the most plausible disposition is to consider the full time unproductive.

What is to be done then, to keep the general expenses in fair proportion to the output? You must either be very careful to get employees with salary in favorable comparison to your business, and with ability the best you can get for the least money, or use all means possible to keep the business up to normal, as to amount of work. Do not, however, in the interest of your own business and the trade at large, adopt a plan of cutting prices to get the work. Better get high prices during the busy season that will allow you a chance to rest and stand the increased expense of operation during the dull season, and you will not notice the extra proportionate expense in such times.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Ottumwa Stamp Works, Ottumwa, Iowa.— The typography of the Photographers' Association booklet is not in keeping with the excellent presswork.

D. C. Silve, New Orleans, Louisiana.— Mechanical imperfections in composition, cheap inks and poor presswork are responsible for the inferior quality of the work submitted.

Darrone's Print Shop, Syracuse, New York.— Just a demonstration of the variety of pleasing effects that may be wrought in plain styles of composition. All of the examples are neat and tasteful.

Harry Minck, Jr., Gibbsboro, New Jersey.— The envelope corner-card could be improved upon by removing the panel with the floral design. The business card and note-head are good specimens.

F. J. Bloomquist, Kane, Pennsylvania.— The collection is an interesting exhibit of conservative typography. The dainty hand-painted cover-design of the menu folder has added further beauty to a distinguished specimen of typework.

Here are a few good posters, illustrated and printed by William S. Kirkpatrick, an apprentice of the Pawnee *Republican*, Pawnee City, Nebraska. The originals are on 12 by 18 inch cardboard.



Milton R. Worley, Norfolk, Virginia.— The effect of the excessive rulework in the letter and bill heads does not repay the extra time consumed in the composition. Others of the specimens are acceptable because they are more conservative.

"And we deliver the goods," is a cunning phrase used in connection with a suggestive illustration on the outside of an envelope enclosing a handsome booklet of typework and three-color printing just issued by Wilson Brothers Company, Rockford, Illinois. The booklet is styled "Opportunity" and it represents "the goods" and their goodness. A worthy sentiment in the introductory reads: "Into life's studio this fleeting angel named 'Opportunity' is ever coming. Happy the being of whom this messenger may say after returning to the skies whence he came: 'He hath done what he could.'"

Louis Murdock, Stamford, Connecticut.— The composition of the catalogue style pages submitted is in accord with modern requirements. "A Book of Suggestions" has been cleverly handled. Its commendable feature is chiefly in the artistic arrangement of illustrations among reading matter.

Walter Foster, Souris, Manitoba.— Most of the specimens show a marked improvement over previous work sent in. The "Spring Announcement" folder displays considerable ingenuity in producing effective results with plain typography. Less red ink would improve some of the other specimens.

Liggett & Gagnier, Detroit, Michigan.— "River Rides Out of Detroit" and "The Peerless Green Dragon" are among the best booklets received this month. The originality of the cover-designs, the artistic arrangement of illustrations, the harmonious coloration, the type display and the presswork reveal exceptional creative ability.

One is refreshed with the quaint and ornate typographical designs that come periodically from Biggers' Print Shop, Corsicana, Texas. "Ability is of but little account without opportunity," is a paradox, as applied to a blotter recently issuing from this house. It might rather be said that the evidence of exceptional ability in Biggers' printing has created the opportunity.

Most beautiful effects may be produced with tint-blocks and the materials available for this purpose are unlimited. In an attractive panel-design, used as a letter-head by the Standard Printing Company, Pictou, Nova Scotia, the tinted background was produced with an ordinary piece of two-point brass rule. The rule was glued flat on a type-high base and the impression was made therefrom.

"The Santa Fe Summer Girl" is a charming morsel, aglow with anticipations, as she appears with her luggage on a folder announcing "summer tours to Colorado and California." Indeed, those who can afford it should share with her a trip to Colorado, "Vacation Land," or California seashore resorts for a complete change of climate and scenery. And the Santa Fe will take you there, "all the way."

Two programs of the Retail Shoe Merchants' Association, done by the Pirsch Press, Dayton, Ohio, possess unusual preservative qualities. The banquet menu is a clever device, die-cut in the shape of a miniature hide. Its outer cover is of tanned leather. The program and bill-of-fare are printed in art brown on a cream cloth-finished paper, and it is bound with a narrow strip of leather tied in a bow-knot.

A number of praiseworthy specimens of printing have been received from the School of Printing, Boston, Massachusetts. This school was started as an evening class in January, 1900, by the North End Union, under the supervision of a board of several well-known master printers of Boston. The amount of time which the evening school could give was found to be inadequate and day classes have been added in consequence.

"Messrs. Kerr and Ridge request the honor of your presence at the wedding of Artistic Printing and Moderate Prices, which takes place every work-day of the year at 3613 Butler street, Pittsburg." This matter is printed in Tiffany Upright, after the prevailing vogue in society stationery, and it is sent out in the envelopes now used for wedding forms. There is no better way of encouraging business for this class of printing.

One always expects something of exceptional merit from the Frank Presbrey Company, New York city. Anticipations are exceeded in the two handsome booklets "In Brightest Africa" and "The Beautiful Hudson by Searchlight," recently written, designed and printed under the direct supervision of these well-known publishers. In both there is a liberal infusion of creative ability in writing, designing, illustrating and typographical arrangement.

Leon I. Leader, Worcester, Massachusetts.— The six-page "Leavy" folder is the best among the package of choice specimens sent in. The delicate yellow employed as a background for the half-tones and type-work on the gray cover-paper is well chosen. There is scarcely a better way of bringing out a half-tone in definition on these dark papers. The light-colored background illuminates the typework and the tint-block impression supplies a good printing surface for half-tones.

"*The Honey Jar*, a receptacle for literary preserves," is the clever title of a wholesome monthly publication, edited by D. C. Sapp, and printed by the Lea-Mar Press, Columbus, Ohio. It is a treasure-house of tidbits of old English literature and it gives the readers enjoyable glimpses of the old masters and makers of literary style. The text is in old-style antique, printed on antique-wove deckle-edge paper. The presswork and typography are in accord with its excellent literary style.

The Kelmscott Press, Downer's Grove, Illinois, has sent a number of proofs of display composition with supplemental proofs to illustrate the improvements made possible through careful technical analysis. Although none of the originals was entirely reset, yet a marked transformation is brought about by such simple methods as the transposition of leads and slugs to properly equalize white space, elimination of obtrusive rules and ornaments, grouping and careful respacing. This method of study is of value to the printer who would discover the weak

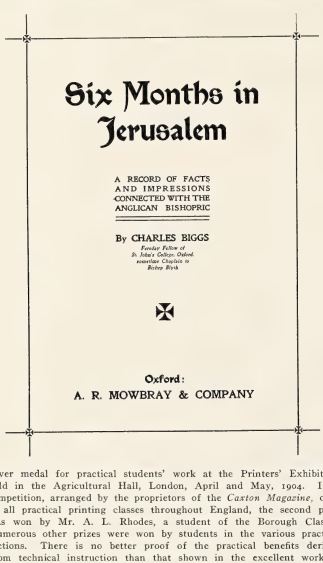
points in his workmanship. The little extra time required to make trifling alterations in a first proof and the making of another proof for comparison may be the means of creating a keen comprehension of better arrangement in succeeding specimens.

"JUST ABOUT US" is the title of a unique souvenir of the Wooden Anniversary of *The Furniture Record*, Grand Rapids, Michigan. Its covers are of heavy veneer, with furniture finish, showing the grains and colorings of four valuable woods. The first page contains an engraved invitation with gold stamped and embossed monogram. Then follows a brief description of *The Furniture Record*, with a number of half-tone views of the manufacturing departments of this modern printing plant.

SOUTHERN STAMP & STATIONERY COMPANY, Richmond, Virginia.—The use of inharmonious color combinations has destroyed the effectiveness of the typework in the series of letter-heads submitted. A mere touch of red, when red and black are used, produces the most pleasing effect. It is difficult to avoid harsh contrasts when two or more primary colors are used. Tinted effects should be produced with subdued tones that harmonize with the paper employed. The use of combinations of various shades of the same color is productive of the most delicate, and possibly the most artistic, effects.

THE souvenir program of the fifty-second annual conclave of the Grand Commandery, Knights Templars of Pennsylvania, is a sumptuous specimen of engraving, typography, half-tone printing, embossing and coloration. The cover-design consists of an enlarged emblem of the order, printed in four colors, gold and silver bronzed, and embossed. The contents are printed on antique-wove paper. The half-tones are in photo-brown on enameled paper, pebbled and die-cut. These are mounted in ornamental panels printed in delicate olive green. The work was done by the Grit Publishing Company, Williamsport, Pennsylvania.

THE twelfth edition of "The Borough Booklet," a collection of designs in practical job display composition, executed by students of the Borough Polytechnic Classes in Typography, London, England, comes as a most welcome visitor to this department. The typography, presswork and photoengravings contained therein were all done by students of these classes, and they reflect great credit on the school. During the last session the Borough Printing Classes were awarded a



silver medal for practical students' work at the Printers' Exhibition, held in the Agricultural Hall, London, April and May, 1904. In a competition, arranged by the proprietors of the *Caxton Magazine*, open to all practical printing classes throughout England, the second prize was won by Mr. A. L. Rhodes, a student of the Borough Classes. Numerous other prizes were won by students in the various practical sections. There is no better proof of the practical benefits derived from technical instruction than that shown in the excellent work of the Borough students. The reproduced title is a fair gauge of the specimens contained in this book.

C. W. VAN NOSTRAND, Greenport, New York, says: "I enclose a few samples of my work, reconstructed from reprint copy, the style of which has been in vogue here a number of years. I am endeavoring to educate the business men in this locality to a better grade of composition. I am a close student of THE INLAND PRINTER and all books relating to modern printing methods." The improvement in the reset specimens is marked and there is no doubt that Mr. Van Nostrand profits in these special efforts. The cover, "Shelter Island," as reset, has supplied the desired dignity to a work that is very commonplace in its original setting.

A WEALTH of distinctive type-designs and choice color schemes is contained in a package of specimens from Thomas E. Abbott, Watson-



ville, California. The type in the letter-head reproduced is printed in royal purple, the border and paragraph marks in a delicate green, on white, cloth-finished paper.

THE booklet, "A Brief Historical Sketch," from Theodore Herzer, manager of the printing department of the Ætna Insurance Company, Hartford, Connecticut, is of more than passing interest as a distinguished specimen of letter-press printing. The text is printed on hand-made deckle-edge paper and there are a number of half-tone illustrations on a superior quality of enameled book. These are interleaved with protective tissues. The presswork is of the highest order. The ornate cover-design is printed in brown and gold on a tinted and cloth-finished deckle-edge paper, tied with a heavy silken cord. Mr. Herzer deserves much praise for the versatility and creative ability shown in all of the works that come from his department.

THE school and college annual lends exceptional opportunities to the printer. There is hardly another form of catalogue wherein the printer is enabled to set forth his talents to so great advantage. There are no restrictions on the art printer in producing the modern college annual; he is not limited by space and almost every clever conception in display and arrangement may be used to advantage. B. Ray Franklin, of the Sun Printing Company, Fulton, Missouri, has displayed his talents liberally and creditably in "The Blue Jay," a history and souvenir of Westminster College. If the presswork, especially in the half-tone printing, were as good as the display composition and the general arrangement, there would be little room for unfavorable criticism.

THE booklet, "Santa Cruz," printed by the Murdock Press, San Francisco, for the Santa Cruz Board of Trade, is a finished product. This implies that it is possessed of all the business-getting virtues that inhere in the distinguished advertising device: Well-worded text, choice illustrations, attractive typework and good presswork. One is refreshed and encouraged to peruse further, after reading the supplemental poem by Howard Glyndon, one verse of which follows:

"I've seen the far-off Apennines
Melt into dreamy skies;
I've seen the peaks that Switzers love
In snowy grandeur rise;
And many more, to which the world
Its praise can not refuse —
But of them all I love the best
The hills of Santa Cruz."

THE NEAL PRESS, Marion, Indiana.—The display composition is too eccentric. It is a mistake to confound the practice of such a style with originality in its finer sense. When one overreaches the confines of conservatism in type arrangement, the results are anything but pleasing. There are limits to the practice of style brought out from time to time by a prevailing vogue, and these are regulated by the principles of design, which are the governing factor of all good typework. These principles are equally applicable to these modern revivals of the old English chap-book designs. It requires study and more than ordinary practice to evolve entirely original creations and still be conservative. The compositor who knows just when and how to use type ornaments is a jewel. There are a few infelicities in the Exchange Directory cover, for instance, that may be pointed out as a corrective lesson, and these suggestions are applicable to many of the other specimens. The main error is found in the overprominence of the border and ornament. If these were printed in a subdued tone or a tint, prominence would revert to the typework, where it belongs. A plain old-style type, such as Pabst or Caslon, would be more legible and better suited to the Puritan style of composition adopted. The border crowds the type-

work unnecessarily and affords little contrast on this account. The spacing between words is too wide in many of the other specimens. Here are a few good rules that should be followed in spacing display lines. The spacing between words set in condensed type should not exceed a three-em space; nor should it be less than a five-em space. In the medium letter the spacing between words should be no greater than two three-em spaces. The compositor should endeavor to maintain uniformity in the spacing between words. An en quad is the proper space to use for the medium letter, in all cases, where possible. For the extended letter use no less than two three-em spaces between words and no more than a three-em space and an en quad. The extra-extended letter will permit of spacing with an em quad between words. It is very necessary to make deductions from the above in cases where a word begins or ends with an open letter, such as A, J, L, P, T, V, W and Y.

LENNIS BRANNON, Talladega, Alabama.— The specimens are gems of typography. Simple, well-chosen lines in well-balanced arrangement, illuminated with ample white space and spots of red, discreet decoration, are the principles of design that have been brought to bear in producing these "common things so uncommonly well." And in these is the secret of art. The reproduced specimen is printed in black ink with rubricated initials in the feature line, on pure white paper.

FOLLOWING is a brief review of additional specimens received: R. H. Buckler, Annapolis Royal, Nova Scotia, a meritorious cover-design; Pirsch Press, Dayton, Ohio, another of a series of attractive desk cards; New Jersey Central Railroad, New York city, two distinguished envelope enclosures; Golding & Company, Boston, Massachusetts, a booklet on "Speed of The Pearl Press," printed in modern style; Charlotte *Republican*, Charlotte, Michigan, a tasty menu card; Niagara Paper Mills, Lockport, New York, specimens of Navy Blue Royal Melton and Carmosine, two beautiful cover creations, with exceptional printing qualities; Drummer Printery, Lecompte, Louisiana, no merit in any of the specimens submitted; The Cohocton Valley *Times-Index*, Cohocton, New York, the kind of printing that pays the payer; Charles Lawson Wood, Atlanta, Georgia, some specimens of dignified printing; C. E. Cunningham, Newton, Mississippi, a good blotter; Green & Bodley, Syracuse, New York, a number of music programs set in appropriate style; J. L. Druen, Fayetteville, West Virginia, the invitation is correct form as set; R. L. Polk Printing Company, Detroit, Michigan, a very catchy blotter; Kerr & Ridge, the blotter possesses business-getting qualities; Chase Brothers, Haverhill, Massachusetts, a monthly house publication; T. Otto Nall, Nokomis, Illinois, you have the correct idea of envelope corner-card composition; Lyngstad & Torve, Omaha, Nebraska, a fetching business card; Forbes Printing Company, Boston, Massachusetts, a model catalogue with an attractive cover-design published in the interest of Marlin repeating rifles; Ginn & Company, Boston, Massachusetts, "The Common School Catalogue"; The F. H. McCulloch Printing Company, Austin, Minnesota, two clever blotters; The Grain Man's Guide, Decatur, Illinois, specimens of printing that please; Baker Brothers Engraving Company, Omaha, Nebraska, "April Impressions," a specimen book of process engravings; The Bishop Press, Kansas City, Missouri, a handsome memorial folder; *The Western Spirit*, Pabla, Kansas, a high-school annual with room for improvement in typography and presswork; W. A. Nicholson, Alameda, Northwest Territory, an improvement over previous specimens; Stutes Printing Company, Spokane, Washington, increasing quality in each succeeding package of specimens sent in; the Biloxi *Daily Herald*, Biloxi, Mississippi, a good letter-head; A. C. Crossan, Sterling, Kansas, a distinguished commencement program and other specimens of neat printing; W. P. Pierret, Muscatine, Iowa, elimination of the exterior ornamental panel would improve the letter-head; Charles F. Porter, Erie, Kansas, the reset letter-head (No. 1) is the better of the two; T. A. Metcalf, Cedar Rapids, Iowa, "Linwood," a beautiful booklet, made so by good typework and superior presswork; Journal Publishing Company, Monticello, Indiana, "The Armiger," a college annual neatly arranged and well printed; Edwin R. Parks, National Home, Wisconsin, an ingenious calendar chart; Michigan Central, O. W. Ruggles, General Passenger Agent, Chicago, a handsome folder describing and illustrating the charms of "summer vacation tours" over the Michigan Central and the New York Central Lines; *Republican Observer*, Richland Center, Wisconsin, "Pine Needles," a model publication issued in behalf of the Richland Center High School; Greenstein & Fraad, New York city, an attractive closing card.

TYPEFOUNDERS' SPECIMENS.

PLATE Gothic and Caslon Old Roman are among the best late productions of Barnhart Bros. & Spindler, typefounders, Chicago. The all-round usefulness of these letters is shown in the reset specimens, Figs. 14 and 16, in the department of Job Composition.

THE Keystone Type Foundry, Philadelphia, is sending out specimen sheets of their new Keystone Gothic. It is a sterling series, made in eighteen well-graded sizes, cast on universal title line and point set. The public never grows tired of gothics, and the printer who invests in these standard faces is well prepared to handle the great bulk of plain commercial printing.

PRINTERS who are using the popular Winchell series, made by the Inland Type Foundry, have long felt the need of a slightly more con-densed companion letter. This fact assures an immediate demand for the new Condensed Winchell, recently designed and made by this house. Both Winchell and Condensed Winchell belong to the class of general utility types, for there is scarcely a phase of display composition to which they can not be suitably applied.

Its office thoroughly equipped for the production of the highest grades of Commercial Printing and Printing for Advertisers. Mr. Thos. L. DeVinne, publisher The Century Magazine, says that our printing shows more than good composition and pressmork: a sense of fitness and proportion, not always noticeable in the followers of prevailing fashions of Typography

Brannon Printing Company

Superior Typographers

Office and Works Browne Building, 118 East Street

Talladega, Alabama

"THE Golden Book of Business, Being an Exhibit Showing Some of the Many Beautiful Types and Decorative Designs of Great Value to the Printer." This is the descriptive title of one of the many books of quaint specimens recently sent out by the American Type Founders Company. Its mission is to bring gladness to the heart of the printerman, and it does so by pointing a new road to prosperity. It is a treasure book of most beautiful decorative designs, affording an unlimited supply of clever suggestions for the printer and his customer, all wrought with facility by the use of happy combinations of type, quaint ornaments, borders and bands. "The Green Book of Spring" is another, even as beautiful in the simplicity of its specimens. This booklet is a showing of Engravers' Bold, Mercantile, Lining Copperplate Roman, Wedding Gothic, Tiffany Text, Tiffany Gothic, Tiffany Script, Engravers' Old English Open — all set forth in a variety of correct society forms.

HAD READ THEM ALL.

They had just met, and conversation was somewhat fitful. Finally, he decided to guide it into literary channels, where he was more at home, and turning to his companion, asked:

"Are you fond of literature?"

"Passionately," she replied. "I love books dearly."

"Then you must admire Sir Walter Scott," he exclaimed, with sudden animation. "Is not his 'Lady of the Lake' exquisite in its flowing grace and poetic imagery? Is it not—"

"It is perfectly lovely," she assented, clasping her hands in ecstasy. "I suppose I have read it a dozen times."

"And Scott's 'Marmion,'" he continued, "with its rugged simplicity and marvelous description — one can almost smell the heather on the heath while perusing its splendid pages."

"It is perfectly grand," she murmured.

"And Scott's 'Peveril of the Peak' and his noble 'Bride of Lammermoor'— where in the English language will you find anything more heroic than his grand auld Scottish characters and his graphic, forceful pictures of feudal times and customs. You like them, I am sure."

"I just dote upon them," she replied.

"And Scott's Emulsion," he continued hastily, for a faint suspicion was beginning to dawn upon him.

"I think," she interrupted, rashly, "that it's the best thing he ever wrote."— *Office Topics.*



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

TYMPALYN.—M. C. Russell, Red Wing, Minnesota: Where can I get a piece of Tympalyn for a special purpose, a foot or two square? *Answer.*—The United Printing Machinery Company, 337 Dearborn street, Chicago, sells Tympalyn.

MUSIC TYPOGRAPHY.—Live Oak School, Baton Rouge, Louisiana: Will you kindly give us the names of those houses in your city that do music typography? *Answer.*—Nelson & Talbot, 44 La Salle street, Chicago, are typographical music printers.

PHOTOENGRAVING SCHOOL.—Albert Gruetzmacher, Dubuque, Iowa: I am desirous of learning the photoengraving trade, and would be very thankful if you would kindly give me some information regarding the business. *Answer.*—We refer you to Bissel College, Effingham, Illinois, for information concerning their course in photoengraving.

INDELIBLE INK FOR PRINTING ON CLOTH.—Ruth K. Welch, Topeka, Kansas: Will you kindly advise me as to where I shall be able to procure black ink for cloth printing, which will stand the test of washing? *Answer.*—Any printing-ink dealer advertising in THE INLAND PRINTER can furnish you with an indelible ink for printing on cloth.

REGISTER OF EMBOSSED WORK.—W. A. F., Deer Lodge, Montana: Please state how to insure absolute register with printed form when having die made, explaining shrinkage, etc. *Answer.*—If care is taken to emboss the work without exposing the stock to changes of temperature after printing, no trouble will be had through shrinkage. Quoins and gauges must be made fast and sealed.

FLAT-BED PERFECTING NEWSPAPER PRESS.—Parsons Brothers, 257 Broadway, New York. Do you know of any flat-bed perfecting newspaper press printing from a roll and working at a speed of five to six thousand per hour, other than the Cox Duplex? *Answer.*—The only flat-bed perfecting press we know of, other than the Cox Duplex, is the "Autopress," of the Campbell Company, 1 Madison avenue, New York. We have not seen this advertised for some time, and do not know whether or no they are building it now.

SPEED REGULATOR FOR PRESSES.—Charles A. Gould, Attleboro Falls, Massachusetts: Can you give me the address of a firm carrying a good speed regulator for platen presses, or some device for varying speed of presses; something better than shifting belts on four-section cone pulleys. The old way of varying speeds on presses is bothersome and only three or four speeds can be gotten. Or do you know of a small gasoline engine on which speed may be easily varied while engine is running? *Answer.*—The International Harvester Company, 7 Monroe street, Chicago, manufactures a gasoline machine on which speed can be regulated; the Olds Gasoline Engine Works, Lansing, Michigan, also manufacture a gasoline engine. The Dodge Manufacturing Company, Chicago, can furnish information concerning the regulation of speed of shafts.

WRITING FLUID FOR USE ON TINTED PAPER.—J. C. Hendricks & Co., Cincinnati, Ohio: Do you know of a fluid writing ink that will write successfully over a printed tinted background? We have tried several kinds, including indelible, but none seems to cover the surface. We have recently printed a large check book with a tinted background and it seems that no one can write on it. *Answer.*—You should have sent a sample of the tinted paper. If you will do this, we may possibly be able to help you out. There is no difficulty in writing on the ordinary tinted check. We presume you have used far too much varnish in the tint you mention. If this is so, no writing fluid will answer on such a surface, with a finish similar to a varnished label. A writing fluid must soak into the paper to some extent and can not do this on the glossy varnish.

MONOLINE MACHINE PATENTS.—John Haddon & Co., Toronto, Ontario: Some few months ago, in a copy of THE INLAND PRINTER, we noticed a reference to the Monoline machine, which was exhibited at the St. Louis Exhibition, and that you had inquiries as to the sale of this machine in the States; and from our recollection, the editor replied that their sale in the States was prohibited owing to infringement of patents held by the Mergenthaler Company; but we have since heard that these rights have now been taken over and that the machines are either to be built in the States or can be exported from Canada. We should be glad to know if we are correct in our information. *Answer.*—We are unable to advise you regarding the probability of the Monoline machine being built in the United States. Our understanding is that the Mergenthaler Company has acquired these patents and they will be able to give you information on this subject.

SATISFACTORY EMBOSSING COMPOUNDS.—Melvin, Hillis & Black, San Jose, California: Will you kindly inform us through your columns where we can obtain the Stuart Embossing Board. We have used this preparation and have found it very satisfactory, but we are unable to obtain the address of the manufacturers or agents. Also inform us what other compounds have been found satisfactory. We have used a number of different preparations, but none of them except the Stuart Board has answered the purpose. *Answer.*—The latest address we have of Mr. Stuart is with the Crowell Publishing Company, Springfield, Ohio. Among other embossing compounds which have met with more or less favor, we might mention that furnished by the Burbank Engraving Company, Boston, Massachusetts; J. W. Paxson Company, 1021 North Delaware avenue, Philadelphia; Lead Leaf Embossing Company, 56 Bayne street, Cleveland, Ohio, and J. C. Peters & Son, Boston, Massachusetts.

CIGARETTE PAPER.—George B. Turner, Cleveland, Ohio: Can you tell me through the columns of THE INLAND PRINTER anything about the paper used by the great tobacco manufacturers for making cigarettes, and called "rice paper?" I have had a number of "hot" arguments with my friends who insist that the paper is made from rice, and contains arsenic, opium, and maybe a whole lot of other horrible poisons. I think they are all wrong. I do not smoke cigarettes, but I can not see how the mere burning of a tiny bit of paper, so small and light it can not be noticed when laid across the hand, is going to send any one to the "bug house" or maybe kill him. What I most desire to know is what the paper is made of—does it contain opium, arsenic, or other poison? I am also writing the tobacco manufacturers to get information about the tobacco and intend to collect all the facts possible. *Answer.*—Cigarette paper is made from rice, straw and linen. The tobacco is of good quality and neither paper nor tobacco contain opium, arsenic or any other foreign ingredient. The price of the drugs is prohibitive. Cigarettes are more harmful than the pipe and cigar, because, being milder, cheaper and more readily concealed, they have become the peculiar vice of boys, and their mildness permits the smoker to inhale the smoke. This smoke is no more harmful to the lungs than the ordinary smoke that hangs like a pall over our large cities, unless inhaled to excess. Naturally, a person with weak lungs would suffer most from inhaling any smoke.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

HENRY EDWARD WARNER, organizer and first president of the American Press Humorists, was asked to write something about himself for publication in THE INLAND PRINTER. He turned to his desk, pulled out a large fountain pen and wrote:

"Mr. Warner prefers to be known as one who does not take life too seriously. Otherwise, he is not of much consequence. But for the benefit of those who do care to know something, he is very bald, very proud of it; and is an accident of creation, not a dispensation of providence."

For nineteen years, in spite of the fact that he is only just turned thirty, Mr. Warner has been in the newspaper



HENRY EDWARD WARNER.

business. First as editor, publisher, business manager and newsboy for his own weekly in University Place, California, which was called the *University Sun*, was published from 1886 to 1888, and was the smallest paper in the world, being hardly large enough to contain foundation for a respectable libel suit. Later, in the University of Southern California and in U. S. Grant University, Chattanooga, Tennessee, he had more or less experience on college papers, working meanwhile as a regular staff man on the Los Angeles *Times*, then the Chattanooga *Press*. He set type, distributed, kicked a jobpress, fed a cylinder, mixed ink, chased type-lice, made up forms, designed jobwork, edited copy and in general worked in every department of newspaper life, even breaking into the advertising field as a solicitor. In Chattanooga he first applied himself seriously, and has been kept busy ever since — he says — with every prospect of continuing his pleasant relations with hustling.

Mr. Warner was born in Bellevue, Ohio, thirty years ago, the son of Rev. Thomas Corwin and Mrs. Frances Rebecca Warner. During the first seven years of his life he was not engaged in active business. In 1883 he went South with his parents, to Chattanooga, Tennessee. In 1886 the family moved to Los Angeles, California, returning to Chattanooga in 1889. In that year he edited the college paper for his class and became a member of the *Press* staff. Working variously on the Chattanooga *Times*, *News* and *Press*, he became city editor of the latter paper at sixteen, taking an active part — largely defensive — in a brand of politics embracing guns and things, and he was on the side opposed to the guns. He worked also on the Knoxville *Journal* and *Tribune*, and in 1895 went to Baltimore, becoming a member of the *News* staff. In the fall of 1898 his physicians advised him to go to Colorado, where for two years he was city editor of the Denver *Times*. A few months after his arrival he was appointed a member of Governor Orman's staff. This was a personal appointment, Mr. Warner being the only governor's colonel not a Democrat, and occupying a peculiar position as city editor of a Republican newspaper, and himself a declared Republican. On January 1, 1901, he returned to the Baltimore *News* as special writer. On April 11, 1904, he became managing editor of the Binghamton *Press*, a new paper started by the Kilmers up New York State, but the desk work and confinement did not suit him, and he returned to the Baltimore *News* ten weeks later.

Mr. Warner's humorous work was begun in infancy, when he tied two cats by the tails and hung them over a clothesline to fight it out. He has been regretting it ever since, because the affair has haunted him. He admits that he looks haunted.

When he went with the Denver *Times* he started a column of verse, humor and philosophy under the caption of "Sidelights." The column was continued on the Baltimore *News* until April, 1904, when it was abandoned in favor of a humorous illustrated strip which he is still writing for the neighborhood page of the *News*. On October 17, 1897, he was married to Miss Lydie A. Lee, of Baltimore.

In his verse, Mr. Warner prefers child thoughts, sentimental lines and polite humor. This is a sample of his more sentimental work:

I MIND THE TIME.

She sits at home, no doubt, and dreams
  Of the babe with the laughing eyes
That cooed and crowed on her arms, and rode
  On her bosom's fall and rise;
And now he's grown, and he, too, thinks,
  Though miles may divide the twain,
Of the soft caress, and the low: "God bless
  My child"; and he sees again
His mother's face, with an angel's grace,
  Away in a distant clime —
And he says apart to his listening heart:
  "I mind the time!"

"I mind the time, my heart, when she
  Was winsome, and young and fair —
But the blooms depart from the face, my heart,
  When the soul is filled with care!
I mind the time when her eyes were bright
  And her lips were the life of song —
But the light has fled, and the song is dead,
  And the days are growing long!
Her head is bowed with the weight of years,
  Perhaps — but I think that she,
When she kneels to pray, remembers to say
  A word as of old, for me."

And he fell asleep with a smile on his lips,
  And dreamed of the distant clime,
And an angel heard — and an angel wept
As he murmured low where he calmly slept
  "I mind the time!"

A little philosophical bit of verse written in a humorous vein is one of his most widely quoted works. It is entitled

OPPORTUNITY.

He was a yokel, freckled and tanned,
Who stood with a rope in his horny hand
  And tried to inveigle a fractious goat
  To give him a chance to encircle his throat
    With the rope.

It was the goat, contrary-impelled,
That laughed at the yokel and rope he held,
And wouldn't admit for a moment that he
Was foolish as t'other had thought him to be,
He should hope!

Then raced the two all over the field —
The man wouldn't stop, the goat wouldn't yield,
Till, what with the steps they had run and retraced,
They found that the flight and pursuit had embraced
Quite a scope.
Tired of battle, the goat turned round
And brushed with his whiskers the racing ground,
Then lowered his head, and proceeded to dash
'Twixt the yokel's legs, in a fractional flash,
Slick as soap!

Now there was his chance! Had the yokel grabbed
The fugitive's horns, he'd have had him nabbed —
But he didn't, and then with a hopeless wail
He caught at the brief, inexpressible tail
On the lope.
Now you know, of course, or hear it from me,
A goat's tail's not long as a tail ought to be,
And so, when he grabbed the tail wasn't there,
And the goat was exciting the yielding air
Up a slope.
Now here is the moral: You needn't try
To catch opportunity that's gone by;
His tail is the briefest that ever was —
Don't hang near as long as a goat's tail does.
If you're after old Oppor., you're certain to find
That you can't head *him* off by getting behind.

When Mr. Warner was asked to provide some further samples of his work, he thoughtfully stroked his highly finished cranium and turning to his typewriter quickly complied by turning out the following additional "copy":

TROUBLE IN THE CHOIR.

They's trouble good an' plenty down in Rhodesestown to-day,
An' they'll be a social cyclone 'fore it's ended, so they say —
An' p'raps they'll have t' git another preacher f'r their church,
Sence ol' Brother Lukens promises t' leave 'em in th' lurch.

It all come about through flirtin' — leastwise, so th' preacher said,
While some others thought 'twas caused by Solomon a'bein' dead —
But th' trouble all was started, so th' elders seemed t' think,
By th' preacher's misconstruction o' th' meanin' of a wink.

Sukey Perkins — she's th' alto — ain't much up on readin' notes,
But her voice is qualified for sump'n better'n herdin' shoats,
So th' leader o' th' choir, called Ned Collinson by name,
Volunteers t' take her voice an' sorter cultivate th' same.

So it happened thet they had t' sing a duet Sunday night —
One o' them cantakerous anthems thet you have t' git jest right,
An' f'r fear she'd make a slip an' let a tra-la-la git by,
Ned agrees t' notify her by a movement o' th' eye.

"Solomon," sings Ned; "Was not arrayed!" sings Sukey back at him,
An' they kept ondressin' Solomon with energy an' vim
Till th' preacher wondered what in thunderation it c'd be
Thet made Solomon so long dressin'; an' he turned his head t' see.

Well, by jumpin' spruce! jest there was where poor Sukey had t' go
Into a musical conniption fit with Ned, an' so
He give th' tip by droppin' down th' lid o' his left eye,
An' th' preacher seen th' movement, an' he heaved a angry sigh!

Then up he jumped, an' grabbed his hat, an' started toward th' door
A-vowin' thet he's gone f'r good, an' won't be seen no more,
Instillin' righteous principles an' pushin' folks up higher
Where th' devil's got a mortgage on th' people in th' choir!

AN ORIENTAL ROMANCE.

Once a saffron Oriental,
With a business occidental
In the way of renovating things that Occidentals wear,
Found himself deep in a quand'ry
As he sat within his laundry,
And a mighty tumult raged beneath his waxed and braided hair,
For he'd just received a letter from a maiden — Over There!

"Dear Ah Sin," the maid had written,
"With uncertainty I'm smitten,
For I've just received an offer from a mighty Mandarin
Who insists that you have left me,
And of hope has quite bereft me —
For he says you've found another in that distant land you're in —
And a mighty handsome fellow is this mighty Mandarin."

Now Ah Sin sat cogitating,
For the news *was* agitating,
And his thoughts turned back to China and the maiden far away,
And he had no mind for business,
For his brain was racked with dizziness,
Realizing that at any dreaded moment she might say
To the Mandarin "I'll marry you, at four o'clock to-day."

So this saffron Oriental
Soon became so addled, mental,
That he scorched the shirts and collars and he tore the other things,
Till his trade began to hoot him
And to chuckle at and boot him,
And his customers all left him and went on to fat Gin Sling's
And Ah Sin took rough-on-rodents and affected angel wings!

Ah! the sad, distressing sequel!
This fair maiden was his equal
For adopting startling methods — she took poison, with a sigh;
For her story — I've confessed her —
Of that offer was a tester
That in less polite society is diagnosed a lie —
And there's no demand for Oriental laundries in the sky.

CHARCOAL EPH'S ADVICE.

W'en de worl' look black an' de clouds hang low
An' yo' feel lak yo' gwine t' die —
W'en yo' pulse beat fas' er yo' pulse beat slow,
An' dah's sickness in you' eye,
Don' take no 'vice from a fool black man
Dat's givin' his talk fo' yo' ills,
But hustle away as fas' as yo' can
Fo' de man wid de li'l roun' pills!

W'en yo' feel so sick dat yo' cyarn't stan' straight
An' de roomytiz lan's in yo' back —
W'en yo' feel lak de whole worl's movin' late,
An' yo' bones lak dey gwine a-crack;
Don' stop fo' t' listen t' no brass ban'
Thinkin' ragtime'll cure yo' ills,
But git on a move fo' de medisun man
Wid he grip full ob li'l roun' pills.

W'en de fevah burn, an' de chill gits in,
An' you' trimble an' shivah an' shake,
An' yo' haht am a-thumpin' lak holy sin,
Go an' git yo' sump'n t' take!
Dis life's jess a sho't an' fleetin' span,
An' hit's nuffin' but aches an' ills —
W'en dey comes yo' way, run's fas' as yo' can
Fo' de man wid de li'l roun' pills.

Den de man wid de pills come'n den he put
He han' on yo' pulse, jess so —
An' he rub an' he rub wid he rabbit foot
Twell de pain an' de ache all go.
So don' lose time wid a fool black man
Dat's givin' advice fo' yo' ills,
But hustle away as fas' as yo' can
Fo' de man wid de li'l roun' pills.

A RECORD FOR PRINTERS.

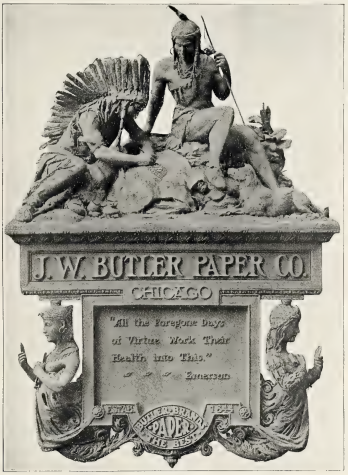
The printing establishment of W. Y. Crocker, at Lisbon, North Dakota, enjoys the rare distinction that, from the editor and publisher down, not one man on the force is addicted to the use of tobacco or liquor.—*St. Paul Daily News.*

BEST FOR THE JOB-PRINTER.

I have been taking THE INLAND PRINTER for many months, and it is almost impossible to do without it. I consider it the best paper for a job-printer.—*A. A. Correll, Cairo, West Virginia.*

IMITATION THE SINCEREST FLATTERY.

The advertising designs of the J. W. Butler Paper Company, of Chicago, which have been exploited in the pages of THE INLAND PRINTER and elsewhere, are characterized by an art value that renders them of interest from that point alone, with of course the added value of the message they convey of the merits of the papers handled by the J. W. Butler Company. The conception of these designs and their execution and application to carry the message of the company to their customers justified the precaution of copyrighting the designs,



DESIGNED BY JOHN PAULDING, CHICAGO.

but *The Canadian Thresherman*, in its issue of March, 1905, contains one of these striking designs applied to an advertisement of a flour milling company which certainly ought to have dough enough to stimulate the artists of Canada to originate something applicable to itself.

While imitation is evidence of appreciation, the clumsiness of the application of Mr. John Paulding's excellent design is more reprehensible than the piracy.

A CHARITABLE HUSBAND.

"You don't seem to enjoy your dinner, dear," said the proofreader's wife. "What's the matter?"

"I was just wondering," he answered, "if there weren't some typographical errors in that cook book of yours."—*Cincinnati Enquirer.*

WORTH THE MONEY.

I appreciate this month's INLAND PRINTER more than any I have received, and will say that this copy has paid for one year's subscription. The subscription was a Christmas present to me by my father, and was highly appreciated.—*James D. Bell, Troy, Alabama.*

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Written for THE INLAND PRINTER.

STATIC ELECTRICITY IN THE PRESSROOM.*

BY R. O. VANDERCOOK.

THERE is now no reason why a printer who uses a little thought need be bothered because of the generation of static electricity on paper in the pressroom. The elimination of this evil does not require any special machinery or any complicated devices or arrangements.

In common with all those who have operated cylinder presses in the temperate zones, the writer had been for years



MADE IN CANADA.

at certain seasons most seriously handicapped on account of the generation of static, but about three years ago, when the trouble was the worst that it had ever been in our experience, a lucky stroke eliminated for us at that time all difficulties and never since have we lost time because of the adhesion of sheets in our pressroom.

THE INLAND PRINTER some time ago reprinted from the *Evanston Press* the story of the victory over static, and at the request of the editor of THE INLAND PRINTER I now give for the benefit of printers a method whereby they can as successfully eliminate the evils of static as we have done.

Like many other good things, the process is exasperatingly simple when it is explained, and the wonder is that it had not been stumbled on to long before. I was fortunate, probably, in having a little training in technical laboratories before entering the printing business. The habit of observation taught there was probably the chief cause of the successful solution of the problem. We were taught in the laboratories to watch carefully every possible factor that might enter into a proposition to be solved and by tests find out all factors that had direct bearing on the proposition in hand

* Copyright, 1905, by R. O. Vandercook.

and also to eliminate all other factors which we were satisfied did not have bearing on the said proposition.

Applying this process to the study of static electricity in the pressroom, our first observation was that only at certain seasons of the year were we bothered. This, therefore, established the fact that the formation of static was first due to the differences in the weather. No printer in the latitude of Chicago has ever been bothered with static in the month of June, but the months of January and February were always productive of the worst trouble. Now, the proposition to be considered is what is the difference between a day in June and a day in January. The most apparent difference is that of the temperature shown by the thermometer, but the temperature in the pressroom of a day in January with the windows and doors tightly closed and good heat on might have been practically the same as that of a day in June in the pressroom with all the windows and doors open, therefore temperature *per se* is not the vital factor in the proposition.

Another factor that enters into the weather is atmospheric pressure, which is determined by the barometer. We find on observation that the height of the barometer varied without reference to the condition of static in the pressroom; that is, we had static just as much with a high barometer as with a low barometer, therefore we can eliminate the barometer from our proposition.

Now, the only remaining factor that can be considered is that shown by the hygrometer, an instrument that indicates the relative humidity of the atmosphere.

In every large city the Government maintains a weather bureau, where are kept on file the daily readings of the thermometer, barometer and hygrometer, these three instruments being used to foretell the weather. Turning to a date when the pressroom records show a fearful loss of time and money because of static generating on the paper, and comparing the weather bureau records of the same date, we invariably will find that on the dates when the hygrometer indicated the lowest per cent of humidity in the atmosphere we also find the greatest amount of trouble because of static.

Reducing our observations to a single sentence, we find that the generation of static is inversely proportional to the humidity in the air, or, to put it in every-day language, the more humidity the less static. Now, the proposition is how to make some artificial weather in our pressroom. Humidity is the active factor which we lack.

Now I will tell just what is done in the pressroom of the *Evanston Press* when static begins to show itself. We do not have to wait for it to show itself, because our hygrometer readings will show us whether it will generate before a sheet is fed into the press. When we see that we are to have trouble from static we simply open up the hot water radiators, fill a number of buckets and pans with hot water and place them vaporizing around the room. We see to it that the windows and doors are all closed, so that the aqueous vapor will not pass out through places of ventilation, and possibly we may sprinkle some hot water on the cement floors of the pressroom. This artificial humidity, working together with the peculiar construction of our pressroom, eliminates all trouble from static.

This peculiar construction of our pressroom was entirely accidental, but by using the same process of examination of the problem that we did in the main proposition, we have found out just what brought the results. Under ordinary circumstances, if vapor is generated in a room it will ascend to the ceiling from points of generation, drift along the ceiling and pass out through the places of ventilation and not distribute humidity evenly throughout the room. The reason why the vapor distributes itself evenly throughout our pressroom is because of the simple fact that the cold water supply to a large building comes in through pipes placed on the ceiling of the room.

The vapor generated from the hot water rises to the ceiling and comes in contact with the cold water pipes. When the vapor strikes these cold surfaces it immediately condenses and falls to the floor again in rather a wide area. The moisture as it is precipitated from the cold water pipes is not visible to the physical senses, but is shown immediately in the readings of little hygrometers which are placed around the room. The requisite amount of humidity after the room has been once cleared of static can be easily retained by simply putting pans containing water on the radiators, which require little or no attention. If it is found that a greater flow of humidity is required, it can be conveniently supplied by putting water pans under the radiators and jabbing cotton waste between the coils of the radiators and allowing the waste to extend down into the water in the pans. In this way any desired amount of humidity can be generated; but when real quick action is wanted to start the process, it is better to fill some buckets with hot water, as stated in the first instance. It may be advisable to say here that a patent was granted covering the idea of dispersing humidity throughout the room by means of generating water vapor at or near the floor and precipitating the humidity therefrom by cooling surfaces on the ceiling and making the walls of the room a conductor of electricity and connecting the same with the ground. Any one can get a copy of this patent by sending to the Patent Office. The number is 705,490.

Some pressrooms are so constructed that but a few trifling changes are necessary to remove troubles. The large pressroom of W. B. Conkey, at Hammond, Indiana, is so constructed that there is but very slight trouble because of static. The entire plant is on the ground floor and is heated by forced drafts of hot air driven by a large fan in the engineroom. The injection of live steam into the air flues disperses the necessary humidity evenly over the plant, and the building has steel girders which have ample ground connections, and whatever static is generated passes away immediately through the air and the building to the ground. In many mills, flouring mills especially, a mechanical humidifier is used, the operation of which, in a general way, is to throw, by rapidly revolving plates, fine particles of moisture all over the area to be humidified. Force drafts can be used in many ways to distribute the humidity. The expense of equipment of the pressroom, so as to be entirely free from static troubles, must of necessity vary with the construction of the building. There is a very large basement pressroom in Chicago. The only things necessary to be done is to build double door entries in front of all elevator shafts and passage ways leading out of the room. In these area ways, a little live steam may be allowed to escape so it humidifies the air. That, with other arrangements which by chance are in the building, is sufficient. The ceiling is low, with abundance of water and other pipes suspended from it. When the double doors are open the cold, dry air from the outside becomes humidified by passing over the steam jets and distributes itself evenly over the room. If all points of ventilation in the room have a steam jet, the humidity must of necessity be quite evenly distributed. In such a case, all that is necessary is to have plenty of electrical connections in the room in the shape of metalwork or mineral paint, so that the static can pass through the atmosphere and the building to the ground.

In The Inland Printer stock rooms, a suggestion of mine, made a few years ago, saved them considerable trouble from static. In winter, when paper stock is unloaded from the wagons, it is unpacked in a room quite well filled with steam, which removes from it all static generated on the sheets by the friction of handling in the wagons.

When static is only in evidence in moderation, it can be frequently removed by rubbing glycerin on the tympan sheets. In every case the glycerin must extend to some metal part of the machine. Glycerin is a conductor of electricity, and the

application of it does not cause the tympan sheets to swell, as would other liquids; it also lessens the friction of the printed sheets and therefore lessens the formation of static. If the glycerin is only rubbed on the tympan where the form strikes, the static electricity can not pass over the dry paper between the part treated with glycerin and the metal of the press, and will therefore stay on the paper. Any other so-called lightning killers or patent preparations for applying to tympan sheets are no better than simple, every-day glycerin.

Every pressman knows, or should know, that the placing of wet sponges on the delivery board of the machine will often remove the static from the sheets as they are piled, but, though this is a partial relief and often permits work to go on, there are at times weather conditions when the sponges are not sufficient. The action of the wet sponges is that the moisture, as it evaporates, is kept in circulation by the action of the fly, and the static electricity is taken up by moisture evaporating from the sponges.

Pressmen have all noticed that after working a short time the sponges refuse to take up any more electricity. This is due to the fact that the sponges are placed on an insulated surface, properly, of dry wood, and when they have taken a full charge can not take any more. If the sponges were connected with a conductor to the earth, they would continue at their work as long as they contained moisture.

Good results have often been obtained by letting a steam jet play under the sheets as they pass over the fly. One reason why this device has not worked as satisfactorily at times as it might, is because the steam does not get in contact with the conducting surfaces after it strikes the paper. The cloud of vapor picks the static off of the sheets and unless the vapor comes in contact with some surface which is a conductor it can not discharge, and the static will remain.

A little consideration of the way nature forms a thunder cloud will help us in our understanding of static in the pressrooms. When the sun draws up moisture from the earth, that moisture takes the form of a cloud, and the cloud, driven by the winds, accumulates through the friction of the air a charge of static. When the static charge becomes strong enough to make a jump to earth, it jumps, and we have a flash of lightning. Rain adds to the conductivity of the air and helps the jump of the big spark.

In our pressrooms we must provide an avenue of escape for the static when it has been accumulated in the air. If there are sufficient gas and water pipes or other metallic ground connections, nothing else need be done to provide conductors, as these pipes, etc., will discharge the electrical energy as fast as generated.

Briefly stated, what is necessary to relieve a pressroom from troubles from static is as follows:

First. Create artificially in the room a summer humidity, which humidity must be evenly dispersed throughout the room.

Second. Provide ample electrical conductors to the ground, from the walls and ceilings of said room.

Any method which will do the above will eliminate all troubles.

As to health in a properly humidified room, physicians are now more than ever before recommending that, in winter, the dry air of residences be humidified by artificial means. Normal humidity is beneficial to the health at all times.

Because the hygrometer is an instrument with which pressmen have never had occasion to become familiar, it may be well to give it a little description. A spiral hygrometer can be bought at any scientific supply store for $1 or $2. This type of hygrometer has a dial about the size of a watch. It works by the expansion or contraction of a composition which is affected by the humidity and not by the temperature, and the figures on the dial give the relative per cent of humidity. This instrument is not accurate enough for scientific purposes but will do for the pressroom.

The instrument used by the weather bureaus and for scientific purposes is called the wet bulb hygrometer. This instrument can not be used by any person unless he has a scientific training, and it is not necessary for pressmen to master its intricacies. The best way, if you wish to become familiar with that instrument, is to watch the government weather bureau hygrometer when the operator is taking a reading. Your little catgut hygrometer can be regulated very easily by taking a bureau reading and turning the pointer on the small instrument so that it will point to the same per cent on the dial as that given by the weather bureau figures. Of course, the same weather conditions must exist where the readings are made by the scientific instruments and the little



CANADIAN PRODUCTS.
Photo by R. R. Sallows, Goderich, Canada.

instruments corrected. Great care must be taken not to let your breath strike it, because there is considerable moisture in the breath of every animal which will instantly show on the hygrometer. Although the hygrometer will be a considerable help in regulating the room, it is not absolutely necessary. Its greatest service is to tell you in advance when you may expect trouble and when humidity is spread evenly over the room. The way a belt sparks indicates the humidity. The dryer the room the more readily will static accumulate on the driving belts. Every pressman has noticed that at times there is much more electricity in the belts. In my conversation with pressmen I have yet to find any who knew why a belt should throw off bigger sparks at one time than at another. The same condition that causes electricity to come on the belt also causes the accumulation of static on the paper.

An interesting little experiment which we tried was to find out how the length of a spark from a given belt would vary with the readings of the hygrometer. We found at about thirty per cent humidity the belt began to show a spark at about six inches distant, and the distance decreased as the per cent of humidity in the room increased. We are now able to get a pretty good humidity test from the same belt by simply noting how far the distance is from the belt to a neutral when the spark begins to show.

COVER-DESIGN OF THE INLAND PRINTER.

The cover-design this month represents a court beauty of the time of Louis XV. of France. This was the baroque, rocaille or rococo period of art, if art it may be called. Its motif is the conventionalizing of rockwork, shells, foliage, etc. The application which Mr. Petrtyl has made of the decorative art of the period as a setting for his portrait of the court beauty of that artificial age is no less interesting than the peculiar expression of insolent hauteur in the face of this woman of one of the most profligate courts of France. The plates are made from two drawings, both in black and white, six years, and is quite a young man, hailing from the peach orchard country of Michigan, and evidently has acquired much of the distinctive qualities of the chief source of industry of his place of nativity. Mr. Cooper, who is responsible for the lettering of the design, has been in Chicago about the same length of time as Mr. Bertsch, is a country printer from southeastern Kansas, and holds before his mental vision as worthy of all imitation the merits of Bradley, Goudy and Goodhue. The combined efforts of these two enthusiasts produce many beautiful things. The specimen of their work under consideration was originally etched on a small plate and hand-colored for a limited edition of thirty copies for private



ADVERTISING BOOKLET BY PETRTYL.

and printed in two colors, one of the plates being grained for the tint and for the touches of warm tone and the other being printed in blue-black, the work being all zinc etching throughout by the Inland-Walton Company. This is esteemed by many to be the best of the series of national types which Mr. August Petrtyl has so far executed for THE INLAND PRINTER, and as a distinct variation from his style in this specimen the plate shown herewith reproduced from designs for the Paper Mills Company, of Chicago, will be interesting.

THE ARTIST AND THE TYPOGRAPHER.

The colored insert used as the frontispiece of this issue of THE INLAND PRINTER takes its value from literary and artistic merits. The verses borrowed from the works of Stevenson have an abiding charm, and were selected by Mr. Fred S. Bertsch and Mr. Oswald Cooper, who have formed a studio partnership in the Athenaeum building in Chicago, as a medium for placing before their friends their ideas on lettering and design. Mr. Bertsch, whose particular idols are Morris and Crane, is responsible for the decoration. It may be stated in passing that Mr. Bertsch has been in Chicago some distribution. It was too good a thing to hide away, so enlarged plates were made and placed on the Harris Automatic Press which enables the readers of THE INLAND PRINTER to see the effect of all the before-mentioned merits through the medium of the Harris mechanism producing at one automatic feeding the two colors at a speed of fifty-five hundred an hour.

INDORSES TECHNICAL SCHOOL.

Fred V. Palmer, recently graduated from the Job Composition Branch of the Inland Printer Technical School, writes: "I worked on news end of the printing business for ten years, part of this time on the Chicago *Record*. I always felt that I needed the advantage of a technical education, as I was desirous of brushing up in the job line, but, like thousands of other printers, there seemed no way open. But, thanks to the Inland Printer Technical School, the need has been met in a manner eminently satisfactory to me indeed. The school fills a long-felt want to those desirous of becoming more than a mere machine. It develops originality, confidence, the most necessary commodity that a man can possess. The Inland Printer Technical School (Job Branch) is O. K."

NINTH ANNUAL CONVENTION, NATIONAL ASSOCIATION OF PHOTOENGRAVERS.

THE opening session was called to order with President J. L. Shilling, of Chicago, in the chair and about one hundred photoengravers present in the Niagara hotel, Buffalo, New York, 10 A.M., June 19. Secretary E. A. Le Gros, of Chicago, read the minutes of the previous convention, which were approved as read. Thirty-five new members were admitted. A press committee was appointed, with L. H. McKinstry as chairman. The president delivered his annual address, beginning with a résumé of the work of preceding conventions and outlining the work to be done in the present one: (1) A more uniform and equitable scale of prices is necessary; (2) a correct system for keeping a record of the cost of the individual job should be in general use; (3) the labor question should be carefully discussed; (4) the association should be reorganized on the "local" plan: the National Association to be composed of various local associations, instead of individuals as heretofore. The locals should be represented at the annual conventions by regularly elected delegates. Any member in good standing may attend, but only accredited delegates may vote. Wherever there are not enough members to form a local, these may affiliate with the nearest local. (5) The adoption of a plan of assessment to raise funds to establish permanent headquarters and to continue fieldwork. The president's earnest work the past year was thoroughly appreciated. Owing largely to his efforts and those of Mr. L. H. McKinstry, chairman of the Executive Committee, and Mr. John S. Taylor, the traveling secretary and organizer, $4,000 was raised as a general expense fund, thirty-three local associations were organized and the membership increased to the astonishing extent of fifty-seven per cent during the past year. Sixty-seven firms, ranging from Savannah, Georgia, to Montreal and from Boston to Omaha, and constituting thirty-five per cent of the employing photoengravers of North America, were represented. The Boston party came twenty-six strong (including the ladies) in a special car; Detroit, Minneapolis and Syracuse were also represented by complete delegations.

Shortly after dinner, the second session was called to order and the reports of L. H. McKinstry, chairman of the Executive Committee, and the various officers were read and approved.

Tuesday, June 20, was the convention's busy day; three sessions were held, one in the morning, another in the afternoon and a third at night, lasting from 8 P.M. to 1 A.M. This cramming was adopted that the entire third day might be spent with the ladies at Niagara Falls and vicinity.

Six more new firms were admitted. A resolution was passed declaring for the "open shop" in photoengraving plants. A new scale of prices, based on the Benedict electrotype scale, but somewhat altered, was passed by general vote. This is a sliding scale, uniform throughout, but providing for certain discounts in different localities with various conditions. The new scale will probably be in operation by October 1, 1905. The scope of the National Association was broadened considerably and entirely new constitution and by-laws were adopted. Owing to the increasing membership in Canada, the Association changed its name to the International Association of Photoengravers, and the new first vice-president was later chosen from the Canadian membership. The convention decided to continue John S. Taylor in the field as traveling secretary and organizer and a much greater sum than used last year was pledged for contingent expenses. A very pleasant feature of the convention was the presentation to L. H. McKinstry, the able and industrious chairman of the Executive Committee, of a solid silver table set. James A. Pierce, of Buffalo, who made the presentation, completely surprised Mr. McKinstry, who deeply appreciated this token of esteem for his excellent work in behalf of the craft.



ENGRAVER'S TERM — "A LINE CUT."
— *National Advertiser.*

The officers for the present year as elected are: President, L. H. McKinstry, Minneapolis, Minn.; first vice-president, G. A. Howell, Toronto, Canada; second vice-president, James Bayne, Grand Rapids, Mich.; third vice-president, R. Cunningham, Kansas City, Mo.; secretary, E. A. Le Gros, Chicago; treasurer, C. H. Brandon, Nashville, Tenn. Executive Committee — J. L. Shilling, chairman, Chicago; S. E. Blanchard, Boston, Mass.; Charles J. Wolfram, Cleveland, Ohio; E. E. Stafford, Indianapolis, Ind.; L. R. Benedict, Philadelphia; P. T. Blogg, Baltimore, and H. J. Ormsby, Syracuse, N. Y.

The location of the next convention was left to the selection of the Executive Committee and will be announced later.

This convention was the first held independently, former ones having been joint sessions with the Electrotypers or Typothetæ. It was the largest in point of attendance. There was more business enthusiasm, in contrast to former sessions where fun and frolic held the stage. A full attendance marked each meeting; not a single absentee at any session.

FOURTH ANNUAL DINNER, NEW YORK MASTER PRINTERS' ASSOCIATION.

ONE hundred and eighteen members and invited guests gathered in the banquet room of the Continental Hotel, New York city, Thursday evening, June 15, 1905. One hundred others applied for tickets too late. The menu card, typographically, was an example of Will Bradley's best work and very cleverly arranged and executed by the American Typefounders Company. While the guests were digesting the menu card, the Aeolian Company furnished good music, and Phillip Ruxton, Ingalls Kimball and others of the same ilk kept the gathering in good humor with stories. Ruxton celebrated his fiftieth birthday on this occasion, so was very much in evidence — in the funny business.

After the guests had all gotten under the napkins, Sam Wasserman arose and opened the whirligig with a few well-chosen remarks, winding up with an introduction of Martin J. Pendergast, president of the Association. Mr. Pendergast responded in first-class style for himself and associate officers and sat down gracefully under hearty applause. Charles Francis, of the Charles Francis Press, responded to toast No. 1 very nicely, dilating wittily on "Unity — Its Value to Master Printers." Toast No. 2, "Printing and Its Place Among the Arts," was consigned to the tender mercy of Ingalls Kimball, of the Cheltenham Press. Sitting on the edge of the table, with one foot on his chair, Mr. Kimball reeled off a story that was interspersed with boisterous expressions of appreciation by the audience. After he had subsided, Sam Wasserman presented President Pendergast with a choice assortment of roses in a cut-glass vase, a slight token of considerable appreciation. Jimmie Finn, from Jersey, occupied the stage next with a defense of his native State, alluding to G. Cleveland, T. Edison, etc., and quoting W. J. Bryan correctly, but, with rare discretion, omitting mention of trusts, mosquitoes, etc. Jimmie made good with the proud claim that Jersey was next-door neighbor to New York. Glory enough! Charles A. Stillings, manager New York Printers' Board of Trade, very interestingly told of his trying experience in a similar position recently in Washington, D. C. This reminiscent talk, rich with the fruits of experience, was keenly appreciated.

Following Mr. Stillings, Theodore L. C. Gerry, president of the New York Stationers' Association, gave a very interesting talk on his trade, especially rich in its historical character. By the time Mr. Gerry had finished, the guests and Phil Ruxton were ready. Ruxton had everything — including himself — cocked and primed. He coolly unrolled a 25 by 38 sheet, on which his speech had been printed in nonpareil. How he managed to read it, after his previous exertions of the evening, no one knows, but he did in his own characteristic manner, to the turbulent applause of the gallery. The speech was nothing but nonsense, but it took because it was so different.

The last toast, "Know Your Actual Costs; Do Not Accept Work That Affords No Profit," was well handled by Albert Schwebke, chairman of the Executive Committee.

The officers elected for the ensuing year are as follows: President, Martin J. Pendergast; vice-president, August Becker; secretary, Putnam Drew; treasurer, William Kiesling. Executive Committee — Albert Schwebke, chairman; A. Landstadter, Edward Clundt, Joseph C. Aste, M. J. Roth, J. W. Kelly. Law Committee — Charles E. Francis, counsel; Putnam Drew, Samuel Wasserman. Entertainment Committee — Samuel Wasserman, chairman; Thomas E. Barrett, Henry Goldsmith, Albert Schwebke, Robert J. Stein.

By the courtesy of Mr. Putnam Drew, secretary of the Association, we are enabled to give a synopsis of Mr. Ingalls Kimball's address on the subject of

PRINTING AND ITS PLACE AMONG THE ARTS.

"Your secretary has told me that the object of your Association is partly social and partly business. When I came to question him further I found that the object is chiefly business, and social in only so far as better acquaintance among men engaged in the same business leads to closer business relationship, and hence more money return.

"I take it therefore that whatever value there may be in what I have to say lies chiefly in its suggestion as to how each printer can make more money than he is making now.

"Money is supposed to be wholly sordid and people have gotten into a way of talking about 'art for art's sake.'

"I should like to be able to convince you that the man who takes for his motto 'art for my sake,' will come much closer to success and incidentally much closer to the working motto of the greatest artists than he who keeps 'art for art's sake' before him.

"In other words, I would like to demonstrate that art in printing is not only worthy but profitable. Moreover, when you come to realize what art means, you will see that the only vital difference between the work of one printer and that of another, is the lack of it which goes into the make-up of his product. If every man here to-night had given him an electrotype, a supply of paper and ink and a press upon which to work, and if each man produced with the materials at hand the best bit of presswork he could produce, it is doubtful not only that there would be enough difference in the result to make the difference worth mentioning at all, but that any workman could pick out of the hundred samples before him the one which he himself had printed. It is probable that one man would produce a piece of work mechanically perfect with the expenditure of a great amount of time and energy; that another would produce a very bad bit of presswork possibly with a minimum of time. But the great average would take approximately the same number of hours for approximately the same result.

"To arrive at the cost of presswork is a mere question of mathematics. The amount of profit any one of you gentlemen can make on a given piece of work of this kind depends, therefore, not so much on the time spent on it as on the percentage that must be charged to any job for the cost of superintendence, rent and other fixed charges, plus the cost of the work itself. The whole substracted from the money you receive leaves you your profit.

"New York is about the most expensive city in the world. Nowhere are rents higher. Nowhere are journeymen better paid. Nowhere is competition more vigorous.

"The country offices — not forgetting Philadelphia — with lower rents, often lower wages, can almost invariably make a profit on what would to us be a loss. Moreover, the very big office even in New York outclasses the smaller office, because its percentage of fixed charges is immeasurably less. It buys in quantities that give it every advantage in the cost of materials and it is generally fitted with machinery which saves money in a big shop, and which the small shop is better off without.

"This statement of general business conditions seems at first sight dismal. As a matter of fact, the smaller offices are in a position to make for their owners (aside from mere interest on capital) more money than the big ones, and, gentlemen, you will find the remedy for what might have seemed a dismal condition in the one word, art.

"I want you to thoroughly understand what I mean by this word.

"William Morris said, 'Art is the expression of man's joy in his work.' In a sense Morris was right, for until he began to enjoy his work, man did not begin to embellish it. I think Prof. Charles Eliot Norton's definition was better, for Professor Norton said, 'Art is the expression of thought.'

"In the example I use from the hundred bits of presswork, from like plates, on like paper, with like facilities, there was no opportunity for thought. Skill and thought are two separate qualities. It is quite possible, for example, for a man entirely incapable of thought to be a most excellent layer of paving stones. Deftness with the fingers is wholly a physical attribute and the greatest thinkers are often ungainly and awkward in every movement.

"To illustrate further my definition of art: A hut built purely to protect its inhabitants from the weather and the beasts has in it nothing of art, yet a beautiful building, though having primarily the same object as the hut, may be art in its highest form. As for example, the Parthenon.

"The farm boy who rides merely to get from one place to another employs his ability to ride purely as utility. The jockey, on the other hand, who puts thought behind his ability, is, in a sense, an artist. The sewing together of two pieces of cloth to form a covering represents utility. The embroidery with which the cloth is decorated represents art. Printing merely as a substitute for speech in conveying ideas represents utility. Printed matter, on the other hand, so contrived as to delight the eye represents art.

"As any nation progresses in what we call civilization, art and utility come closer and closer together until indeed almost every useful thing has in it certain elements of beauty.

"For example, no man, however lacking in artistic appreciation, however stingy with his money, would for one moment consider the erection of a building without the employment of an architect. Were it not for architects our buildings would all be box-like structures, interlarded here and there with the productions of builders who strove without knowledge of architecture to make a house that was different from its neighbors.

"Printing, unlike any of the other crafts, did not *grow* into an art. It began as an art. Early printers devoted all their energies to the reproduction of manuscript books, and toward the end of the fifteenth century, when printing really began, the production of books in manuscript had reached a state of perfection unequaled by any other art. These manuscripts, you will understand, were not merely utilitarian books. They were in most instances copies of books well known as to body matter and gave distinction in each instance chiefly by the way in which they were copied and decorated.

"I may say, in passing, that quite aside from the mere beauty of arrangement and decoration, the Gutenberg Bible is one of the most amazingly perfect specimens of typography and presswork that I have ever seen; and you all know that the Gutenberg Bible is the first printed book of which we have any record. This mention of the Gutenberg Bible reminds me that all of the early books were known by the name of the man who printed them, because it was from the way in which they were printed that they chiefly achieved distinction. We rarely hear of the publishers of the early days. All of us know of Aldus and Jenson and Elzevir, and all of these men were printers.

"During the nineteenth century editions of books began to be recognized by the name of the publisher. Pickering, for example (who made some of the most charming books that anybody ever made), was distinctly a publisher and not a printer. To-day the productions of leading publishers have each an individuality of make-up quite aside from any individuality of the printer. Of course these books are, as a matter of fact, printed in dozens of different printing-offices. It is doubtful if you could, any of you, name more than five printing-offices in the world whose productions are known, and in each of these cases the distinction arises not from mere mechanical excellence, but for what I have called, for lack of a better term, arrangement. Arrangement means the selection of proper types, appropriate in size and design; the selection of paper, decision as to margins and the colors of ink to be used. If, instead of giving out to every man here a plate to print and paper to print it on and ink to print it with, each man had been given a copy of, for example, the Lord's Prayer, and told to produce it in the printed form which he himself approved, the result would be as many different and wholly individual pieces of work as there are different and wholly individual members of this Association.

"Even if a further restriction — that of price — were to be put upon this competition, the variety of the examples, though somewhat more limited, would still be great.

"I have said that if our New York houses were all made by builders, collections of ugly, uninteresting blocks would be here and there broken by somebody who tried to be different from the rest. The chances are these breaks would be worse than ugly, and so with the Lord's Prayer, set in many different ways, some of them would be ugly.

"In every art there are certain laws that can not be transgressed. You all recognize discord on the piano. In the same way there are discords in work, in painting and also in printing. Unfortunately, the laws of art as applied to printing have never been properly formulated.

"Every man must, to a certain extent, learn for himself. All of us have not the time nor the training to learn the laws of good composition, but it is vastly safer to take a few of which we are certain and stick to them than it is to experiment in novelty for the sake of novelty. Do not try to convince yourself, for instance, that curious pinks and greens are the colors with which to embellish typography.

"You have before you the successes of nearly five hundred years in black and red. Surely there is variety enough in this. Do not try to establish new laws of margin and to make yourself believe that dead in the center of a page is the place for a type page. No good book has ever been made in this way and probably none ever will be.

"Just why modern type and old-style types are entirely different in spirit and in detail is interesting and instructive, but don't bother your head about why. Old-style is good in its place, modern is good in its place, only do not mix them.

"But I am not here to talk to you about the laws of composition. You gentlemen know how important it is to keep things simple.

"I said you have the advantage over the big printing-office, and you have. The big printing-office is a contracting department, each of you gentlemen is an architect. The value of art is to-day and always has been expressed in money. Art has never been more liberally paid than it is in this, that they call the age of commercialism.

"Do not undertake to compete with each other in price, for such competition can only end in turning all your work over to people who, from the very nature of things, can beat you at this game. Compete with each other in the character of the work you turn out as well as its mere quantity. Let the price of your work go up as the value of it goes up, and the value of it will go up steadily as long as you improve it in arrangement.

"When a customer comes to you, wanting a twelve-page book with a four-page cover, try to see if you can not better serve his purpose by giving him a sixteen-page book without a cover, at even a less price than the other would cost, including an allowance for yourself for the service you have actually performed.

"This sort of treatment will build you up a clientage that another man can not possibly take away from you by a mere difference in quotation. It puts you beyond competition, because you are dealing with something in which there is no competition basis, except character. Make yourself independent of the journeyman by getting into his work character which he is not yet able to give it. In other words, make yourself to the greatest possible degree an artist and you will be paid for the art part of your work.

"Let us have in New York a collection of printers who will not be mere manufacturers of printed matter."



"WHO SAID CHICKEN?"
Photo by Fred Simpson, Malvern, Arkansas.

I HAVE taken several trade journals, but THE INLAND PRINTER is the best yet.— *O. Ray Laster, Mountain Grove, Missouri.*



THE COMMERCIAL AUTOMOBILE AND THE PRINTER.— The special commercial vehicle number of *The Horseless Age*, recently issued, is of importance to printers and to business men generally. While the automobiles are in general use their economical points are not always obvious, and the careful analyses of these matters in the publication before us are suggestive and valuable. The discriminating printer with an automobile can cover ground quicker, can make and keep appointments promptly and in various ways can utilize the automobile as a money-maker. In the matter of deliveries and other commercial uses the commercial automobile has advantages which are ably illustrated in *The Horseless Age*. The price is $2 per year. Offices, 9 to 15 Murray street, New York city.

"THE History of Printing in France," "The National Printing-office," "The Hotel de Rohan," these are the topics treated in a magnificent volume, 20 by 28, of 340 pages, by Arthur Christian, with a preface by J. Claretie, of the Academy of France. Paris: National Printing-office, 1904. The work is pronounced a masterpiece of typography and written by a learned and elegant scholar, the director of *l'Imprimerie Nationale*. It is a history of printing from the beginning and a full exposition of the functions and the work of the French National Printing-office. Interspersed in the text are specimens of composition in the oriental, ancient and modern languages. It concludes with a description of the Hotel de Rohan, which is the home of the National Printing-office, and a plea for its preservation. This part is illustrated with designs executed in the shops of the establishment.

"THE INDUSTRIAL PROBLEM."— All students of what is loosely called the "labor question" are under deep obligation to Dr. Lyman Abbott for his many luminous and thought-begetting outgivings on the subject. His latest work has for its title, "The Industrial Problem," the first of four lectures delivered before the students of Philadelphia Divinity School, the other lectures or chapters dealing with the political, economic and ethical solutions of the problem. The purposes of the lectures were to enlighten prospective clergymen on the industrial problem and to demonstrate that the true solvent is to be found in the moral teachings and principles of Christianity. The doctor in a charming manner traces the development of society from the crude form, when the family was the state, with the father as legislator, judge and governor, and its economic machinery simplicity itself, to the present highly socialized standard, where the labor of hundreds of men enters into the production of so simple a thing as a loaf of bread. Though opposed to what he calls individual industrialism, Doctor Abbott is not a revolutionary socialist, but he agrees with the late Herbert Spencer in the belief that there is an irresistible movement toward the reorganization of the social order on a socialistic basis. He disagrees, however, with the great philosopher in that he does not believe the change will come through civil war and immense bloodshed, developing a military despotism of the worst type. On the contrary, Doctor Abbott is an optimist of the optimists; his wide study of the great questions confronting society and his faith in the essentials of Christianity lead him to declare that the beginning of the twentieth century is "far more full of hope for industrial peace and prosperity than was the beginning of the nineteenth, with its calm assurance that educated self-interest would prove a panacea for all industrial evils." The doctor is not alarmed about the so-called trusts, for he sees in them a natural development and agencies for ushering in a higher and better social system; and he regards as senile the questioning of the utility of labor organizations, for he holds them to be a necessity of modern civilization. Vigorously does he combat the economic teaching which declares labor to be a commodity, and leads one to infer that the "trust busters" are reactionaries who must yearn for a civilization similar to that of the fading days of feudalism. The reader is helped to sympathize with these conclusions by the masterly skill with which the author draws the line between the errors incidental to combinations of labor and capital and the real dangers to the people and the State which are inherent in them, and will develop if there be not eternal vigilance. Doctor Abbott at all times stands for the supremacy of the people as represented by the Government. Not only has he no patience with the *laissez faire* doctrine, but has long held the conviction that the theory and practices of that school of political economy "could not be reconciled with either the principles or the spirit inculcated by Jesus Christ." When a professing Christian has reached this conclusion, he is of necessity compelled to advocate Government ownership and regulation whenever expedient, the ultimate being dependent on the needs of society. To prove that this is the growing spirit, our author directs attention to the fact that twenty-five years ago corporations declared Government regulation to be intolerable and an invasion of their rights, whereas now they clamor for it like unto the children of patent-medicine lore. The doctor holds that a czar in the coal fields of Pennsylvania is not less obnoxious than a czar at Washington, and that a beneficent despotism by a labor union is not a bit more desirable than any other kind of despotism. The Government must not and can not abdicate a tittle of its power to either the capitalist or labor trust, says Doctor Abbott. The celebrated Miller case is cited as an instance of where compliance with the union's wishes would have made the union sovereign. Here the doctor nods, though excusably, by charging that affair to the Typographical Union, when it was the ugly duckling of another organization. The book is a plea for the gradual development of a democratized industrialism, in which the tool owners and tool users shall be partners, and why this must be so and should be so is lucidly and entertainingly told by the author. Either the people must find a way to destroy monopoly and industrial autocracy and establish industrial freedom, or monopoly will destroy political freedom and establish a political plutocracy, is the Abbott notion. There is much concerning the part clergymen should take in bringing about a better understanding of the great question of the day, but in it all there is abundant to interest the layman. It would seem the volume will be read by sociologists with profit and pleasure, but to those having limited time at their disposal, and who are anxious to get a bird's-eye view of the industrial situation, "The Industrial Problem" contains a mine of information. Philadelphia: George W. Jacobs. Price $1.

HIS IDEA.

First Magazine Editor — Why do you have so many blood medicine advertisements in your periodical?

Second Magazine Editor — To improve its circulation.— *San Francisco Call.*

CONSTANTLY IMPROVING.

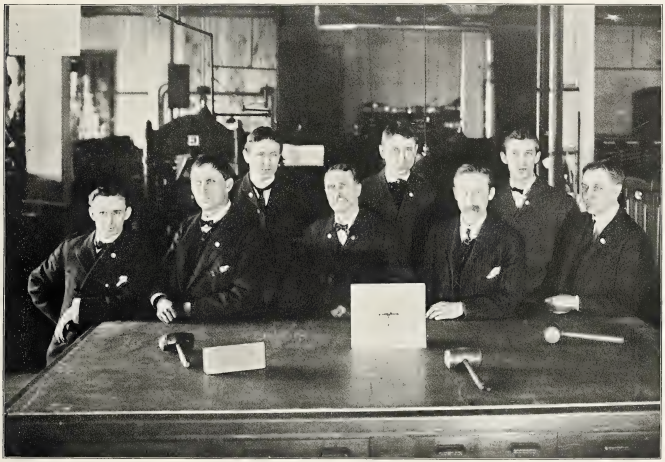
I thank you and your able corps of assistants for the pleasure and profit I have received from THE INLAND PRINTER during the past year, and congratulate you on its constant improvement and usefulness.— *Joseph C. White, Brooklyn, New York.*

TRADE NOTES

The Chicago office of the Big Four Printing Ink Company has been moved from 407 to 380 Dearborn street.

The Vail Linotype Composing Company, for four years located in Cleveland, has changed its name to The Vail Company, and moved its plant to Coshocton, Ohio. The company now occupies a substantial and commodious building erected for its own use in the manufacture of book electrotypes. A finely equipped electrotype plant has been added to the company's equipment, and the composing-room has been augmented by new facilities.

The stonemen connected with the Henry O. Shepard Company, Chicago, have organized a club for social, mental, moral and physical improvement, among themselves. They have adopted a label, hereto attached, and though the initials have given rise to more or less uncomplimentary guesses at their meaning, the club members are serene in the consciousness of rectitude. At the last meeting at the stone it was moved and seconded that, the funds in the treasury warranting the outlay, the official photographer be instructed to take a group photograph of the club at his own expense. The result is shown herewith and the names of the respective members appended.



STONEMEN'S PLEASURE CLUB.

W. A. Wartenbe. A. J. Kreger. George A. Furneaux. P. G. Howard. A. D. Griswold.
F. C. Furneaux. L. M. Bliss. J. Herman.

The Cross Paper Feeder Company, 185 Summer street, Boston, has strengthened its office and selling force by the addition of Harris B. Hatch. Mr. Hatch has an extensive acquaintance with the master printers, gained from his work with the American Type Founders Company, the Tympalyn Company and the United Printing Machinery Company.

The American Type Founders Company on May 16 last opened a branch house in Detroit to meet the growing demands of patrons in that city and in eastern Michigan. Mr. H. F. McClure, who has been for years the American representative in Detroit, has charge of the new branch, which is located in the Murphy Power building, 39-45 West Congress street. The complete equipment from the great resources of the American Type Founders Company is appreciated by the printers in the Detroit district.

Perhaps nothing so clearly evidences the magnitude of the business of the Mergenthaler Linotype Company as the specimen book of matrix faces, borders, dashes and rules just issued. It comprises a mammoth cloth-bound volume of 459 pages — 6½ by 9½ inches in size — embracing all the regular and special matrices made by this company. Stubs at the back of the specimen book afford means for attaching future specimen sheets as issued. The entire volume was composed on the Linotype and printed direct from the slugs.

The following officers of the Typothetæ of Kansas City, Missouri, have been elected for the year 1905-06: Charles E. Brown, president; Charles B. Dart, first vice-president; W. T. Fletcher, second vice-president; James H. Frame, treasurer; Adna D. Gerard, secretary. Executive Committee: Franklin Hudson, chairman; Franklin D. Crabbs, Ernest N. Brown,

Benjamin F. Burd, Frank L. Box. The following delegates and alternates were named to attend the United Typothetæ of America convention at Niagara Falls: Delegates, Charles E. Brown, Franklin D. Crabbs, E. N. Brown, Joseph D. Havens. Alternates, William T. Fletcher, Frank Barhydt, W. F. Cornell, Frank L. Box.

One of the finest catalogues of the season is that recently issued by the Tubbs Manufacturing Company, of Ludington, Michigan, exploiting their printers' modern wood furniture, embracing everything for the printer in that line, and many specialties in the way of quoins, galleys, oil cans, etc. The fullest information is given in the catalogue, so that the printer receiving it has no more questions to ask, all he has to do is to order. Racks, frames, cabinets, etc., have the capacity, height, depth and width given with the weight and the net price. Beautifully executed illustrations accompanying the text give the printer accurate knowledge of what he is purchasing. The catalogue also announces that the company furnishes detailed drawings for special cabinets without charge. The catalogue contains ninety-six pages and cover, the latter printed and embossed in white on heavy black paper. The Tubbs Manufacturing Company will mail the catalogue to any employing printer on request. Much credit is due the Binner-Wells Company, Chicago, the makers of this excellent specimen of business literature.



YOUNG CANADA.
Photo by W. J. Becker & Co., Stratford, Ont.

BEST TECHNICAL JOURNAL.

What shall we say of The Inland Printer that we have not said many times before, but that it is the best technical journal we know. Its articles are all by men of known ability, and the answers to the various queries on a wide range of subjects in all branches are those of experts in their respective departments. Its illustrations are, as usual, of the best that skill and artistic feeling can produce.—*Scottish Typographical Circular.*



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

Under special arrangements with the Michigan Central, Wabash and Grand Trunk Railways, all classes of tickets reading via these lines between Detroit and Buffalo, in either direction, will be accepted for transportation on D. & B. steamers.

Send 2-cent stamp for illustrated booklet. Address D. & B. Steamboat Company, Department A, Detroit, Michigan.

We wish to call attention to the advertisement of the Continental Colortype Company in this issue. The offer it makes of a handsome line of calendar backs is certainly liberal, covering as it does reproductions from such masters as Bryson, Svendson, Tinsman, etc. This company is thoroughly reliable, and we can commend it to our readers. It also carries a handsome line of art pictures, blotters and fans.

Detailed description of the steamers Eastern States and Western States would be tedious. Possibly it may be abbreviated by saying that these new boats are not only the largest and latest, but the best on any fresh water in the world. The finest hotel is not better in respect to furnishings. The rooms, sleeping comforts, ventilation and cuisine are altogether admirable on these truly palatial steamers.

Send a 2-cent stamp for illustrated booklet. Address D. & B. Steamboat Company, Department B, Detroit, Michigan.

Parsons Brothers, paper merchants and exporters, 257 Broadway, New York city, report that American products are meeting with more and more favor abroad, and that the export business is strongly on the increase. This firm has been devoting its energies to the foreign field for a number of years, and has handled a vast quantity of printing material and supplies for that market. It has also acted as purchasing agent for a number of firms at home and abroad, and has built up a reputation for reasonable prices and prompt deliveries which makes it to the interest of purchasers as well as manufacturers to correspond with them when in the market.

The Chicago Pneumatic Tool Company brought suit June 17, 1905, in the United States Circuit Court for the Southern district of New York, against the Aurora Automatic Machinery Company and the Scully Steel and Iron Company for the infringement of the Chicago company's Kimman Patent, No. 630,357, of August 8, 1899, and the bill of complaint prays for an injunction and an accounting for profits and damages against both companies. The Aurora Automatic Machinery Company is the manufacturer of the "Thor" pneumatic tool and is represented by the Scully Steel and Iron Company, as selling agents in the city of New York, and the suit is brought to enjoin the Aurora Company from continuing to manufacture and sell such infringing tools, and the Scully Steel and Iron Company from continuing to sell and offer for sale such infringing tools. The application for an injunction to enjoin both companies will be heard at an early date. The Chicago company claims that the so-called "Thor" pneumatic tools infringe not only the referred-to Kimman

patent, but many of its other patents, and that the present suit will be followed in quick succession by many other suits of a like character.

JUSTIFIER PATENT LITIGATION.

The American Composing Machine Company, owner of the Risley fundamental patent for justifying mechanism for typographic machines, No. 588,087, dated August 10, 1897, warns those using or contemplating using Lanston Monotype machines, that it is actively prosecuting a suit against the Lanston Monotype Machine Company for infringement of said patent. If the patent is sustained against the Lanston machines, users will be held liable, equally with the manufacturers. For particulars address I. Risley, Room 402, 203 Broadway, New York.

THE AMERICAN CHAP-BOOK FOR MAY.

"Brass rule in a design either looks well, commonplace or decidedly bad. When it looks well the use is simple, direct and honest, and is invariably the work of the most skilled men in the composing-room. To work in a severe and simple manner means the elimination of detail; and it is with brass rule as with straight-line furniture, beauty of design comes from beauty of line, good proportion, perfect balance and color."

The above quotations are taken from Volume II, No. 3, of the American Chap-Book for May. Mr. Bradley's wonderful treatment of this subject of brass rule will be a revelation to most, we fancy. There is an attractiveness and individuality about each one of the accompanying illustrations which are used to emphasize the different points made in the text. As suggested, brass rule proves more expensive for the printer than the use of other forms of decorative material; and this additional expense is met with on the press as well as in the composing-room. And yet for certain forms of printing there is no substitute for brass rule.

There are less than three pages of text, but into these Mr. Bradley has crowded hints, suggestions and fundamental rules for the handling of brass rule work; and taken all together this will be accepted by printers generally as embodying the correct forms and entitled to consideration as a textbook on this subject.

A wonderful little volume is this American Chap-Book, and one will find it worthy of preservation when the series is complete.

DISTINCTIVE TYPOGRAPHY.

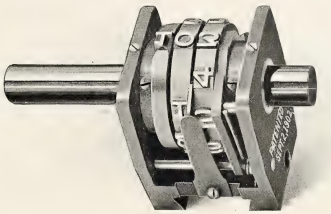
While the style of typography introduced by Will Bradley some six or eight years ago did not at first meet with a cordial reception, it was later very generally adopted in all parts of the country. These later styles of typography which have marked the recent specimens issued by the American Type Founders Company have been referred to by some as the "Bradley Vogue No. 2," but we notice that they are coming more and more into favor with printers generally. Particularly with those printers who aim to give an air of distinctiveness and individuality to their printing.

One printer, who sends in a sample copy of a booklet, writes that "last year, with practically the same matter in the job, neatly printed, but along regulation styles, a charge of about $50 was made for the job. This year, with the use of the new decorative material, the booklet was made entirely distinctive and original in appearance. As our customer watched the work progress and we noted his manifest satisfaction, it was decided that we were justified in making a higher price, although last year's job yielded a profit. In consequence, the price was made $110, which was paid cheerfully and without the slightest question. The job pleased. Result: A net profit of $45, with the additional satisfaction that we have the new decorative material on hand for use with future work."

A printer would not think of furnishing a special engraving without making an extra charge to the customer, and unquestionably there is no reason why the customer should not bear the expense for new decorative material bought to make his printing more distinctive, even though this happens to be made up of type, borders and ornaments.

APEX CYLINDER PRESS NUMBERING MACHINE.

To meet the demand for a numbering machine which will fulfil the exacting demands of high-speed rotary printing-presses, the New York Stencil Works, 100 Nassau street, New York city, have designed and placed on the market the machine here illustrated. It has an absolutely positive action, and will number either forward or backward, consecutively or in duplicate, or will skip any number of units from one to ten. While largely used on the Harris Automatic Press, it may be



adapted by the pressmakers for use on any other style of rotary. The machine has given entire satisfaction wherever used, and those needing such a device will do well to investigate its merits before placing their orders elsewhere.

BABU HORSE ENGLISH.

Here is a Bombay native student's essay on the horse:

"The horse is a very noble quadruped, but when he is angry he will not do so. He is ridden on the spinal cord by the bridle, and sadly the driver place his foots on the stirrup, and drives his lower limbs across the saddle, and drives his animal to the meadow. He has a long mouth, and his head is attached to the trunk by a long protuberance called the neck. He has four legs, two are in the front side and two are afterward. These are the weapons on which he runs, he also defends himself by extending those in the rear in a parallel direction toward his foe, but this he does only when in a vexatious mood. His fooding is generally grasses and grains. He is also useful to take on his back a man or woman as well as some cargo. He has power to run as fast as he could. He has got no sleep at night time, and always standing awaken. Also there are horses of short sizes. They do the same as the others are generally doing. There is no animal like the horse; no sooner they see their guardian or master they always crying for fooding. —*Liverpool Post.*



"THE LAST PAGE IS FULL."
—*National Advertiser.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged and its actual cost in all details shown; 74 pages, 6½ by 10 inches, cloth, $1. 50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography: containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" imposition; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1.00. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; practical examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2.00. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones of original paintings, handcolored; size of book, 7¾ by 9¾; art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4.00; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, making up a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A RARE BARGAIN — Best pony and 2-jobber office in city; established trade, low rent; will divide; call or send for list. Room 18, 106 5th ave., Chicago.

BOOKBINDERY at Dartmouth College; good business; fine opportunity for energetic all-round workman; for sale on account of sickness. L. BON ¿11, Hanover, N. H.

FOREIGN FIRMS, desirous of introducing their goods or extending their business throughout the United States in specialties of book binders' requisites, leather and supplies, and labor-saving machinery, also printers' specialties, are requested to write with full particulars to "SWITZER," care of Inland Printer Company, Chicago, U. S. A., representing the largest house of its kind in the United States.

FOR SALE — An up-to-date job printing-office; 2 presses, gas engine; fine location, good business; correspondence solicited. G 510.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. G 32.

FOR SALE — Good printing business in Pennsylvania manufacturing city of 50,000; established 30 years, prosperous and promising; fine equipment of very best machinery; for particulars address G 518.

FOR SALE — Modern job office; steady cash trade, no soliciting necessary; $1,200, cash. ART PRINTING CO., Phoenix, Ariz.

FOR SALE — Modern medium-sized power printing-office, doing strictly high-grade work; don't lose this opportunity (Inland type); price, $2,600. G 501.

FOR SALE — Only printing business in New Hampshire town of 5,000; a paying investment, connected with newspaper; up-to-date plant, 3 presses; price, $3,500; $2,500 cash, balance easy terms. G 399.

FOR SALE — PRINTING-OFFICE LOCATED IN OHIO TOWN OF 100,000; 4 CYLINDERS AND JOBBERS; EQUIPPED FOR SIGN AND SPECIALTY WORK; SELL CHEAP; GOOD BUSINESS AND GOOD REASONS FOR SELLING. D. M. KIRKBRIDE, COOPER HOUSE, DAYTON, OHIO.

FOR SALE — The best-equipped exclusive job printing-office in Ohio Valley; doing business of $350 per month. G 499.

FOR SALE — The long-established bookbinding business of the late James H. Hendrie, Albany, N. Y.; an excellent opportunity for a practical and experienced bookbinder. For particulars address ESTATE OF JAMES H. HENDRIE, 20 Beaver st., Albany, N. Y.

RECEIVER'S SALE — The printing and bookbinding plant of the Moore & Langen Printing Co., Terre Haute, Ind., consisting of all machinery, presses, motors, type, etc., together with stationery department and office fixtures, including all stock on hand, will be offered for sale on Monday, August 2, 1905; plant now in operation; modern throughout, and offers an exceptional business opportunity. For further information address JOHN C. WARREN, Receiver, Terre Haute, Ind.

WANTED — An up-to-date job compositor with $750 to $1,500 to invest in an established business; must be young man of ability and good habits. G 517.

Publishing.

"SPECIAL JOURNALISM" is the subject of my latest booklet; a copy upon request. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A GOOD PATENT ATTACHMENT for job presses, in part or entire; terms on application. 1216 Madison av., Burlington, Iowa.

BOOKBINDERS' MACHINERY, SECONDHAND — One paging and numbering machine, nearly new, foot and power; one 30-inch Champion paper-cutter, hand and power; one 25-inch advance paper-cutter; one 28-inch Rosback perforator; one Seybold lever bench stamper; one No. 2 New Jersey wire stitcher, ½-inch capacity; one Hickok ruling machine, 36-inch; one Brehmer power paring machine; one Tennis pamphlet-sewing machine; one steam glue heater, 5 holes; one Marshall 30-inch board shears. GANE BROS. & CO., 213 Locust st., St. Louis, Mo.

FOR SALE — Two fonts 2-letter Linotype matrices, 8-point No. 2 with italic, small caps. and side sorts, in first-class condition; will run in any machine; cheap if taken soon. AURORA BEACON PUBLISHING CO., Aurora, Ill.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Following cylinder presses: 43 by 56 Century, 2-revolution, 4 rollers, front delivery, air springs; 23 by 30 pony Campbell, 2 rollers, front delivery, wire springs; 37 by 52 Campbell, 2-revolution, 4 rollers, front delivery, wire springs; 43 by 60 Campbell, 2-revolution, 4 rollers, front delivery, wire springs; 48 by 64 Campbell, 2-revolution, 4 rollers, front delivery, wire springs; 38 by 55 Cottrell, 2-revolution, 4 rollers, front delivery, air springs; 43 by 56 Cottrell, 2-revolution, 4 rollers, rear delivery, air springs; 32 by 46 Cottrell drum, 6 quarto, 2 rollers, tapeless delivery, air springs; 33 by 48 Cranston drum, 6 quarto, 2 rollers, tapeless delivery, air springs; 31 by 43 Cottrell stop, 4 rollers, front chain delivery, air springs; also many other machines; best bargains on earth. BRONSON, 64 N. Clinton st., just north of West Lake st., Chicago.

FOR SALE —One channel-entrance head-letter assembled Mergenthaler Linotype magazine for two fonts of matrices, in use about 6 months, first-class condition, original cost $[illegible]; one old head-letter Mergenthaler Linotype magazine, slightly worn, cost $163; one Mergenthaler standard magazine, channel-assembled, used but 2 weeks, not damaged in any way, cost $163; two fonts brevier-nonpareil Mergenthaler Linotype matrices, 8-point gothic No. 3, 11-point gothic caps. to work in center of keyboard of above, cost $40. Address J. W. BROWN, Business Manager, the Louisville *Herald*, Louisville, Ky.

FOR SALE — Two-letter and single-letter Linotype machines; good condition. C. L. FLEDMAN, 25 Glenwood av., Buffalo, N. Y.

FOR SALE — Two 18-inch Pelton water motors, capable of developing from 5 to 13 horse-power, according to water pressure; used but a short time, and in elegant condition, with all fixtures needed; one 3 horse-power upright steam engine, good as new; each of these will be sold at a bargain. G 493.

FOR SALE — 8 by 12 stereotyping outfit, $6; power saw, $10; a big snap. BARKER & ORR, Duluth, Minn.

FOR SALE — 36 by 52 2-revolution Cottrell press, 4 form rollers, ink plate distribution, air springs, with set of stocks, tight and loose pulleys, good as new, for one-third original cost; must be sold anyway. G 266.

TO CHRISTMAS-CARD MANUFACTURERS — A firm of English manufacturers have for disposal at low prices a large number of dies and blocks that have already been used in the production of Christmas cards, and will be pleased to furnish proofs and prices to likely buyers. Address "Blocks," care of Dawsons, 121 Cannon st., London, E. C., England.

TWO wire stitchers, 2½ horse-power Olin gasoline engine, press and cutter, cheap. C. A. NICHOLS, JR., Chili, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 8; Linotype operators, 13; operator-machinists, 5; superintendents and foremen, 10; bookbinders, 6; salesmen and solicitors, 5; ad-man, 1; compositors, 8; photoengravers, 2; artists, 4; pressmen, 14; proofreader, 1; reporter, 1; editor, 1; advertising manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

Bindery.

WANTED — Young man who has had about one or two years' experience on ruling machine to act as assistant on general commercial ruling; good opening. G 486.

Composing Room.

WANTED — Compositor-foreman capable of handling men; state wages expected, experience. CLARENCE E. RUNEY, Cincinnati, Ohio.

Engravers.

AT ONCE — Experienced half-tone photographer and etcher; permanent position to right man; state salary. SEEMAN & PETERS, Saginaw, Mich.

MAP ENGRAVERS — We want several map engravers; send samples of work with application; good city, favorable shop conditions. IOWA PUBLISHING CO., Davenport, Iowa.

Managers.

ESTABLISHED PRINTING COMPANY wants manager, young man preferred, to take interest in and run modern printing plant located in best manufacturing center in Mississippi Valley; opportunity and field exceptional; every courtesy to parties giving right references and meaning business. G 512.

WANTED — Manager with $3,000 to take charge of best-paying plant in most progressive and growing city in Southwest. G 504.

Operators and Machinists.

LINOTYPE OPERATORS — If you are out of a situation, or seeking to better yourself, you can learn something to your advantage by dropping me a postal card at earliest convenience. J. C. HILTON, Box 1218, Bloomington, Ill.

Pressroom.

WANTED — A strictly first-class platen pressman for fine half-tone and color work. Address Box 606, Troy, N. Y.

Miscellaneous.

TRAVELING SALESMAN for portion of Virginia, North Carolina and South Carolina; must understand the printing business and be able to sell all kinds of office supplies, desks and filing devices; sober, steady and reliable. QUEEN CITY PRINTING & PAPER CO., Charlotte, N. C.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 37; all-round men, 8; make-ups, 7; ad.-men, 11; proofreaders, 2; pressmen, 21; electrotypers and stereotypers, 2; job-printers, 16; bookbinder, 2; photoengravers, 5; artists and cartoonists, 5; editors and reporters, 4; advertising and business managers, 7; solicitor, estimator, salesman, 1; Linotype machinists, 13; Linotype operators, 17; machinist-operators, 19; Monotype operators, 2; compositor, 1. Address THE INLAND PRINTER COMPANY, Chicago.

Artists and Designers.

ARTIST wants position with engraving company; good on lettering and general designing. G 492.

Bindery.

FIRST-CLASS PAPER-RULER desires position; best references. G 514.

GOOD BOOKBINDER wishes position as foreman or forwarder; understands loose-leaf systems; sober and industrious. G 481.

SITUATION WANTED by a forwarder and ruler; has some knowledge of finishing. FRANK P. NEWHALL, Santa Fe, N. M.

Composing Room.

ALL-ROUND PRINTER (woman) would like position as assistant in "ad." alley on some large daily or general job-office; can handle job presses; object, change; references, union. G 507.

EXPERIENCED FOREMAN, at present employed, would like to change; thoroughly conversant with hand and Linotype book and job composition and estimating; sober, and not afraid of work; established city plant in East or Middle West preferred. G 425.

FIRST-CLASS JOB COMPOSITOR and stoneman desires situation in New England or Middle States; steady, sober, reliable; familiar with stock, presswork, estimating, etc.; right man for office where all-round experience is necessary. G 151, New York Office INLAND PRINTER.

SITUATION WANTED as job-printer; 10 years' experience; sober, reliable and steady; reference if desired. Address F. A. V., 441 N. 5th st., Terre Haute, Ind.

WANTED — Position as foreman of county weekly by up-to-date union job and newspaper man; married and strictly reliable. G 497.

Electrotypers and Stereotypers.

SITUATION WANTED by electrotype molder; 14 years' experience, capable of taking charge of molding-room; thoroughly understands copper, nickel and steel solutions. G 482.

Engravers.

HALF-TONE PHOTOGRAPHER, with 5 years' experience, but not working at business for past 2 years, desires position where he can perfect himself; will work cheap at start; prefers Chicago or Western States; 25 years old, sober and steady. G 520.

STEEL-DIE ENGRAVER wants position with good house; could take charge of department. G 508.

Managers.

I HAVE DISPOSED of my interests in one of the largest printing and newspaper establishments in southern Michigan and am seeking an opening in the West; have thorough knowledge of printing business in all departments, estimating, stock-buying, economical handling of help, etc., as well as the editorial management of paper; correspondence solicited with concerns requiring services of a competent manager; have some money to put into reputable business if desirable investment is proven. H. E. PRATT, Marshall, Mich.

POSITION WANTED — As superintendent; have had 20 years' practical experience in connection with printing-office and bindery, also have a knowledge of the manufacture of calendars. G 496.

WANTED — A position in or near New York city in the printing, lithographic, publishing, or kindred business; abundant experience, thoroughly practical, with a gilt-edge reputation; at present an officer and general manager of large out-of-town plant. G 491.

Operators and Machinists.

MACHINIST-OPERATOR desires change; 8 years' experience, single and double magazine; highest references as to ability. G 383.

MACHINIST-OPERATOR, long experience, strictly first-class mechanic, printer and manager; temperate, reliable, married, union. G 138.

MACHINIST-OPERATOR wishes to change; South preferred, will go anywhere; 5,000 to 6,000 ems per hour; has held present position 10 years, plant of 4 machines; union, 32 years old, married, total abstainer; references. G 500.

SITUATIONS WANTED.

Pressroom.

A-1 PRESSMAN open for good position; married, non-union, capable of taking charge. G 320.

COMPETENT CYLINDER AND PLATEN PRESSMAN; age 25; 8 years' experience in Baltimore pressrooms. I. M., 59 Maryland ave., Annapolis, Md.

SITUATION WANTED by non-union pressman familiar with half-tone and color work; capable of taking charge. G 315.

SITUATION WANTED — Superintendent of pressroom in one of the largest pressrooms in New York desires change; West preferred; best of references as to character and ability. G 494.

WANTED — Situation as foreman or pressman in up-to-date office; have had 10 years' experience in charge of all kinds of presses, and have a thorough knowledge of half-tone and color work; also can erect and operate Duplex web presses. G 487.

WANTED — Situation by pressman, experienced on all kinds of newspaper perfecting presses, as foreman; best of references as to ability and sobriety. Address B, care of G. W. Barclay, 6730 Kelly st., E. E., Pittsburg, Pa.

Miscellaneous.

A NEWSPAPER MAN who is thorough manager, editor and printer, desires situation in Washington, Oregon or Idaho; competent to take charge of any or all departments of small daily; machinist-operator; best of references. E 478.

COMPETENT PROOFREADER and experienced journalist wants position, temporary or permanent. G 431.

EDUCATED, original, spicy editorial writer and reporter, good proofreader, wishes position on Republican or independent evening daily. G 488.

ENGRAVING HOUSE SALESMAN, with prominent firm, desires change of base; capable of figuring on all classes of work; 12 years' experience; correspondence confidential. G 502.

PAPER-CUTTER OPERATOR, power, 15 years' experience, wants steady position; understands weights, sizes, quality, buying, advantage cutting. G 472.

PRINTER, with experience on job and cylinder presses and 2 years as Linotype machinist; can estimate on work. G 513.

PRINTER, young man, pressman and compositor, would like position in progressive office; hustler; 15 years' experience; can take charge, estimate and solicit. G 474.

WANTED TO PURCHASE.

HAVE you a 2-letter Linotype, in good condition, for sale? Address M 60, 93 S. Jefferson St., Chicago, Ill., giving number of machine and price.

WANTED — One or two secondhand Mergenthaler Linotype machines; must be in good condition; write full particulars and price. G 480.

WE want two or three copies of the Color Printer in good condition. Write, stating price. INLAND PRINTER CO., 130 Sherman St., Chicago.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d St., New York, N. Y.

ADVERTISING CUTS FOR PRINTERS — A new series just issued; the best there is to advertise good print-shops; also a complete line of live stock and poultry cuts; send for proofs if interested. CHAS. L. STILES, Columbus, Ohio.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

IMPROVED THALER KEYBOARD — Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; send for literature; price, $4. THALER KEYBOARD CO., 453 "O" St., N. W., Washington, D. C.

LEARN TO WRITE advertisements; earn $25 to $100 a week; information free. PAGE-DAVIS CO., Dept. 37, 90 Wabash ave., Chicago.

THE COMFORT BRACE APRON FOR PRINTERS. Adjusted to any size by patent buckle and stays so; no trouble with neck strap; two pockets; best quality tickenes, black denims, white duck; mailed postpaid for 50 cents. THE HATTON MANUFACTURING CO., Lebanon, N. H.

Peerless Padding Glue The Best and Cheapest

Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.

Cleland Chemical Co., 4417 Fifth Ave., Brooklyn, N. Y.

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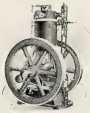
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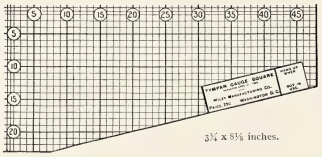
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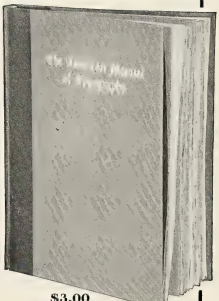
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COMMERCE OF HAWAII.

No. 39.—Imports of Merchandise into Hawaii, by Articles and Countries, other than the United States, during the Year ending June 30, 1904—Continued.

	COUNTRIES FROM WHICH IMPORTED.	WOOL, HAIR OF THE CAMEL, GOAT, ALPACA, AND OTHER LIKE ANIMALS, MANUFACTURES OF.												All other articles. (Free.)	All other articles. (Dutiable.)
		Carpets and carpeting. (Dutiable.)		Clothing, ready-made, and other wearing apparel, except shawls and knit fabrics. (Dutiable.)	Cloths. (Dutiable.)		Dress goods, women's and children's. (Dutiable.)		Yarns. (Dutiable.)		All other. (Dutiable.)	Zinc, manufactures of. (Dutiable.)			
		Sq.yards.	Dollars.	Dollars.	Pounds.	Dollars	Sq.yards.	Dollars.	Pounds.	Dollars.	Dollars.	Dollars.		Dollars.	Dollars.
4	Germany			292	1,007	1,455					51	50		1,013	3,227
11	United Kingdom	231	218	411	5,196	6,434	2,445	669			319			129	3,476
14	Dominion of Canada: British Columbia			2	103	219									
23	Hongkong			21					76	54	126			1,273	8,064
24	Japan			211	6	6	13,369	2,678	15	8	130			4,598	17,971
26	British Australasia			22							42			873	19
27	British Oceania														36
30	Philippine Islands													2,225	
	Total	231	218	959	6,306	8,114	15,754	3,347	91	62	668	50		10,111	32,793

RECAPITULATION.

	COUNTRIES FROM WHICH IMPORTED.	Total free of duty.	Total subject to duty.	Imported direct from foreign countries.	Imported through exterior ports without appraisement.	Entered for immediate consumption.	Entered for warehouse.	Brought in American vessels.		Brought in foreign vessels.		TOTAL VALUE OF MERCHANDISE.
								Steam.	Sailing.	Steam.	Sailing.	
		Dollars.	Dollars.	Dollars.	Dollars.	Dollars.	Dollars.	Dollars.	Dollars.	Dollars.	Dollars.	Dollars.
1	Austria-Hungary		177		177	177		177				177
2	Belgium		304		304		304		304			304
3	France	74	8,704	7,269	1,509	5,834	2,944	6,456		1,570	752	8,778
4	Germany	182,293	165,066	347,344	15	344,155	3,204	3,317		7,340	336,702	347,359
5	Italy		397	397		397		2		151	244	397
6	Netherlands	60	1,815	1,401	274	66	1,809	531	274	272	798	1,875
7	Portugal		843	843		843		13		115	715	843
8	Spain		2,127		2,127	2,127		2,127				2,127
9	Sweden and Norway—Norway		114	114		114		114				114
10	Switzerland		39		39	39		39				39
11	United Kingdom	1,939	620,545	585,917	36,548	420,240	202,225	25,267	14,785	236,753	345,660	622,465
12	Dominion of Canada: Nova Scotia, New Brunswick, etc	600	5,880	6,480		6,480				6,480		6,480
13	Quebec, Ontario, Manitoba, etc		549	24	525	24	525	525		24		549
14	British Columbia	87	34,578	34,663		33,092	1,571	18,451	13,524	2,708		34,663
15	Colombia		3	3		3		3				3
16	Chile	506,955		506,955		506,955			189,328		317,627	506,955
17	Chinese Empire		51	51		51		18		33		51
18	China—British	2,280	1,818	4,098		3,739	359	1,960		2,138		4,098
19	East Indies: British India		412,897	412,897		412,897		246,145		166,752		412,897
20	Straits Settlements	196		196		196		196				196
21	Other British	2,826	25	2,851		2,851		1,308		1,543		2,851
22	Dutch		1	1		1				1		1
23	Hongkong	60,042	129,059	185,019	4,082	174,439	14,662	58,959		130,142		189,101
24	Japan	74,852	1,130,203	1,205,051	4	1,189,694	15,451	507,521	25,221	672,313		1,205,055
25	Korea	20	54	74		74		20		54		74
26	British Australasia	6,597	411,262	417,859		417,142	717	17,758	278,888	12,817	108,396	417,859
27	British Oceania	24,393	786	25,179		25,179		23		25,156		25,179
28	French Oceania	15	1		16	16		16				16
29	German Oceania	5	140	145		145		145				145
30	Philippine Islands	2,230	4,760	6,990		2,323	4,667	1,544		5,446		6,990
	Total	865,443	2,932,198	3,752,021	45,620	3,549,203	248,438	892,616	522,324	1,271,807	1,110,894	3,797,641

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SOCIETY'S YEAR.	Maine.	New Hampshire.	Vermont.	Massachusetts.	Rhode Island.	Connecticut.	New York.	New Jersey.	Pennsylvania.	Delaware.	Maryland.	District of Columbia.	Virginia.	West Virginia.	Kentucky.	Tennessee.	North Carolina.	South Carolina.	Georgia.	Florida.	Alabama.	Mississippi.	Louisiana.	Arkansas.	Texas.	Ohio.	Indiana.	Illinois.	Missouri.	Michigan.	Wisconsin.	Iowa.	Minnesota.	Kansas.	Nebraska.	Colorado.	Indian Territory.	Oklahoma Territory.	Dakota.	North Dakota.	South Dakota.	Montana.	Idaho.
1—1832–33							6	2	1					1	1						1		1			12	5	9	7	3														
2—1833–34	1														3								1	1		15	12	9	9	6													
3—1834–35							1						3										1	1	2	2	13	13	16	8	11													
4—1835–36		1					1		1						5								2	2	5	20	10	19	10	14													
5—1836–37	2						4		3	1	2			1	1	1							1		2	21	11	23	7	15	1	1											
6—1837–38		1					2		2	1	2				2	1		1			1		1		5	15	11	21	12	12	1	1											
7—1838–39					1		2		1	2			1	1	4			1			1		1		8	17	10	23	13	10	1	2											
8—1839–40							2			1	2			1	1	3							1	1	4	12	11	16	11	5	2	3											
9—1840–41	1								1	1	2			2	2	1							1		2	2	11	10	11	6	6	2	2										
10—1841–42	1								1	2	5	2		2	2	2							1		2		2	9	11	15	8	9	3	6									
11—1842–43	1								1	2	4	2		1	2	2	1								2	1	2	2	6	8	11	8	9	6	7								
12—1843–44									1	1	3			1	1	2	1				2		1	2	1	3	4	7	11	7	9	6	8									
13—1844–45							1			1	2		1	1	2	3	2				3		1	2	2	1		14	19	7	11	11	10										
14—1845–46	2												1	1	1	3	2				2		1	1	2	1		14	23	6	7	13	11										
15—1846–47		1	1				5	2	1					1	3	2	1				1				2	1	1	20	32	5	8	20	10										
16—1847–48		1	1				7	2	1	1				1	2						1				3	2	3	19	30	4	21	19	12										
17—1848–49		1	1				6	1	1																2	1	4	14	24	1	28	12	13										
18—1849–50		1	1				6	2		1															1	2	8	22		18	13	14	2										
19—1850–51		1					3			1																2	14	32	1	18	21	14	3										
20—1851–52		1					2			1																3	20	36		13	24	19	3										
21—1852–53								3	2																	2	35	33		9	36	22	4										
22—1853–54							1		6	2																9	28	34		8	35	23	8										
23—1854–55							1		7	1																7	22	29		7	38	21	10	2									
24—1855–56							2	4																		8	10	17		5	25	12	7	2									
25—1856–57							1	1																		4	11	8		5	17	10	12	2	3								
26—1857–58							1	1	1																	3	12	6		5	14	17	15	4	3								
27—1858–59							1	1	1																	4	7	3		6	18	20	21	4	4								
28—1859–60								1	1																	3	9	3		5	20	27	30	6	4								
29—1860–61								1	1																	1	8	4		3	23	25	31	11	4								
30—1861–62								1	1																	4		1		1	12	18	25	9	3								
31—1862–63																			4							3	7	1	3	8	16	22	10	4									
32—1863–64							1		1	1		1	5	2	1	5	1	6					1			1	10	21	5	6	12	21	23	11	4	2								
33—1864–65							2		2	1		1	17	6	1	13	1	8					2	1	1		2	15	21	6	10	24	34	22	14	3	2			2			1
34—1865–66							5		4	2		10	55	10	1	15	5	6	5	1	1	2	2	1		1	12	16	24	7	35	35	18	13	6	2			1			1
35—1866–67							3		5	3		12	56	12		14	10	5	3		2	3	3	3		3	17	55	36	25	36	32	22	14	9	2	3					1
36—1867–68							3		5	4		4	29	7	1	10	9	7	6		1	3	1	2		4	22	15	35	36	31	26	30	14	9	3	9					1
37—1868–69							25		5	4		6	24	6	2	11	5	8	8	3	1	2	1	2		2	15	10	17	27	21	13	16	8	5	2	8					
38—1869–70			1				36		1	3	11	9	28	5	1	12	4	6	16	4	1	3	1			1	5	20	14	25	24	10	21	8	6	4	7					
39—1870–71			2				37		5	2	8	6	36	2	1	9	4	9	8	7	1	3	2		3	1	4	38	7	24	22	8	19	16	19	6	7					
40—1871–72			3	1			48		4	4			33	7	5	1	7	16	11	7	6	4	2	4		2	2	6	47	14	18	23	15	31	22	22	5		5		4		1
41—1872–73			3	2			59	1	5	3			33	4	1	1	7	22	9	5	3	4	4	1	6		2	2	4	37	15	20	28	16	33	27	32	9	6		6		1	
42—1873–74			2	3			63	1	5	3			33	9	1	3	3	7	4	3	1	2		3		1	2	2	37	5	20	15	7	35	24	26	9	6		5			
43—1874–75				4			24	3	3	3	1	3	10	1	1	5	6	4	3	2	1	5	2		1	4	24	8	16	9	11	29	38	35	11		5		10			1
44—1875–76	1		1	3			2	6	1	5	5	1	3	8	1	3	6	7	5	6	2	1	1	5	2		3	5	7	12	5	7	8	25	33	28	9	10		9		1	
45—1876–77	1		1	3			2	4	2	7	2	1	3	6	2	2	18	11	5	7	1	2		10	1		1	3	2	7	4	6	4	20	17	34	8	12		8			
46—1877–78	1		1	3			2	5	1	5	2		3	6	2	2	9	7	6	9	1	3	2	6	1			4	2	5	4	3	6	26	17	30	8	12		6			
47—1878–79	1		1	3			3	3	1	5	2		4	7	2	1	15	9	6	7	1	1	5	6	1			4	2	7	4	4	9	35	21	26	5	18		5			
48—1879–80	1		2	4			4	4		6	2		4	6	2	1	10	8	6	9	1		5	4	1	2		2	2	7	4	7	23	32	36	32	5	18		11			
49—1880–81	1		1	4			3	4		5	2	1	6	2	2	1	12	11	10	9	3	4	7	7		4		2	13	6	4	15	38	32	58	34	9	23		18			1
50—1881–82	2		1	5			3	4	2	7	3	1	8	3	2	9	12	12	14	6	7	7	6		24		1	20	5	3	24	60	36	63	43	11	25		23			2	3
51—1882–83	1		1	4	1	3	4	2	6	2	1	11	7	4	9	11	15	12	12	8	9	7	11	10	37	1	3	22	5	4	25	67	44	67	38	12	27		41		5	3	
52—1883–84	1		1	4	1	6	5	3	6	2	1	6	10	3	6	16	11	14	19	8	8	7	12	6	40	1	3	22	4	4	22	57	40	60	42	16	32		53		8	4	
53—1884–85	1			5	1	7	7	3	5	1	1	10	12	3	5	18	18	13	22	7	10	8	15	2	44	2		23	6	9	28	54	44	65	45	15	25		57		7	6	
54—1885–86	1			5	1	6	9	2	5	1		9	11	2	10	16	14	9	27	8	12	8	13	1	34	2		3	19	5	9	31	58	51	58	43	14	27		55		5	9	
55—1886–87	2			5	2	9	9	2	5	3		11	8	2	10	12	16	7	25	9	11	6	9	3	13	2		2	20	3	7	48	59	56	57	40	15	34		58		7	6	
56—1887–88	1			10	1	6	10	2	5	2		13	20	8	10	16	20	17	37	11	13	12	9	2	41	2		2	25	3	7	52	42	55	59	40	22	37		63		9	7	
57—1888–89	2			10	2	8	11	4	5	2		13	10	6	14	14	14	12	21	8	12	9	1	4	15	2		2	23	4	7	53	43	62	61	47	26	44		65		9	6	
58—1889–90	1			10	2	7	9	4	6	2		11	11	5	15	15	18	13	23	8	8	8	9	4	2	16		3	22	4	11	52	52	62	56	54	28	47			30	37	11	6
59—1890–91	2	1		15	3	6	14	4	8	2		10	13	5	16	20	20	15	29	10	10	9	4	3	18	2		3	24	2	17	63	64	60	55	51	32	63		4		33	40	11	10
60—1891–92	2	1		17	3	9	13	5	6	3		3	12	14	7	12	24	17	20	30	8	13	12	8	3	24	2		2	25	5	18	77	76	62	63	57	40	64		9		31	35	15	7
61—1892–93	3	2		2	15	3	8	14	6	9	4	2	12	27	6	11	20	23	18	34	9	11	10	5	7	23	2		3	28	8	16	68	73	71	71	49	38	55		16		37	39	13	11
62—1893–94	2	2		2	19	4	10	13	8	10	3	1	13	26	8	12	20	26	19	34	10	9	9	8	8	26	2		3	26	7	30	79	72	56	54	39	66	29		32	56	13	10	
63—1894–95	4	3		1	19	4	11	9	12	8	10	3	6	20	8	10	16	20	17	37	11	9	12	7	10	32	3		3	27	5	22	79	74	62	47	54	45	76		33		31	52	12	12
64—1895–96	2	3		2	5	3	11	7	20	8	11	5	1	12	20	9	12	18	26	23	35	10	10	10	8	9	30	4		4	23	5	16	78	42	68	49	63	39	73		37		30	41	13	10
65—1896–97	2	3		2	6	3	12	4	17	7	12	5		9	26	12	11	20	20	20	50	9	12	10	9	9	31	3		4	27	6	15	58	41	50	50	49	32	66		31		32	41	15	13
66—1897–98	2	4		2	5	3	9	9	19	10	7	6		16	28	12	9	18	18	21	42	6		12	5	5	25	5		3	26	7	17	55	31	52	59	42	34	67		29		31	43	15	11
67—1898–99	1	3		23	4	11	9	22	14	8	5		20	27	15	13	18	18	18	42	5		8	14	6	5	27	5		3	32	7	17	46	35	53	57	44	36	63		40		34	46	14	15
68—1899–00	1	3		1	23	4	12	9	28	14	10	4			13	11	19	23	20	30	52	5		5	15	6	4	29	4		3	28	6	20	50	38	57	66	47	41	65		45		42	49	16	16
69—1900–01	1	3		1	24	4	10	9	20	15	12	5			37	12	8	23	19	17	45	5		4	16	5	5	29	5		3	30	7	22	53	30	57	70	44	38	87		54		35	45	18	14
70—1901–02	1	4		1	22	5	12	9	27	15	15	4			37	14	9	19	21	26	47	5		5	12	5	5	37	5		3	25	8	14	54	4	58	72	46	36	105		83		38	48	18	20
71—1902–03	1	4		2	24	4	11	9	26	13	15	4			42	12	10	20	28	27	49	6		5	10	6	4	31	5		2	24	7	9	48	4	64	71	40	120	108		32		47	18	21	
72—1903–04	2	3		5	30	5	14	9	29	17	16	4			49	13	12	18	31	34	52	6		4	17	7	5	29	7		3	7	9	17	42	7	72	57	45	43	111	107		31	41	21	26	
73—1904–05	2	4		3	29	6	14	9	30	21	14	4			45	15	11	18	32	40	53	6		4	18	6	3	39	11		3	26	15	28	30	6	70	50	47	39	146	109		32	39	24	32	

Composed entirely on the Linotype and printed direct from brass rules and slugs on a cylinder press by the Unity Press of New York.

ROGERS SYSTEM

Linotype Rule and Figure Work

BY this system the appliances for this work are quickly applicable to all existing Linotype machines. The machine produces the ordinary horizontal slugs, having therein, as shown in Fig. 1, slots *a*, to receive the shallow brass rules *A*. The slugs are delivered from the machine with the slots therein, and no sawing, cutting or other treatment is necessary. After the proofs are pulled and corrections made, the rules may be inserted in an instant, and when the form is locked up **the rules are held securely in place.**

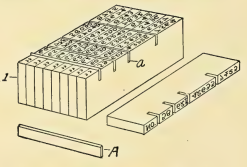


Fig. 1

Rogers table matrices, *B*, are like the ordinary Linotype matrices, except that the figure or letter is in the bottom of a slot, instead of being located in the edge as usual, so that when the matrices are assembled side by side, as shown in Fig. 2, their slots will align and constitute a mold in which to cast the front edge of the slug.

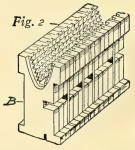
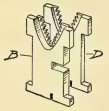


Fig. 2

The mold, *C*, with which the matrices are used, is the ordinary U. A. Mold, except that it is of less height or thickness from front to rear. When the line of matrices is presented against the mold, as shown in Fig. 3, the matrix slot aligns with and forms a continuation of the mold slot, so that the body or base part of the slug is cast in the mold as usual, while the front edge is cast in the matrices. The slots in the slugs are formed by matrices or division plates, *D*, without slots. These plates, of a thickness corresponding to the required rules, are inserted at the proper points in the line between the matrices by means of the finger-keys, as shown in Fig. 2.



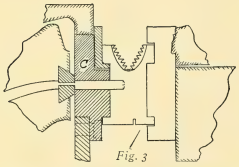


Fig. 3

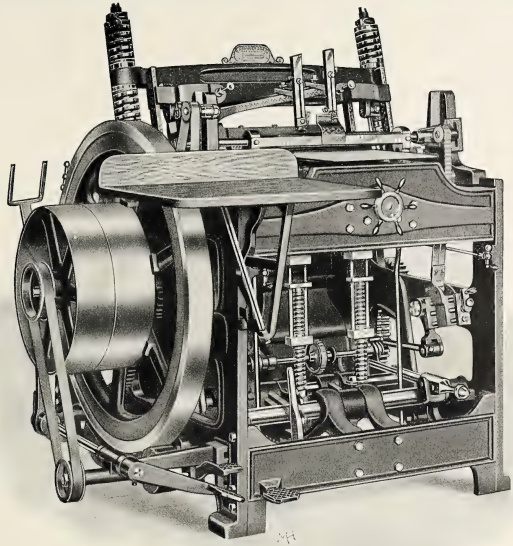
The matrices are made on the point system. In operating under this system, the operator lays out or casts up his table as usual.

When the slugs are assembled the slots register as shown in Fig. 1, forming a continuous slot or groove, into which the rules may be quickly inserted.

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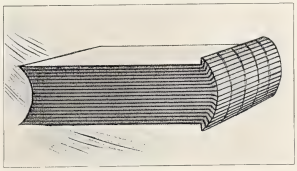
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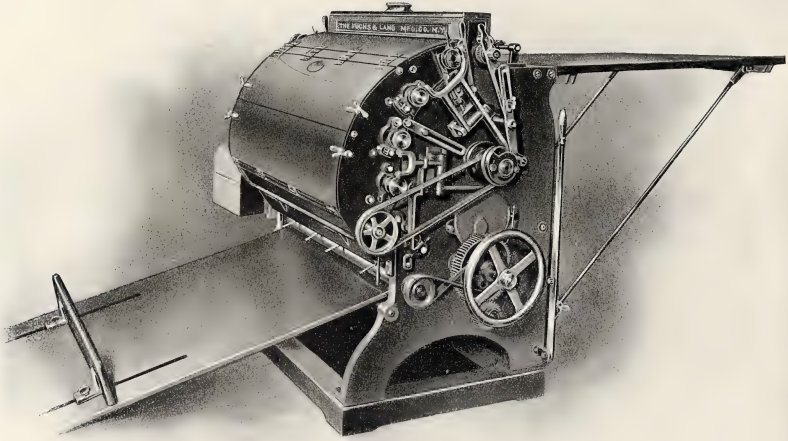
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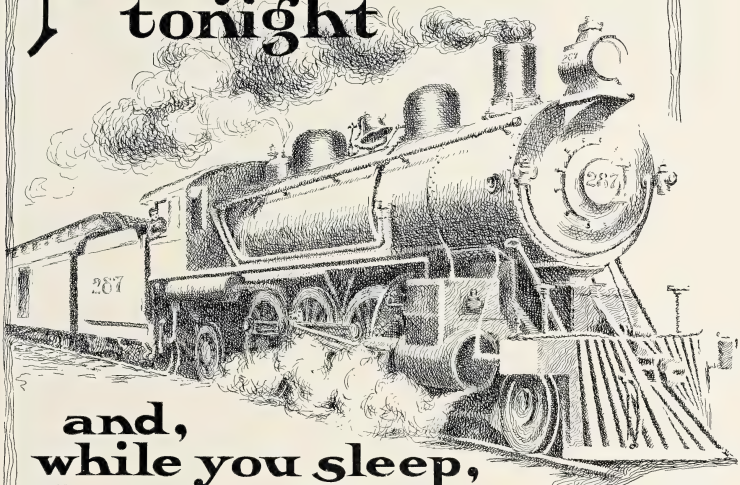
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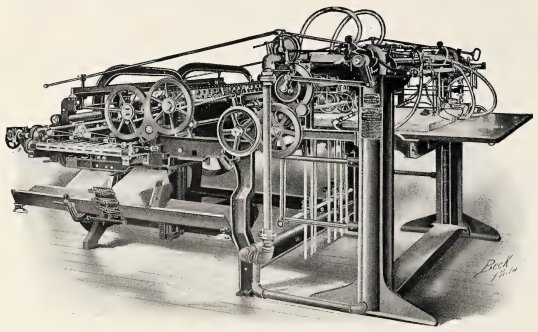
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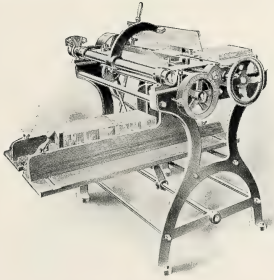
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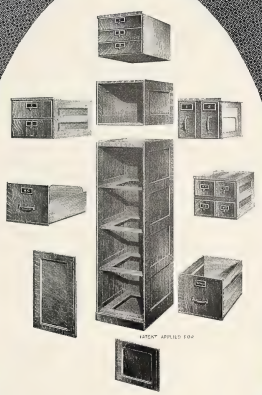


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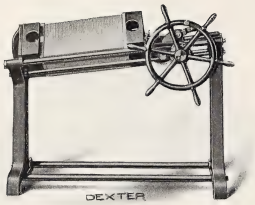
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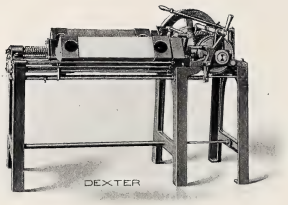
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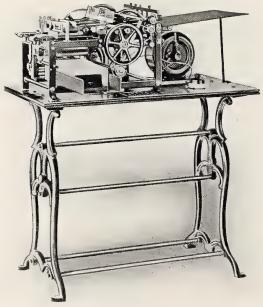
¶ Terms to the trade on application



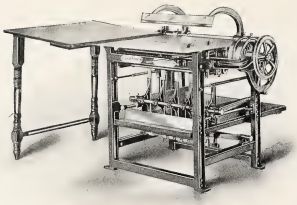
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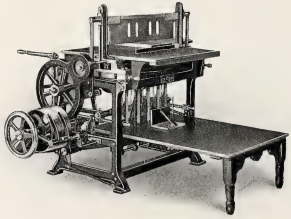
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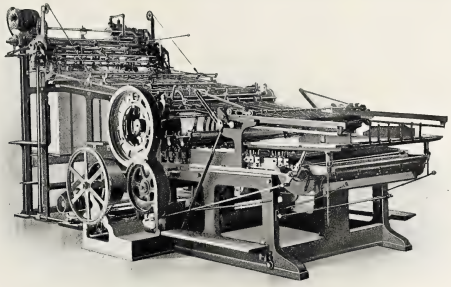
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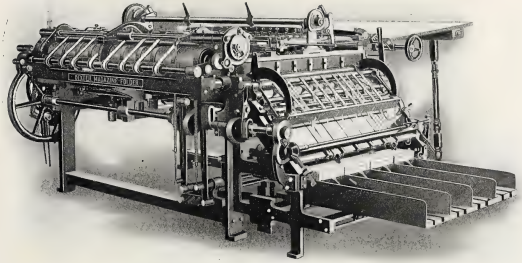
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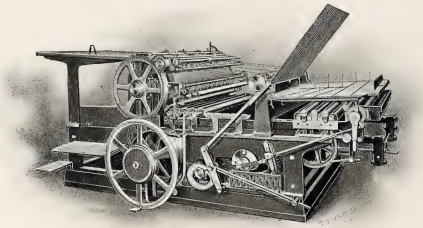
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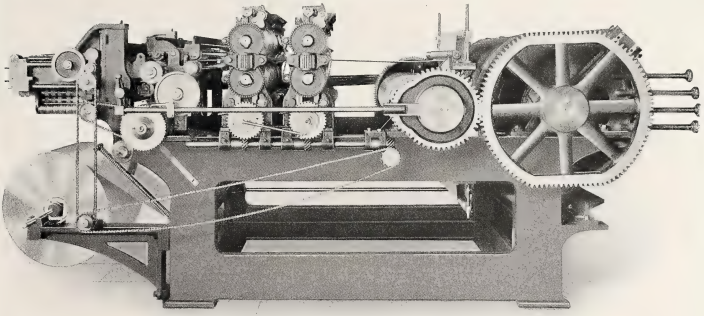
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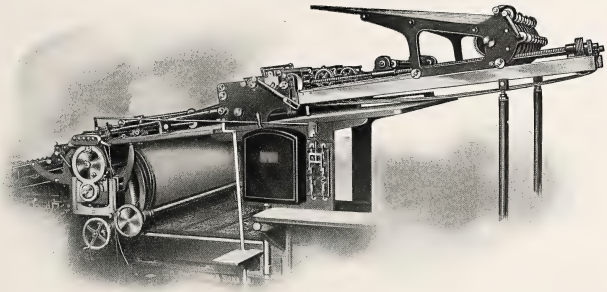
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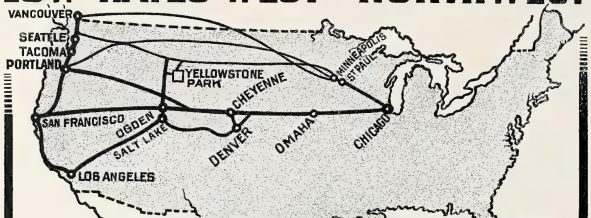
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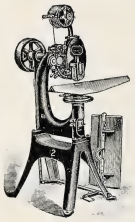
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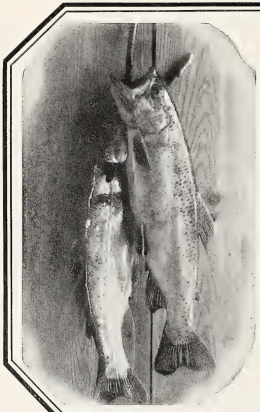
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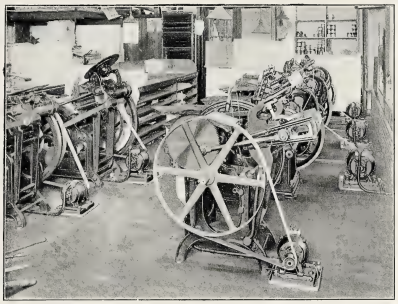
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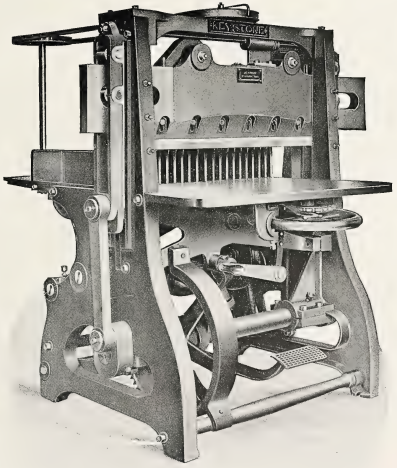
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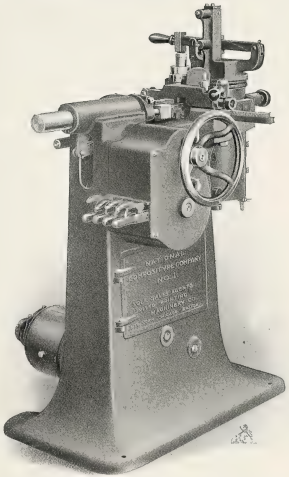
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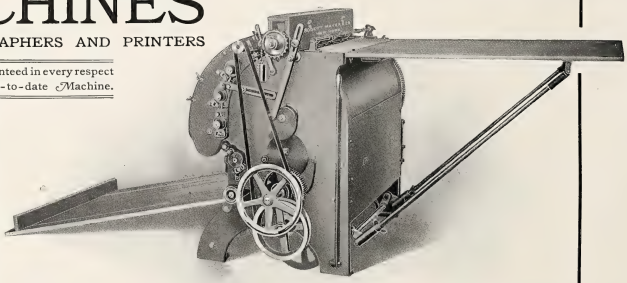
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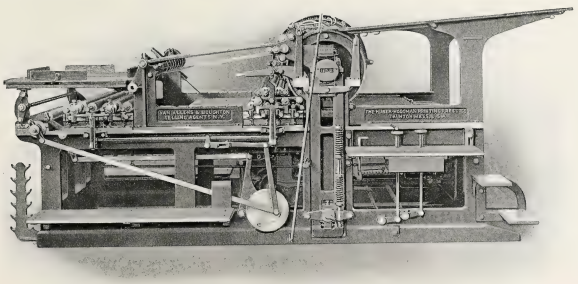
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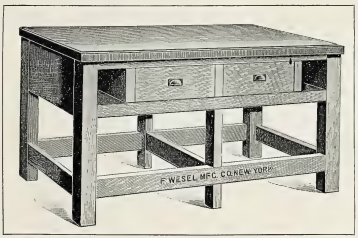
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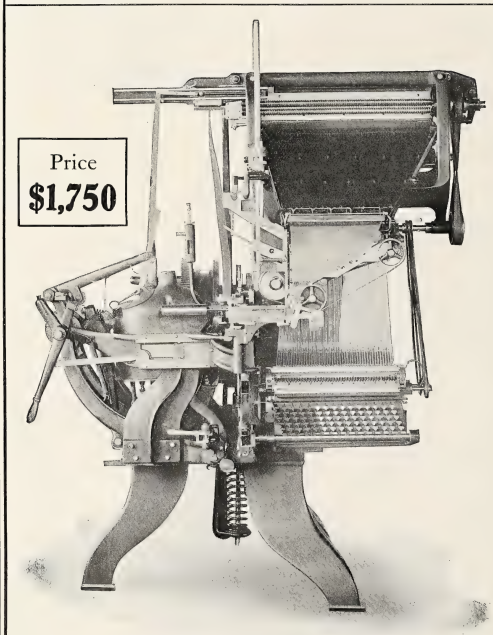
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THE "Style B" Linotype is the invention of Linotype experts who have devoted their lives to building Linotype machines, and it is a natural evolution of the original Linotype. It was conceived in a Linotype factory, a factory engaged in the building of Linotype machines for fourteen years, beginning at the time when the Linotype first became a commercial necessity in printing. From the first it became apparent to our experts that the original invention, because of its complexity and its almost innumerable separate pieces of mechanism, was too cumbersome and should be simplified.



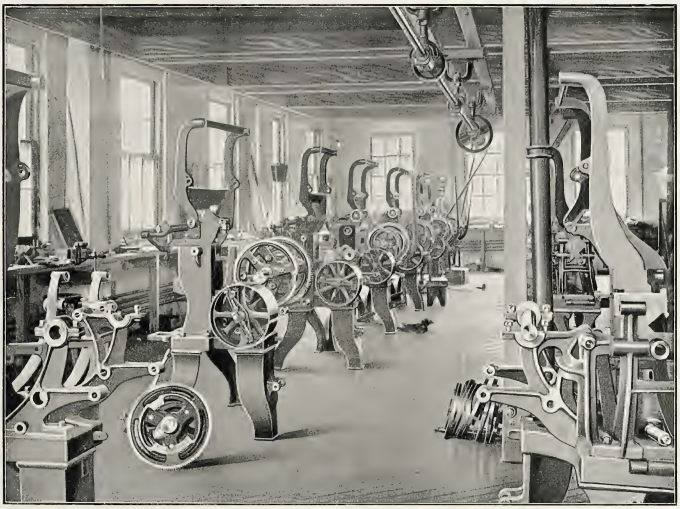
THE "STYLE B" LINOTYPE—*Front View.*

Two principal objects have been accomplished in the "Style B" Linotype: 1—Reduction in cost of manufacture and consequently in selling price. 2—The opening up of a field for the Linotype in the smaller centers where the conditions of business would not admit of the investment required for the more expensive and more complicated standard machine, requiring the constant attention of an expert machinist.

The "Style B" attains both these objects. It has only about one-half the number of parts contained in the original machine, and it has a novel method of its own of automatic "stops" which makes it impossible for the machine to be put out of order even by a careless operator. The "Style B" Linotype is more strongly

constructed, has fewer parts and is much easier to learn and to operate and will withstand more hard usage than any other composing machine.

The automatic "stops" on the "Style B" Linotype control all its movements, and in case of any derangement at any point in its operation the machine instantly stops, and breakage or disturbance of any part of the machine is made simply impossible. Every working part of the machine is in plain sight of the compositor and can be reached by him without leaving his stool. In short, the whole object of the invention of the "Style B" Linotype was to build a simple line-casting machine that could be operated by the average compositor or printer without the aid of expert machinists, as is necessary with all other composing machines, and this object has been attained.



A CORNER OF THE "STYLE B" LINOTYPE ASSEMBLING ROOM AT OUR CANADIAN FACTORY.

The "Style B" is also admirably adapted for setting newspaper headings in three faces, condensed advertisements with two-line initial and all similar work up to the capacity of the machine, which is eighteen twelve-point ems. Its range of work makes it useful in the largest printing offices as well as in the smaller ones, and its low price brings it within the reach of those printers who have hitherto felt that they could not afford to purchase the more expensive machine.

Arrangements are being made for the manufacture of the "Style B" Linotype in the United States, and it will be offered for sale in a short time fully guaranteed as to speed and efficiency. For Catalogues and further particulars address

Canadian-American Linotype Corporation, Ltd.

OWNERS OF INVENTION ALL OVER THE WORLD.

Head Offices, 70-72 York St. - - - TORONTO, CANADA

All purchasers will be protected against any patent claims of the Mergenthaler Linotype Company of New York, as our machine infringes no patents legally held by them.

Combination Offer No. 2

Establishing a Newspaper

By O. F. Byxbee. A practical treatise on the subject, covering the entire field of newspaper-making. Regular price **$1.00**

Gaining a Circulation

By Charles M. Krebs. Five hundred schemes briefly stated, suitable for publications of every class. Valuable ideas and suggestions gathered from practical experience of publishers. A logical companion of "Establishing a Newspaper." Regular price, **$1.00**

$2.00

Special Price: **$1.25** for Both Books

SENT PREPAID TO ANY ADDRESS ON RECEIPT OF PRICE

The Inland Printer Co. - 120-130 Sherman St., Chicago, U. S. A.

New Ideas on an Old Subject

The Principles of Design

A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design, and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. The price is three dollars net

Published by The Inland Printer Company
120-130 Sherman Street, Chicago, Ill.



CALENDAR BACKS FOR PRINTERS

Send us 50 cents for a complete set of Calendar Backs, as shown above. They are money-makers for printers. We also have a high-class line consisting of ninety numbers, sold to jobbers only. Write for Samples, Fans and Blotters.

CONTINENTAL COLORTYPE COMPANY, 126 Market Street, Chicago

NEW NEW

Germania Transfer Ink

To lithographic printers I recommend my superior new Transfer Ink. The best which has so far been produced.
For durability, sharpness and clearness it is unsurpassed.
Under the greatest heat or deepest etching it does not run or weaken.
Send for samples.

GERMANIA COMES IN THREE QUALITIES:

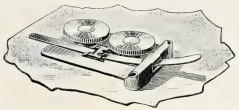
No. 1, for copper	Mk. 30 per kg.
No. 2, for roller, ...	Mk. 15 per kg.
No. 3, for engraving, ...	Mk. 21 per kg.

Every user will be surprised at the great improvement in the work made by this ink. Protected by patents.

ANT. KNAUP, Frameries, Belgium.

Are you still plodding with the Glue Pot?
Keep up with your neighbor by using the new

DOUBLE-GRIP GAUGE



The strongest fixed gauge ever invented, and the thing for 10-ply cards and other heavy stock. No glue. Adjustable.

Do your sheets stick to the form? Try Megill's Improved Gripper Fingers. Do you find it impossible to get perfect register at high speed? Write about Megill's Automatic Register Gauge.

E. L. MEGILL, Mfr., 60 Duane Street, NEW YORK

COMBINATION OFFER NUMBER ONE

BOOK OF DESIGNS. Containing two hundred and fifty advertisements submitted in competition by compositors. A valuable comparative study in ad. composition. Regular price - - - - - - - - - - - - **$0.40**

PRINTERS' SPECIMENS. A portfolio of some three dozen specimens of high art commercial work, in one and two colors, on harmonious tinted and white paper, and samples of half-tone and three-color work. "The Half-tone Screen and Its Relation to Paper," included in this portfolio, is a valuable exposition of the subject treated. Regular price - **$1.00**

ART BITS. A selection of artistic bits of half-tone and three-color work, neatly mounted on uniform size stock, being a collection of engravers' proofs and etchings. A most interesting portfolio of beautiful art subjects. Regular price **$1.00**

$2.40

SENT PREPAID TO ANY ADDRESS ON RECEIPT OF PRICE

The Inland Printer Co. 120-150 SHERMAN ST. CHICAGO, ILL., U. S. A.

SPECIAL PRICE **$1.00** FOR THE THREE

New Jersey Wire Stitching Machine

THE HIGHEST GRADE. "FOOL PROOF."
STEAM OR ELECTRIC MOTOR.

SEND FOR CATALOGUE

J. L. SHOEMAKER & CO., Sole Agents
15 South Sixth Street PHILADELPHIA, PA.

Perfection in Imitation Typewritten Letters
Is best secured by using our
Superlative Inks
In connection with our Typewriter Ribbons to match in filling in names and addresses.

Also—for the Printing Trade—Pen, Pencil and Manifold Book CARBON PAPERS

MITTAG & VOLGER
Manufacturers, PARKRIDGE, N. J.

WHITMORE MFG. CO.
HOLYOKE, MASS.
MANUFACTURE BEST GRADES OF
Surface Coated PAPERS AND CARD BOARD
Especially adapted for Lithographing and Three-color Work.

COPPER AND ZINC PLATES
MACHINE GROUND AND POLISHED
CELEBRATED SATIN FINISH BRAND
FOR PHOTO-ENGRAVING AND ETCHING
MANUFACTURED BY
AMERICAN STEEL & COPPER PLATE CO.
150 NASSAU STREET, NEW YORK, N. Y.

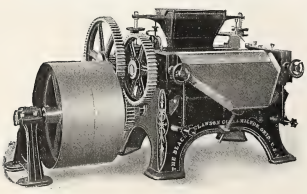
Reducol Compound

DOES not affect the working properties of inks like liquid compounds. All liquid compounds contain a large percentage of sulphuric ether, wood alcohol and acetone. These ingredients not only bring about a chemical change in delicate colors, but have a deteriorating effect on the rollers, by extracting the glycerin and varnish, thereby hardening the roller composition, and destroying the suction properties of the rollers.

One pound sample can, 50 cents, postpaid.

MANUFACTURED BY
INDIANA CHEMICAL CO., Indianapolis, Ind.

If in a hurry, send your forms to the
ATLAS ELECTROTYPE COMPANY
We do electrotyping only, and give prompt service and best work. We can please you.
Out-of-town work solicited.
76 TO 82 SHERMAN ST., CHICAGO



The Black-Clawson Co.
HAMILTON, OHIO
BUILDERS OF IMPROVED
PAPER and PULP MILL MACHINERY
Ink Mills, Perforators
SATURATING AND DRYING MACHINERY, PLATING MACHINES, SPECIAL MACHINERY, ETC.
Write us for prices and further particulars.

DISPLACES BENZINE
Non-Explosive, More Economical.
Used by U. S. Government and thousands of printers.
Reduces insurance rates nearly 25 per cent.
Preserves rollers. Devoid of gum or sediment.
TARCOLIN
TRADE-MARK.
Sole manufacturers of non-inflammable solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcolin, Dissolin and Pyronil. Write for booklet.
ADDRESS
Delete Chemical Co.
126 William Street, New York.

TELEPHONES { MAIN 2541 / AUTOMATIC 6541
Slade, Hipp & Meloy INC.
139 Lake St., Chicago
BOOKBINDERS' SUPPLIES
PAPER BOX MAKERS' SUPPLIES
EGG CASES AND FILLERS
Straw Boards Auburn Cloth Board
W. O. Davey & Sons' Tar Board
Wood Pulp and Jute Board
"Diamond S" Cloth Board
Interlaken Mills Book Cloth
Imported and Domestic Glazed Papers

On Large Jobs — Long, Steady Runs!
Acme Ink Reducer
Is highly recommended for its value and is *most economical* to use.
Great for Colored Inks!
It prevents accumulations of ink on tympan (or packing), which fact is acknowledged by pressmen universally to be a *decided* obstacle when printing illustrated work with color inks where a form is printed on both sides of the paper.
Acme Ink Reducer is *double-value* for all Printers' use.
TRY IT. SAMPLE FREE. POSTPAID.
ACME COMPOUND COMPANY, Elkhart, Ind.

L. Martenson & Co.
MACHINISTS
PRINTERS' and BOOKBINDERS' MACHINERY
A SPECIALTY
140 Monroe St., CHICAGO

Come, let's talk it over
IF OUR METAL is good enough for the Chicago Tribune, why not for you?
GREAT WESTERN SMELTING AND REFINING CO.
CHICAGO

A NOTE FOR THE PRINTER

PIRIE'S "CELEBRATED" **Non-curling Gum**d and **High-grade Writing Papers** are known in every country of the world

MILLS—ABERDEEN, SCOTLAND

AMERICAN AGENT:
W. H. CRITCHLEY, 33 Rose St., NEW YORK
Telephone, 2565 John

A full line of Domestic Papers in stock

Star Engravers' Supply Co.
TRADE MARK REGISTERED
GLOSSOID BRAND
POLISHED ZINC AND COPPER PLATES
81-83 FULTON ST.,
NEW YORK CITY.
U.S.A.



Why Every Job Printer Should Make Rubber Stamps—

Because he is better fitted for the trade than any other craftsman.
Because the necessary plant will cost him much less.
Because he has the trade two-thirds learned.
Because it pays a big profit on a small investment.
Because he can make Half-hard Stereotypes for his own presses instead of Electrotypes, saving time and money.

Ask for our free booklet, "Printing Stamps and The Printer."

THE R. H. SMITH MFG. CO., Springfield Mass.
Manufacturers of Everything for the Stampmaker.

CARBON BLACK

MADE BY
GODFREY L. CABOT
BOSTON, MASS.

ECLIPSE. SUNSET.
ELF. B. B. B. BANNER.

Pressmen's OVERLAY KNIFE

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

PRICE, POSTPAID, 25 CENTS

THE INLAND PRINTER CO.
120-130 SHERMAN STREET :: CHICAGO
116 NASSAU STREET :: NEW YORK CITY

A 4-POUND OFFICE SCALE

Packed (free) with every order for
10 lbs. GLIDDEN'S BRONZE BLUE INK
—OR—
10 lbs. GLIDDEN'S Bright JOB RED INK
At $1.00 per Pound.
The GLIDDEN PRINTING INK CO.
CLEVELAND, OHIO

West-Pocket Manual of Printing

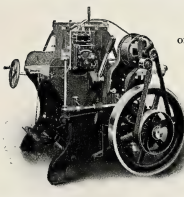
A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons.

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Convenient vest-pocket size. Neatly bound in leather, round corners; 86 pages; 50 cents.

The Inland Printer Co.
116 Nassau Street NEW YORK
120-130 Sherman Street CHICAGO



The JENNEY Way

of equipping printing and engraving machinery with individual motor drives is

The BEST Way

Because--

Each equipment is designed for the particular machine which it drives. We have made a careful study of the requirements and conditions under which each machine is operated and the BEST way to meet such requirements and conditions.

The "Jenney Universal Motor" used on these equipments has an established reputation for efficiency and reliability.

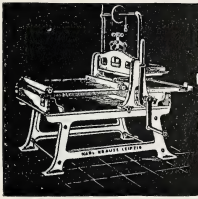
The "Jenney" guarantee and the Jenney reputation is behind every equipment sent out.

Jenney Electric Mfg. Co.
Indianapolis, Indiana

Quality Metals

for printers are the kind BLATCHFORD makes — Linotype, Monotype, Stereotype, etc., etc.

E. W. Blatchford Co.
CHICAGO, U. S. A.
EASTERN OFFICE—71 Broadway, New York



Machines "Krause"

for
Printers and Lithographers
always in stock

LOUIS DEJONGE & CO.
69, 71-73 Duane Street
NEW YORK.

THE INLAND PRINTER—AUGUST, 1905.

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Fred'k H. Levey Company
Printing Inks

59 Beckman Street, New York

Fred'k H. Levey
President

Chas. E. Newton
Vice-President

Chas. Bispham Levey
Treasurer

Wm. S. Bate
Secretary



OUR "AFTON" BLACK

For Half-tone printing is the finest grade of Black Ink that can be made. It is suitable for either Coated or Super paper. Our opinion of this ink has been confirmed by a very large number of the best printers in the country, who have used it for their catalogue and other fine work to their entire satisfaction. Any printer who is not entirely satisfied with the appearance of the work he is doing will make no mistake in giving this ink a trial. It is black, lustrous and quick-drying, requiring no slip-sheeting. Write us at New York about it, or address our Chicago representative at 357 A Dearborn Street, or our San Francisco agent at 513 Sacramento St.

Fred'k H. Levey Company
Printing Inks
59 Beckman Street, New York

The Miehle Press

For All Classes of Letterpress Work

The Miehle STILL LEADS

Winner of the GRAND PRIZE
World's Fair, St. Louis, 1904

The Miehle

High-Speed, Four-Roller, Front Delivery, Table Distribution Book and Job Press. Made in eleven sizes, from 26 x 36 to 48 x 65. This press is built to do the finest class of printing, and is specially adapted for half-tone work, both in black and in colors. It is the standard flat-bed press of the world to-day, as the producer of a greater quantity and finer class of work than any other press on the market.

The Miehle

High-Speed, Two-Roller, Front Delivery, Table Distribution Book and Job Press. Made in six sizes, from 30 x 42 to 45 x 62. This press is designed for a little cheaper class of book and job work than our Four-Roller, differing only in the number of form rollers, having two instead of four; otherwise it is similar in all its other features, and is faster.

The Miehle

High-Speed, Two-Roller, Rear Delivery, "Rack and Pinion" Distribution Job and News Press. Made in five sizes, from 30 x 42 to 43 x 56. Its method of distribution is "rack and pinion cylindrical" instead of "table." The class of work to which it is more especially adapted is newspaper and poster work. Felt packing used. It is very fast.

The Miehle

High-Speed Pony Press. Two-Roller, Front Delivery, "Rack and Pinion" or "Table" Distribution. Size, 26 x 34. This press has a well-earned reputation for remarkable speed and the superior quality of work it does.

Our Sheet Delivery Which delivers the sheet PRINTED SIDE UP OR DOWN, as may be desired, we put on all our presses with the exception of the "Job and News." This adds but little to the cost of the press to the purchaser and is a great convenience.

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Main Office and Factory, Cor. Clinton and Fulton Streets,
South Side Office, 274 Dearborn Street,

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. 179 Rue de Paris, Charenton, Paris.

THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO.

THE INLAND PRINTER

VNITROZEMNÍ TISKAŘ



Studie národního kroje českého.

SEPTEMBER
1905
VOL. 35
NO. 6
PRICE 30¢

C. B. Prescott, Treas.
T. Henry Spencer, Asst. Treas.

Valley Paper Co.

Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing, Solar Printing,

Holyoke, Mass., U.S.A.

"Valley Paper Co. No. 1 Bond 1905"
No. 1 Bond Regular List

"Commercial Bond 1905"
One-half Regular List

"Valley Library Linen"
For High-grade Papeteries

"Valley Paper Co. Linen Ledger 1905"
A Strictly No. 1 Ledger

"Commercial Linen Ledger" } Lead all the
"Our Ledger" } No. 2 Ledgers

"French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens

"Old English Linen and Bond"
Standard for Fine Commercial Work

"Congress Linen and Bond"
The best low-priced Linen and Bond made

"Old Valley Mills 1905" Extra-superfine

"Valley Paper Co. Superfine"
As good as the best

"Valley Forge" Flats Extra-fine quality

These Papers are unsurpassed for quality and uniformity. Samples cheerfully furnished.

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The Cover of this issue is
MINTON ENAMELED FOLDING STOCK
Extra Strong. Coated both sides.
Carried in White and Tints.
25 x 40, 120 lbs. to 500 sheets.
Price, 10 cents per lb.
Send for Samples.

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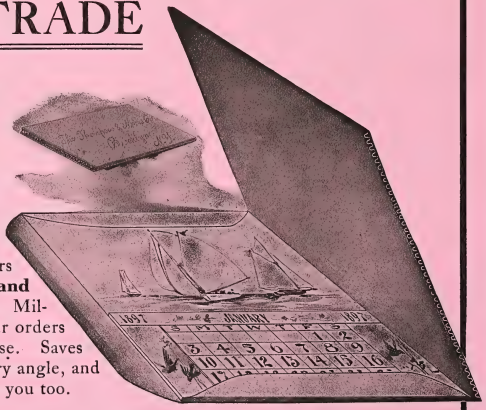
32 to 36 Bleecker Street
20 Beekman Street
New York

TO THE TRADE

An opportunity to figure on Safety Mailing Cards would be appreciated.

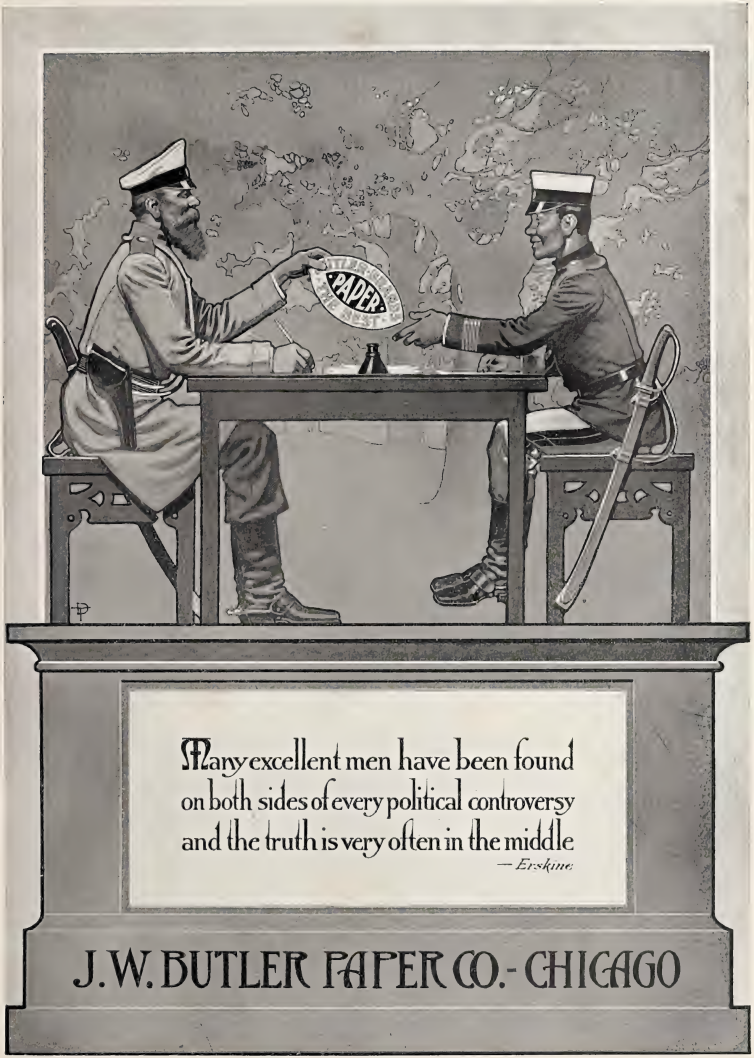
The Safety Mailing Card

is an article that will interest your customer immediately. Designed by us several years ago **for mailing calendars and similar enclosures, flat.** Millions have been used and our orders are constantly on the increase. Saves your customer money at every angle, and there is a good thing in it for you too.



Communicate with us, giving sizes and quantities. Our prices are rock-bottom, services A1. Address

The Thompson & Norris Co.
12 Prince Street . . BROOKLYN, N. Y.


PAPER
Many excellent men have been found
on both sides of every political controversy
and the truth is very often in the middle
— Erskine
J. W. BUTLER PAPER CO. - CHICAGO

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LETTERPRESS, STEELPLATE COPPERPLATE AND LITHOGRAPHIC



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A most extensive line of particularly attractive colors (fourteen in all).

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A complete list of distributing points from which to obtain the paper.

A distinguished popularity among both consumers and printers.

These are a few of the vantage points which give OLD HAMPSHIRE BOND that mark of character generally attributed to all grades which bear that stamp known as "Hampshire Quality."

Hampshire Paper Company

The only paper makers in the world making Bond Paper exclusively.

South Hadley Falls, Mass.





FRAUD!

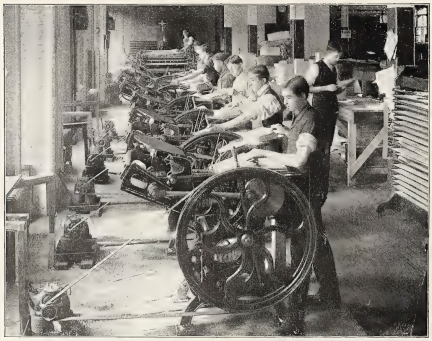
A person claiming to represent The Inland Printer Company has been soliciting subscriptions for the magazine, often holding out the inducement of a reduced rate.

He has no connection with this Company. None of the subscriptions he has secured have been turned in to us.

REMEMBER

That we have no traveling subscription solicitors.

That any offer of The Inland Printer at less than the advertised price of $3.00 a year is without our sanction and should be regarded with suspicion.



Roth MOTORS

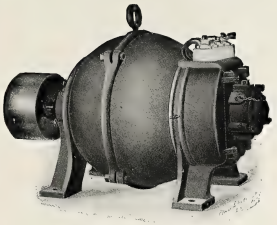
THIS cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by Roth Motors.

Sold by Barnhart Bros. & Spindler.

Roth Bros. & Co., Inc.
CHICAGO, ILLINOIS

MODERN

Printing Establishments



ROUND TYPE MOTOR—Doors Closed

ARE ELECTRICALLY EQUIPPED with the well-known **LUNDELL MOTORS** manufactured by the **Sprague Electric Company.** These motors are especially designed for this class of work and are very popular with printers, bookbinders, stereotypers, etc. The motors are non-sparking, have a strong torque, high efficiency, are compact, reliable and easy to operate. They make a great saving in power expenses and produce better results in finished work.

An illustrated, descriptive pamphlet, No. 2214, showing many interesting applications of these motors, will be sent upon request.

SPRAGUE ELECTRIC COMPANY

General Offices: 527 West Thirty-fourth Street, New York City

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IMPROVED PATENTED

BRONZING MACHINES

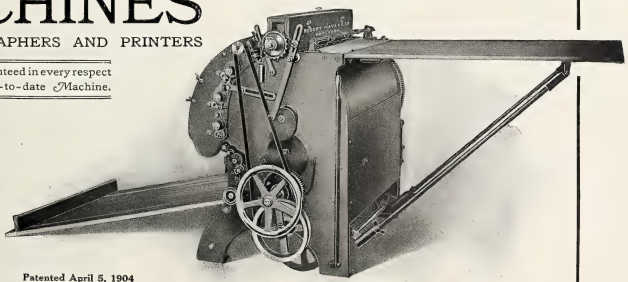
FOR LITHOGRAPHERS AND PRINTERS

Guaranteed in every respect an up-to-date Machine.

MANUFACTURED IN THE FOLLOWING SIZES

Number 1	14 by 25	Number 5	30 by 44
" 2	16 by 30	" 6	36 by 54
" 3	20 by 34	" 7	44 by 64
" 4	25 by 36	" 8	64 by 64

KINDLY APPLY FOR PRICES



OTHER GOODS manufactured and imported by us:

Reducing Machines, Stone Grinding Machines, Ruling Machines, Parks' Renowned Litho. Hand Presses, Steel Rules and Straightedges, Lithographic Inks, Lithographic Stones and Supplies. Sole agents for the United States and Canada for the genuine Columbia Transfer Paper; none genuine without the watermark on every sheet.

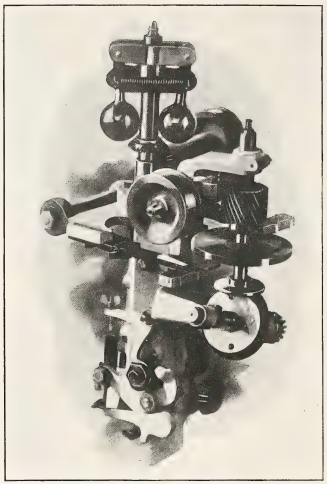
Patented April 5, 1904
Patented May 30, 1905
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Chicago—Factory, Hoboken, N.J.—San Francisco

A One-Hundred-Dollar Christmas Present



Hand-cut Overlay made in 3¼ hours.

To the pressman who prints and submits to us the best specimen of presswork produced between September 1 and December 1, 1905, with Gilbert, Harris & Co's Patent Metallic Overlays.



Patent Metallic Overlay made in 7 minutes.

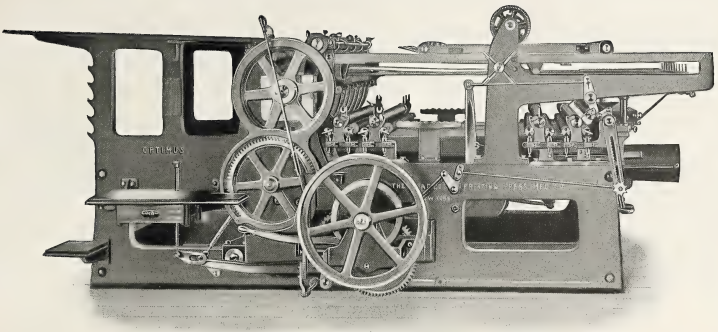
CONDITIONS

SPECIMEN must be in our hands not later than December 5, 1905. A member of the firm where the job is printed must certify that the pressman sending the specimen printed it. There must be not less than ten half-tones printed on one sheet in the specimen, and all the overlays must accompany it. In order that the judges shall not know whose work they are examining, the pressman's name must not appear on the specimen. It must be a regular job of printing, and not simply cuts printed for this occasion. The shop rights must have been purchased by the concern where work is done prior to the time of examination.

Mr. A. H. McQuilkin, Editor of The Inland Printer, has kindly consented to act as one of the judges in conjunction with two pressroom foremen whose offices have not submitted specimen.

If you want to see how they worked, WRITE.

GILBERT, HARRIS & CO., 334 Dearborn St., Chicago, Ill.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

THE OPTIMUS
THE OPTIMUS

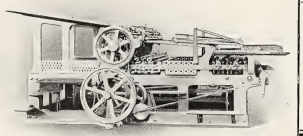
The first form put on a new 28x41 Optimus filled a 25x38 sheet. It contained no illustrations. The impression was so uniform that not even a bit of tissue was used anywhere.

This is quick make-ready. It is a vital element of speed and economy. The quality is inherent in all Optimus presses. They possess greatest rigidity. This gives both greatest firmness and delicacy between form and tympan. Out of all comes greatest eveness and uniformity of impression, and greatest profit.

THE OPTIMUS

The No. 43 OPTIMUS—A Small Press for Big Printing

SET IN BARNHART BROS. & SPINDLER'S OLD STYLE ANTIQUE NO. 6



The CE

HOW A RIGID IMPRESSI

First — By saving his time and labor. With a rigid impression, between bed and cylinder, every tissue paper he places on his make-ready will count. With a rigid impression he will find that his heavy overlay will not throw out his light overlays and necessitate his continuing to make ready until he has them both equalized.

Second — A rigid impression (a stiff squeeze) sets the ink to the paper quicker, renders less ink necessary, makes it possible to run the press at higher speeds on a high quality of work.

The old-fashioned idea of an elastic impression, which is embodied in the principle of the side-rod construction, is becoming as obsolete in the minds of progressive pressmen as the use of the felt blanket. Therefore our claims for rigidity of impression in the Century are worthy of the attention of every practical pressman.

Our cylinder is completely enclosed, heavily braced throughout the inside, and in the larger sizes has 5-inch journals.

Our cylinder is raised and lowered by the Eccentric Lift Impression Mechanism (the most positive raising and lowering

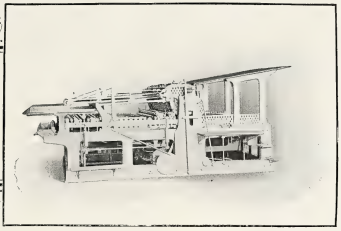
THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill. 1 Madison Ave., New York City

188 Fleet Street, London, E. C.

NTURY



ON HELPS A PRESSMAN

mechanism known to mechanics), the journal boxes of which are incased solidly in the massive side frames.

Our Automatic Compensator always holds both journals against the upper or work side of their boxes. The blocks of this compensator are supported by heavy coiled springs, and take up automatically any and all wear or variation which may develop. For the above reasons a Century cylinder *never gutters.*

The bed is heavily ribbed and cross-ribbed, and rests on a series of steel-track rollers set closely together, after a method which precludes wear upon the ways, and these track rollers in our larger sizes run upon four 4-inch steel-shod tracks.

The tracks are supported by a single cast girder under the line of impression which is at least one-third stronger than that of any other press.

The Century of to-day is the only press on which you can save so much time and work in making ready. When once made ready, it stays made ready.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

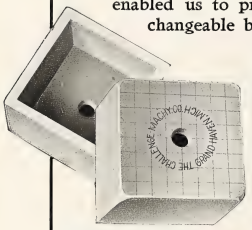
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Our long experience in the manufacture of bases, sectional blocks, hooks and devices for plate printing, coupled with a careful study of the requirements of fine color work, book and catalogue work, has enabled us to produce the only perfect interchangeable base, namely:





The Expansion System of Printers' Blocks

It combines lightness, accuracy, rigidity, safety, convenience and narrowest possible margins.

Write for our booklet, which contains many valuable hints for printers.

SOLD BY DEALERS EVERYWHERE

Manufactured by The CHALLENGE—MACHINERY CO., Grand Haven, Mich., U.S.A.

SALESROOM AND WAREHOUSE: 127-129 Market St., CHICAGO

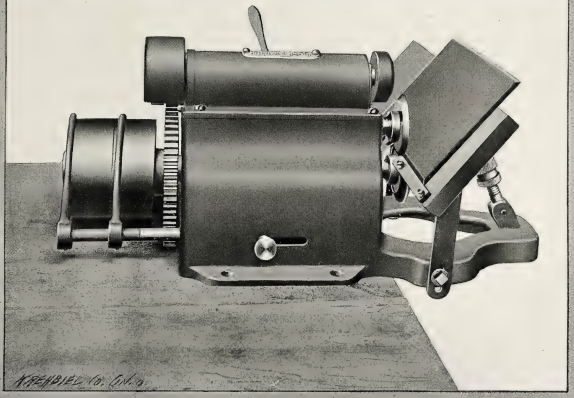
PATIENCE

THERE is an old saying that an ounce of patience is worth a pound of wisdom. We all praise it, but few of us practice it. In my twelve years selling ink to the printers of this country I am sorry to be compelled to state that "Patience" is an unknown quantity to most of them. They have lots of brains as far as the mechanical end is concerned, but their business qualifications are sadly lacking. In the first place they start with a plant that is far too large for their immediate needs, and in their eagerness to keep the wheels moving, take work at ruinous prices always with the expectation of making up the deficiency on the next job. They buy from every Tom, Dick and Harry that will trust them, never figuring whether the price is too high or the goods needed. At the end of the year their balance sheet is a disappointment, and they are unable to understand how it happened. My scheme of selling fine job inks in small cans was to educate the printers to be economical in their purchases. The man who is content to start with a small outfit, and have the patience to grow as his business warrants, paying cash as he goes along, will be a monument to the trade, while his more pompous competitor who made a wild splurge at the beginning will long since have faded from the memory of the oldest mechanic. Now is the time to put on your thinking cap and send for my price-list, comparing it with what you were charged for inks on credit. When you feel disappointed with your bargain, I will refund your money and reimburse you for the transportation charges.

ADDRESS

PRINTERS INK JONSON

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Patented and Patent Pending.

Crawley Bevel Board Cutter.

A new machine, that has been practically tested. It will bevel smoothly and rapidly, and is capable of handling heavy work at one cut. Knife sharpened on machine. Write for descriptive circular.

Made and sold by

The Crawley Book Machinery Co.

Newport, Kentucky, U. S. A.



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STEEL DIE EMBOSSING
AND
COPPER PLATE ENGRAVING
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EST.—1865

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PRINTING PAPER
25 x 38—70. Cream Tint—Smooth Finish
For High-class Book and Catalogue Work

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8 Cents per Lb. Case Lots. 9 Cents per Lb. Ream Lots

Japan Paper Company
Importers of High-Grade Papers
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A GREAT OPPORTUNITY!

One of the finest locations in the United States in which to locate strawboard plants is at one of several points in Kansas and Indian Territory along the

FRISCO SYSTEM

The following advantages at these locations are offered: Unlimited natural gas at very low cost; large quantities of straw; good labor conditions; liberal inducements; pure water and unlimited market for finished product in the great Southwest. Also openings for paper mills. Send for handbook entitled "Opportunities."

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GEO. H. BENEDICT & CO.
ENGRAVERS

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Instant Popularity!

Oswego Lever Cutters

Struck the keynote desire for something better.



Can't Break It!

¶ These Lever Cutters are designed on new lines. (They are the only twentieth century designed Lever Cutters). They are heavy, rigid, extremely easily worked, having several new features which are on the OSWEGO Lever Cutters only. These improvements are described in New Catalog.

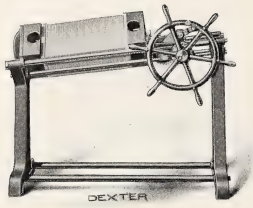
¶ Sixty sizes and styles of the BROWN & CARVER and OSWEGO Cutting Machines are made — each the best of its type, each the best producible, all generally in stock. They are made in the only factory exclusively devoted to the manufacture of Cutting Machines, and the only one making a complete line of Cutting Machines.

¶ Ask for New Catalog, in which you will find some Cutter exactly adapted to your needs.

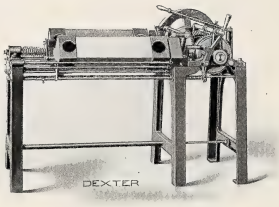
Oswego Machine Works

NIEL GRAY, JR., PROPRIETOR

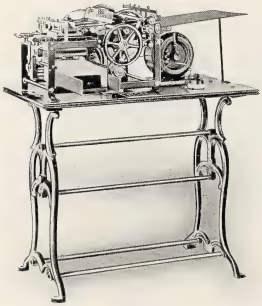
Oswego, New York



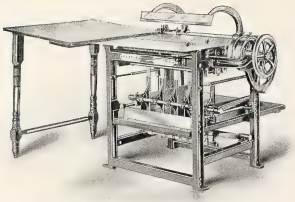
The Dexter Hand Power Bundling Press.



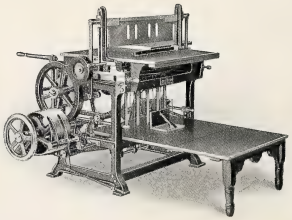
The Dexter (Double Head) Light Power Bundling Press.



The Dexter Letter-Circular Folder.
Folds Letter and Note size sheets.



The Dexter 24-inch Single-Fold Folder.



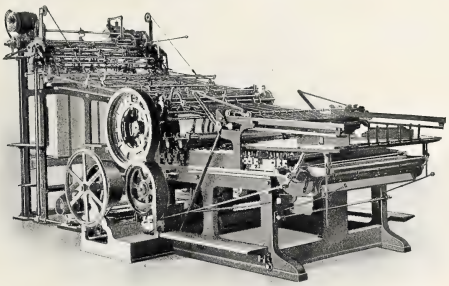
The Dexter 28-inch Blank-Book Folder.

(SEE OPPOSITE PAGE)

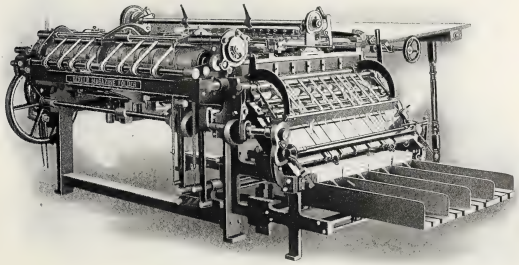
DEXTER FOLDER CO.

(SEE OPPOSITE PAGE)

Dexter Folders *and* Feeders



THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE



THE DEXTER SPECIAL MAGAZINE FOLDING MACHINE

Delivers four sixteen-page signatures, with edges cut open. First machine of its kind made adjustable to range of sizes. For more than twenty-five years we have taken the lead in all important improvements in Folding Machinery.

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Third—By having your half tones and line etchings made in the largest and most complete engraving establishment west of Chicago.

Fourth—By obtaining your three-color process plates from the pioneers in photochrome work. Absolutely second to none. Plates to print in three-color are made daily by us from black and white copy, photographs, water colors, oil colors, resplendent in all of Nature's various tints. Send for samples.

"OUR CUTS TALK"

The Williamson-Haffner Co.

DESIGNERS - ENGRAVERS

The United States Colortype Company, General and Three-Color Printers

ALL UNDER ONE MANAGEMENT

Denver, Colorado, U. S. A.

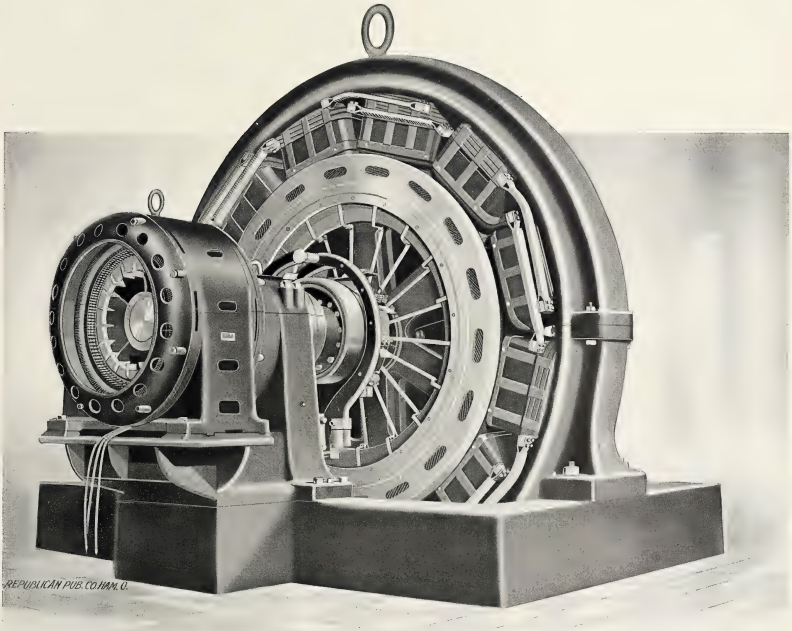
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Satin Proof Enameled

(DOUBLE COATED ON EACH SIDE)

Is the only double coated paper made which WILL NOT FINGER-MARK WHEN HANDLED, therefore fine catalogs, etc., printed on it will present a fresh appearance longer than when printed on any other highly finished enameled paper.



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The Champion Coated Paper Company

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NON-OFFSETTING

40-Cent Black

IS MANUFACTURED BY

F. E. OKIE COMPANY

PHILADELPHIA, PA.
U. S. A.

This is the most reliable ink on the market; more concentrated value to the square inch than any ink made. Our **25 and 30 Cent Inks** are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

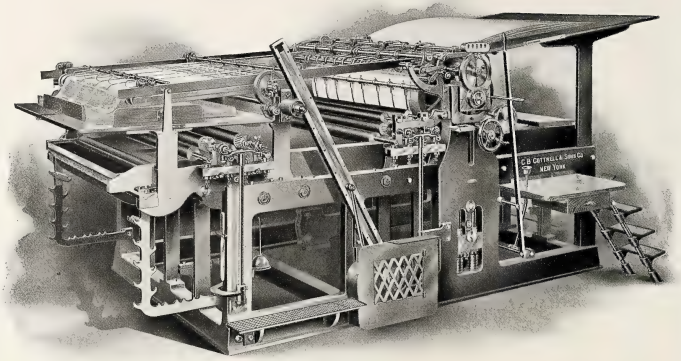
We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

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Brilliant
Cover Reds
and
White that is
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Perfect-
Working
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THE COTTRELL

High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

C. B. COTTRELL & SONS CO.

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Muralla 39, Havana

TWENTY-FIVE YEARS



ago, or on August 1, 1880, this business was established. Our silver anniversary finds us with the best equipped factory in the world for the manufacture of specialties for the allied trades and one of the few factories in this country run throughout by individual electric motors. Our line of manufactures is the largest of any house in the country and "Wesel Quality" is recognized as the best that can be produced. In honor of this silver anniversary we have issued a "Souvenir" containing illustrations of the different departments in our factory and which demonstrates that "Wesel Quality" is a tangible asset to the purchaser of Wesel specialties. It proves that "Wesel Quality" can be produced only by a Wesel equipment—and of this latter there is no parallel. We want to place this souvenir in the hands of every master member of the allied trades. If you do not receive one by mail, send to our nearest store.

"Wesel Quality" machines and tools cost no more than inferior makes and yet they will earn you larger returns on your labor investment. All we ask is that purchasers investigate the claims we make. We have the confidence in our machines which is born of certainty—the certainty that we put better value in them than you can obtain elsewhere at any price. We publish four catalogues, one for each branch of the allied trades. If you do not have one pertaining to your branch of the trade, we will be pleased to send you one.

F. WESEL MFG. CO.

Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photo-Engravers

BRANCHES:
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BOROUGH OF BROOKLYN
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1906 1906 Calendar Pads

During the month of July we sent to all firms on our mailing list, one of our Sample Books of 1906 Calendar Pads.

If you have not received one, a postal to us will bring it.

We have the finest line and our prices are right. You'll miss it if you do not have our Samples handy when customers call for Pads.

1906 Calendar Pads 1906

MONASCH LITHO. CO.
500-510 5th St., So., Minneapolis, Minn.

Do Not Forget that we also make a fine line of STOCK CERTIFICATE BLANKS. Stock always complete. All orders filled immediately.

MYSELL-ROLLINS CO., 22 Clay St., San Francisco, Cal., handle our Stock Certificate Blanks for the States of California, Washington and Oregon.

THE GRAND PRIX St. Louis Exposition 1904 awarded.
The ONLY and HIGHEST bestowed for EXCELLENCY OF INKS

Chas. Hellmuth

MANUFACTURING AGENT FOR

KAST & EHINGER
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SPECIALTIES

FINE HALF-TONE BLACKS for Job and Magazine Work

Bi-tone Inks, Three-Color PROCESS INKS

BRILLIANT COVER INKS
in various shades and combinations

Unsurpassed Proving Blacks

OFFICES AND FACTORIES: 46-48 E. Houston St., New York; 355-359 S. Clark Street, Chicago

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FOR

FEEDING PLATEN PRESSES

"**Sure thing!** It will print butter wrappers, caramel wrappers, Fourth of July dodgers, typewriter letter-heads, unit-ruled statements, etc. You can make it pay for itself on one big job that has been going away from your town."

THE WILLIAMS WEB CO.
50 HIGH STREET, CLEVELAND, OHIO

JUERGENS BROS. CO
ENGRAVERS
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NICKEL-TYPERS STERLO-TYPERS

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HAS REACHED THE ACME OF PERFECTION

The Quality of Others "Is Different"

WHEN YOU BUY HAMILTON'S PRINTING-OFFICE FURNITURE, you have the certain knowledge that you are receiving full value for your money. QUALITY with us means constant, watchful CARE in every process of the making. HAMILTON PRODUCTS have gained for themselves a WORLD-WIDE REPUTATION through the exercise of this CARE. CARE in selecting the best grades of lumber, CARE in selecting the best quality of every article entering into the construction of the goods. CARE in the selection of SKILLED workmen, and CARE in the supervision of all men in every department of our large wood-working plant.

We originated, perfected and placed on the market the HIGH GRADE OF MODERN TIME-SAVING PRINTING-OFFICE FURNITURE now in use. Our furniture is used wherever the printing-press is in operation, including the new Government Printing Office at Washington. The men who produced this furniture ARE STILL WITH THE HAMILTON COMPANY. We are practical printers as well as practical manufacturers. We know what printers want, and we know just how to make the goods. We are ORIGINATORS in our line—our catalogues and circulars prove this. As a result of twenty-five years of careful study and thought along the line of origination and improvement, you will find us in advance of others when it comes to TIME-SAVING, MODERN PRINTING-OFFICE FURNITURE. Our furniture is being copied and imitated by others, but it has not been equaled. Talking superiority is all right, BUT THE TALKERS MUST BACK IT UP. THE IMITATION IS ALWAYS AN INFERIOR ARTICLE. Why buy the second best when the best costs you no more?

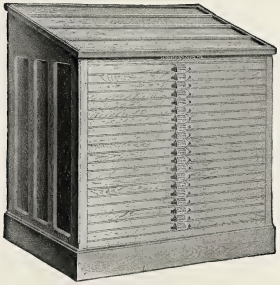
Our goods are for sale by every first-class dealer in Printers' Supplies throughout the world.

WHY? BECAUSE HAMILTON'S QUALITY IS THE BEST!



LOOK FOR *the* STAMP OF UNEQUALED QUALITY.

IT IS THE PRINTERS' PROTECTION AGAINST COUNTERFEITS.



No. 6 Mammoth Wood-type Cabinet.

Our No. 6 MAMMOTH WOOD-TYPE CABINET

contains over 140 square feet of storage room, while it occupies only 9 square feet of floor space. Each case has slotted sides and six removable strips, adjustable to picas. This is a very handy and economical feature, as each case can be divided into compartments to accommodate type of various sizes, and any letter can be removed without disturbing the others. By the use of these cabinets the type is kept clean, and when wanted can be selected without loss of valuable time.

We build these cabinets, in six sizes, of selected hardwood, oak finish. They are made to stand any strain, and with proper use will last a lifetime.

Ask your Dealer for Goods of HIGH QUALITY made at the HAMILTON WORKS.

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TWO RIVERS, WISCONSIN

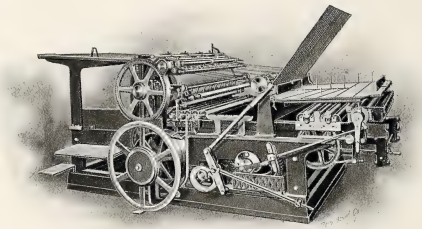
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Eastern Office and Warehouse
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It is the handiest little tool ever used in a print-shop, and costs you nothing.

HIGH-GRADE PUBLICATION WORK CAN BE RUN TO VERY BEST ADVANTAGE UPON

THE WHITLOCK



AMONG the highly creditable monthly publications seen upon the news-stands and in the homes of readers all over the country, is the *Country Calendar*, published by The Review of Reviews Company, New York, and printed by the J. Horace McFarland Company, Harrisburg, Pa. Every issue contains numbers of very fine half-tones, all requiring the most perfect presswork, and the results obtained are certainly worthy of note by all printers desiring to do the best work. It is run upon a sheet 42 x 54 inches in size, at a speed of between 1,300 to 1,400 per hour, which certainly speaks well for the capabilities of THE WHITLOCK. This publication is only one of many printed upon Whitlock Presses. If you are looking for an up-to-date, well constructed, thoroughly reliable cylinder machine for high-grade cut work, you can make no better selection than

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Will Lithograph or Print perfectly

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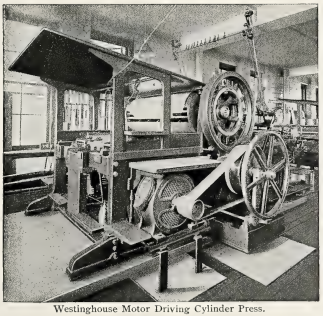
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Westinghouse Motor Driving Cylinder Press.

Decrease Costs

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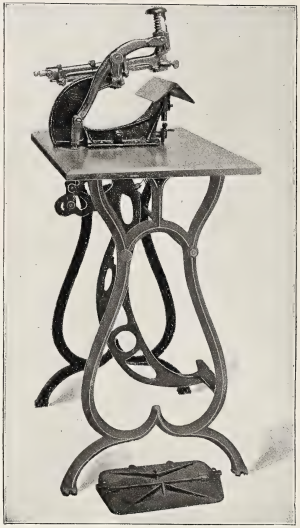
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Patented in Europe and the United States.

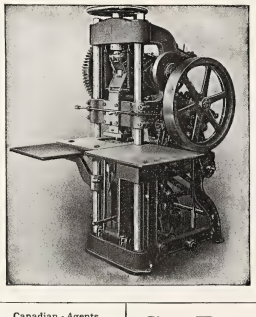
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Operated by hand or foot power.
Equipped with Automatic Clinching and Anti-clogging Devices.
Full information promptly furnished on application.

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Gold Medal Award WORLD'S FAIR ST. LOUIS, MISSOURI
The Highest Award and Requires No Explanation

We have always endeavored to be conservative in our way of advertising. We, therefore, may be making haste slowly, but we have been building up a reputation for our press which is not to be shaken.

When we state that our press is the *best* built, the *best mechanically constructed*, the *quietest running*, the *most economically operated* press of its kind yet brought before the trade, capable of producing the greatest variety of work in intaglio and steelplate effects in the quickest time and at the greatest profit, we simply reiterate what users from *all sections of the country* are continually stating. Is this not sufficient?

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MEANING IN ENGLISH
BLACK, GREEN AND MAGENTA
SPECIAL
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Is the Ink THAT CAUSES... that pleased expression



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PRINTING INKS

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Printed on No. 1 Pure White Coated Paper, Made by The Champion Coated Paper Co. Hamilton, Ohio

Profitable to the Printer — Labor-Saving to the Pressman

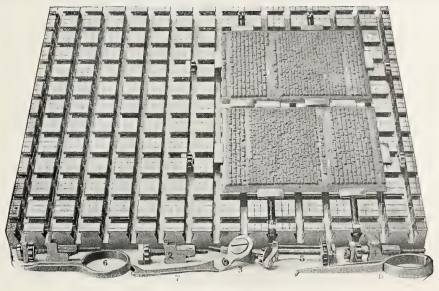
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(Made of Steel, Not Cast Iron)

EMBODIES THE ONLY ABSOLUTELY PERFECT PRINCIPLES OF A PLATE-LOCKING DEVICE FOR LETTERPRESS PRINTING ON

FLAT-BED OR ROTARY PRESSES

Can be used on "small runs" to the greatest advantage as the plates are quickly changed



Section of 8 x 10, with Clamps and Folding Point.

For color work requiring hair-line register, its value is at once apparent to the intelligent pressman

THE "UNIQUE" BLOCK POSSESSES MANIFOLD ADVANTAGES FOR ANY AND ALL KINDS OF PRINTING

A Few of the More Prominent Firms Now Using the "Unique" Block

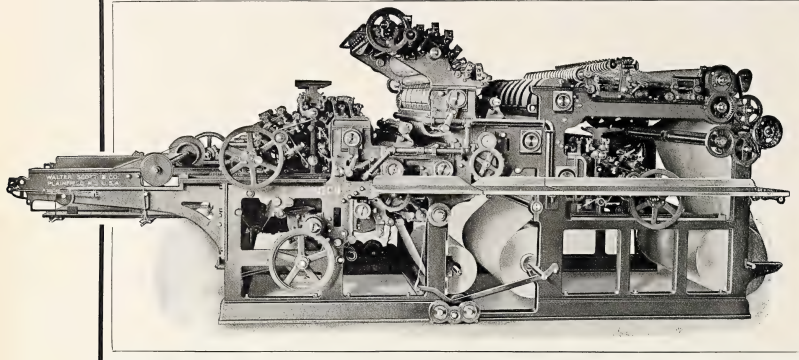
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American Lithograph Co., New York
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Woreth Bros., Brooklyn
Elizabeth Daily Journal, Elizabeth, N. J.
Metropolitan Life Insurance Co., New York
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Scribner Press, New York
Winthrop Press, New York
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Sackett & Wilhelm, Brooklyn
Isaac Goldman Co., New York
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AN EQUIPMENT OF "UNIQUE" BLOCKS WILL MORE THAN PAY FOR ITSELF IN A SHORT TIME, FOR IT IS THE GREATEST TIME-SAVER IN THE PRESSROOM

Send for Pamphlets, Price Lists, Etc.

ROCKSTROH MANUFACTURING CO.

ATLANTIC AVENUE AND CHESTNUT STREET, BROOKLYN, N. Y., U. S. A.



Hundreds of Dollars Extra

were earned by a progressive printer
who installed a

Scott All-Size Rotary

which enabled him to finish a contract
Ahead of Schedule Time.

YOU COULD MAKE MONEY if you would install a **SCOTT ALL-SIZE ROTARY** and be in a position to handle long runs of presswork.

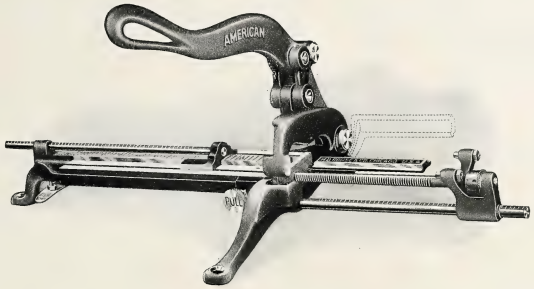
These machines are in operation in different parts of the country. Send for descriptive catalogue.

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ST. LOUIS OFFICE, Security Building
CHICAGO OFFICE, 321 Dearborn St.
BOSTON OFFICE, ... 7 Water St.
Cable Address—WALTSCOTT, New York

Walter Scott & Co.
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AMERICAN LEAD *and* RULE CUTTERS

Have "shown the way" for five years. For five years they have steadily improved in quality and grown in popularity. **Recent improvements** in these machines make them so **much better than the next best,** that there is really no ground for comparison. There are none "just as good"—none **near** as good. Strong talk? Yes, but the facts justify it. You'll say so too after a trial, or even an inspection—for their superiority is as apparent as it is real. They are saving money—earning money for others, **why not for you? Better order one right now.**



FOUR STYLES

No. 30—AUTOMATIC LOCKING GAUGES
Capacity, 105 picas, by nonpareils; also 45 picas, by points, **$12.00**

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Capacity, 105 picas, by nonpareils - - - - - - - - **10.00**

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Capacity, 84 ems - - - - - - - - - - - - - - **7.00**

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Capacity, 14 inches - - - - - - - - - - - - - **6.00**

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MADE Only by **H. B. ROUSE & CO., 61-63 Ward St., CHICAGO**

JOHN HADDON & CO. . . . . LONDON . . . . . Sole Agents for Great Britain

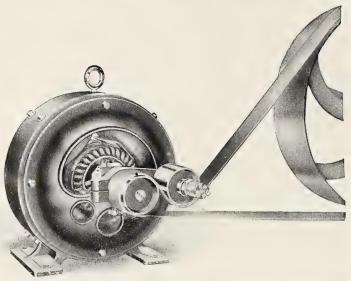
"THE STANDARD" MOTORS

A GENERAL STATEMENT

THIS is our first direct advertisement to the printing trade. Our line of "Standard" Motors, including twenty frames from 15 H.P. down, have for the past eight years found many friends among printers and the allied trades.

Many of our frames were designed especially for driving presses, electrotype machinery and composing machines.

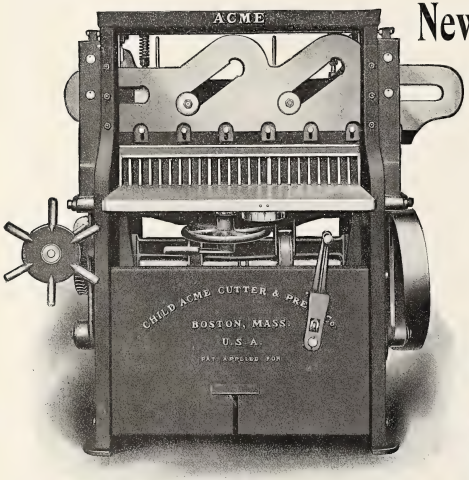
We have an excellent, practical solution of almost every problem in motor driving in your own line of machinery, and will be glad to show what we have done in similar lines on learning your wants. Send for Catalogue.



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New Acme Automatic Clamping Cutters

Built in 34 inch, 38 inch, 42 inch 46 inch and 50 inch

SELF, HAND AND FOOT CLAMP In combination

Inside Gear, Flush Box Frames, Crank Motion, Cut Gears and Steel Shafts

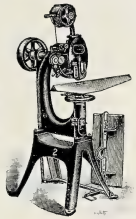
The Child Acme Cutter & Press Co.

33-35-37 Kemble Street, BOSTON, MASS.
41 Park Row, - - NEW YORK, N. Y.

ST. LOUIS PRINTERS' SUPPLY CO., 211 N. Third St., ST. LOUIS
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A. LAWRENCE SMITH, - 661 Rose Bldg., CLEVELAND, OHIO
HADWEN-SWAIN MFG. CO., 215-217 Spear St., SAN FRANCISCO, CAL.
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"Perfection"
Wire Stitchers

Thousands used by the Best Firms



In All Parts of the World

MANUFACTURED BY

The J. L. Morrison Co.

143 Worth St., New York

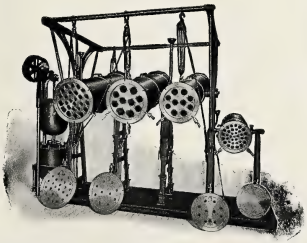
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Roller-Making Machinery

FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



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LINOTYPE & MACHINERY COMPANY, Ltd., European Agents, 189 Fleet Street, London, England.

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GRAND RAPIDS, MICHIGAN

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Inter-Inter
Filing Cabinets

(Patent applied for)

¶ The new, up-to-date system of Sectional Filing Cabinets. A century in advance of all others. Old styles, old methods left far behind. Nothing like this simple, labor-saving, space-saving, money-saving system ever before thought of.

¶ Briefly — an outer cabinet or shell — the various filing devices in skeleton units to fit inside — all interchangeable one with the other.

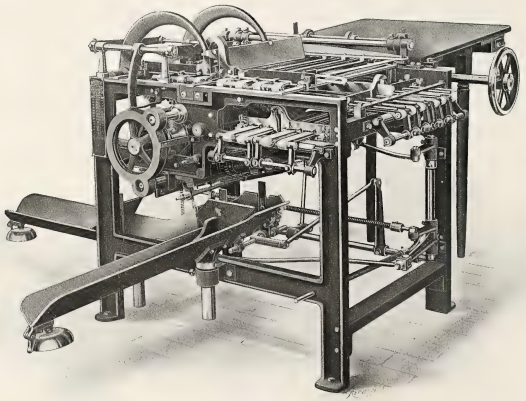
¶ All separate tops, bases, loose ends and other useless and expensive features eliminated.

¶ The Interchangeable Interior Filing Cabinets are illustrated and described in new catalog No. S-4305 Mailed free on request.

¶ Terms to the trade on application

Job and Circular Folder

FOR SMALL WORK



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Made by

Brown Folding Machine Company

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Agencies

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Cleveland, Metropole, Caravel, Lisbon Ivory Wove, Lisbon Superfine, Lisbon Bond, Lisbon Extra Strong, Lisbon Ledger are some of our water-marks.

Caravel . . . . . A medium grade of engine-sized paper of excellent value.

Lisbon Ledger . . . . An account-book paper of excellent value and moderate price.

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Lisbon Extra Strong AND **Lisbon Bond** . . . . Have the unusual qualities of high value and low price.

Offered in case lots. Send for samples.

EXPORTERS
of all grades of Paper, Cardboards, Boxboards, Printing Machinery, Printing Inks, and everything connected with the Paper and Printing Trades.

PARSONS BROTHERS, PAPER MERCHANTS AND EXPORTERS **257 Broadway, NEW YORK CITY**

CABLE ADDRESS: "PARSOBROS," NEW YORK

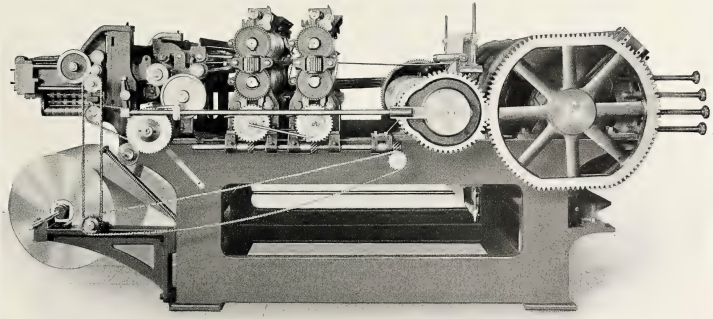
171 Queen Victoria Street, LONDON, E. C. Cable Address, "Normanique."

Pitt Street, SYDNEY, N. S. W. Cable Address, "Unitpaper."

44 St. George's Street, CAPE TOWN Cable Address, "Spediteur."

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TWO COLORS ✻ CLEAN WORK



A 12 x 36 COY PRESS equipped for perforating, slitting, numbering by two systems, folding and gathering.

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Printing Press Work a Specialty

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BUFFALO PRINTING INK WORKS

BUFFALO, N.Y.



THE ROBERT DICK MAILER

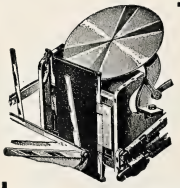
The PRINTERS' FRIEND

Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

Price, $20.25—without royalty.

For information concerning mailer, address

Rev. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.



REAL

IMITATION TYPEWRITTEN LETTERS

Produced by the

Adamson Attachment

Can be used on any job press, no washing up, prints through ribbon automatically kept moving and produces the real imprint of the typewriter ribbon mesh, making the most perfect imitation typewritten letter known. *We also manufacture high-grade Typewriter Ribbons and Carbon Papers and Pencil Carbon Papers.* Write for particulars to

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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IS IT NOT SO?

BY ARTHUR K. TAYLOR.

WHEN thou takest thy pencil in hand to make an estimate, consider with joy that thou hast presses that are as lightning for speed, but forget not that they are equipped with trips and that thy feeders are but human.

Rejoice that thou hast a compositor who doeth a day's work in six hours, but know thou that thy competitor even now plotteth to entice him from thy service by offering him more recompense.

Let thy heart swell with pride when thou considerest the excellence of thy presswork, but remember that a form backed up wrong hath no value in the sight of a customer.

Sing a glad song that thy compositors labor both night and day, and that thy pressmen receive recompense for time and also time and a half, but tear thy hair and cease not from wailing if thy typesetters busy themselves turning letters for lack of sorts, and if thy pressmen run three hundred impressions and lift the form for another that is in greater haste.

Add to the cost of stock a modest sum for profit and cutting, and remember that perchance the cutter cutteth it three inches too short, or getteth four less out of a sheet than was figured; moreover, give heed to the value of enameled paper that hath been soaked by water from a leaking pipe, for have not all these things and even more come to pass?

See that thou overchargeth no man for composition, but forget not the shortness of the life of type, and consider who payeth the proofreader, and the foreman, and the errand boy, and the rent of the shack in which thou toilest both night and day.

Neither deal grievously with any man when thou chargeth him for presswork, but shouldst thou not fortify thyself against the day wherein thy presses wear out? And who payeth the insurance man, and the gas bill and the cost of power? Neglect not the opportunities for thy salvation.

Be of good cheer when thou considerest the marvelous implements thou usest, but how much better off art thou than him that lacketh them if thou givest all the advantage that ariseth from their use to him that buyeth thy wares? Truly, thou canst gather unto thyself enough business to keep a multitude employed if thou but seest to it that thou losest enough on each job that thou takest.

One week thou art rushed to death and lo, the next thou hast more leisure than a new doctor in the neighborhood wherein he was raised.

Consider that what thou to-day buyeth from the typefounder and the pressbuilder for lawful coin of the realm thou canst not even to-morrow barter for the price of old junk without thou deliverest it f. o. b.

In the morning thou art consumed with fear lest thy competitor by underbidding securest the job thou cravest, and in the afternon, when thou findest that the work is surely thine, thou makest haste to find out wherein thou didst fall down in making thy estimate, and lo, is it not that thou didst leave out the cost of all the stock, and figured on only half the impressions of presswork?

Thy neighbor asketh thy price for a piece of work and it cometh to nineteen and one-third simoleons. He departeth, yet cometh again on the morning of the second day and sayeth that a man who printeth in the next block maketh a price of eleven simoleons, howbeit he would rather deal with thee, considering that he hath sore doubts as to thy competitor's ultimate salvation, knowing that he is not one of the elect; but shall he lose money because thy competitor is a gentile? And thou listeneth to the voice of thy neighbor and maketh it even fifteen simoleons for love of thy brother.

And when thou eateth the rich viands and drinketh of the fine wines at the time when all they that print gather themselves together that they may collectively commiserate, doth not thy competitor tell thee that the price he gaveth thy neighbor was twenty-two simoleons, and how that he did like to faint? Now, who shalt thou believe, knowing that one is thy neighbor, and that one is thy competitor, and furthermore, that "*in vino veritas*"?

There cometh a season when the sun shineth ardently upon the face of the earth, and the pavement that is made of asphaltum waxeth soft. A man walketh a square and the collar that he weareth about his neck wilteth, he climbeth a flight of stairs and he sinketh down for weariness; so that business languisheth, and for every man that bringeth an order, are there not eleven that come seeking a price, and when it is vouchsafed them, do they not turn away sorrowfully, for it is known that if they do but seek assiduously they can get work done for next to nothing, for is not this the season of "fillers"?

Now, the manner of the filler is this: That it is filled with much grief and more misery. It is fair to look upon, but destruction followeth in its train. It is called a filler because he that harboreth it findeth when he hath a profitable job offered to him that he hath no way to do it, for is not his plant filled full of "fillers"; and is it not so that when a man waxeth busy and refuseth to reprint a job for the same price that it was beforetimes taken at, it being a "filler," then doth not his customer wax wroth and doth he not take away every other job that he hath, for he sayeth in bitterness, Behold, he thinketh that I am easy, yea, that he hath me where my capillary vegetation is of stunted growth. I'llnotstandferrit. Which being translated, signifyeth that he hath lost an customer, yea, an good customer.

If thou are young in years, and so puffed up with wisdom that thou needst not to consider these things, and lest perchance thou avoidest out of the sight of the foolkiller, well will it be for thee if thou art abducted into the camps of those of the Franklin Club, or yet into the ranks of those of the Board of Trade, else how shalt thou live? seeing that thou art encompassed about by a multitude of rat holes for the swallowing up of thy substance.

Before the value of advertising and its importance in business building was so widely recognized, the shaping of style in printing and its general trend lay mostly in the hands of the printer. To-day his voice is scarce heard above a whisper; the business to be served both dictates and points the way. Many business houses have installed private plants; many purchase special types to be used by the printer solely on their own work; others designate the type and control the arrangement. Under this condition the printer may either remain passive, and go but as goes the current, or he may become active and while still following the natural flow of the stream yet possess force enough to stand at the helm and shape his own course in that stream.—*Will Bradley in the American Chap-Book.*

Written for The Inland Printer.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XXIII.—THE SYNTAX OF VERBS.

IT has been often asserted that the proper use of language is best enforced by examples of improper use, accompanied with correction, or set as a lesson for correction by the student. Whether that is true or not, improper use abounds in print as well as in speech, and no other method than that of citation will make it evident. The desire that it shall be evident is prompted by the hope of inducing better effort toward correction by proofreaders.

In each of the following sentences (all from actual writing by men who should do better), instead of syntactic agreement, there is disagreement of the simple kind that proofreaders should always correct:

The whole town, with the exception of the cathedral and 140 houses, were burned to the ground.

The depth of the channels of the large streams prevent the use of their water for irrigation.

Fruit and cotton culture are developing.

The grand jury has the right and it is their duty to compel the witness to answer.

The Senator declared he had absolute faith in the sincerity of every one of the men who had pledged him his aid in the fight.

It is said there were many collectors after the dishes, and that $2,500 have been offered for them.

Very little thought is necessary to show that what is meant in the first sentence is that the town was burned; transposition of the words makes it unmistakably evident—"With the exception of the cathedral and 140 houses, the whole town was burned." As first given it says "the town were burned," an expression that no proofreader would pass without correction when no other words were used, and that no one should pass when the other words are used. The others are just as plainly wrong—they say that "the depth prevent," that "culture are developing," that "grand jury" is both singular and plural at the same time, that "men pledged his aid," and that one sum of money "have been offered."

Goold Brown's first note under his general rule for agreement of a verb and its nominative is: "When the nominative is a relative pronoun, the verb must agree with it in person and number." The first example of error under this is a sentence from Blair's "Rhetoric," and shows an expression that always has been and is much more common than the one that is truly syntactical, as in the correction following it. The sentence is, "The second book [of the Æneid] is one of the greatest masterpieces that ever was executed," and the correction is, "were executed," the reason for correction being that the antecedent (the subject) is plural, and so the verb should be.

This brings up the question whether common use of a certain expression does not make that expression

perfectly legitimate. Undoubtedly the people who use a language are at liberty to mold that language as they choose, and they do seem to choose the use shown in the sentence quoted, if one may depend on any less than a full or very large count. If they really do choose it, though, the choice amounts to one of being ungrammatical, for the expression certainly is not grammatical. The circumstances are such that any proofreader would be perfectly justified in leaving any such sentence as written, for the doubt whether the writer would prefer to be truly grammatical or not is good reason for non-interference.

A very common occasion of error in the number of the verb is the intervention of other words between it and its subject, especially of another noun in the other number. For this Goold Brown himself quotes another grammarian, William Allen, as follows: "The adjuncts of the nominative do not control its agreement with the verb." Why Brown quoted this without criticism is not apparent, and it is strange that Brown let such an opportunity pass. The ruling is right in its intention, but as a matter of fact the order of things is reversed, for the verb is the word under government, and it should be made to agree with its nominative. Thus these sentences are correct: "The progress of his forces was impeded." "The ship, with all her furniture, was destroyed." These are simple cases, and it is very easily seen that they say that progress was impeded and that the ship was destroyed. But many sentences are written — yes, and many printed — with the verb in the wrong number, as these would be with "were impeded" and "were destroyed." Here are some, from print:



NATURAL ARCHWAY, NORA CREINA BAY, SOUTHEAST COAST SOUTH AUSTRALIA.
Photo by H. H. Tilbrook.

The rapidity of his movements were beyond example.— *Well's History.*

The mechanism of clocks and watches were totally unknown.— *Hume.*

Hence it is that the profuse variety of objects in some natural landscapes neither breed confusion nor fatigue.— *Kames.*

No small addition of exotic and foreign words and phrases have been made by commerce.— *Bicknell.*

The dialect of some nouns are taken notice of in the notes.— *Milnes.*

By which means the order of the words are disturbed.— *Holmes.*

The twofold influence of these and the others require the asserter to be in the plural form.— *O. B. Peirce,* a grammarian who called verbs asserters.

Such redundancy of epithets, instead of pleasing, produce satiety and disgust.— *Kames.*

Most of these were written by grammar and rhetoric writers, and yet they are all plainly wrong. Evidently the mere fact that a man writes about grammar does not guarantee accuracy in the writing — nay, more, it does not guarantee clear or correct thinking. This is to be applied also in the case of the one who is now saying it, who earnestly desires his readers to do some thinking for themselves, and does not desire one of them to insist that anything is right because he said it.

(To be continued.)

Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

NO. I — IMITATION TYPEWRITER LETTERS.

THE continual demand for increased output and perfection in all manufactured products is responsible for the great number of subdivisions of modern industry. The worker in any one of these branches of the trades is known as a specialist. His practical knowledge is confined to certain latitudes, and it is reasonable to assume that he is better fitted to work in his chosen field than the all-around man.

Printing has its subdivisions and its outgrowths. Most of us are familiar with the subdivisions of the trade in the typeroom, the pressroom and the bindery of the modern commercial printing house. But there are immense industries — outgrowths of letterpress printing — with ways and means of production little known to men who are confined to the narrow sphere of job-printing. New processes and specially constructed machines have been brought out in such rapid succession within recent years that it would be next to impossible for one house to cover the entire field of manufactures in printing.

It is interesting to know how the specialist prints a design on a million wooden boxes, made of one-half-inch boards, in filling a single order from one of the large packing-houses; how he prints and enamels metal goods; how fabrics and stockings are printed; and how badges, celluloid, flour sacks, and many other materials are printed. While it is of interest to know these things, it is of greater value to learn how the methods employed by the specialist may be economically used in the production of occasional jobs of this kind with the ordinary facilities of the job-printing office. All of these subjects will be covered in succeeding issues of THE INLAND PRINTER, but in this, the first article of the series, I will confine myself to the subject of imitation typewriter letters, because it is a business more closely related to everyday commercial work.

The enormous increase of the mail-order business within recent years has given a corresponding impetus to that branch of printing which relates to the production of typewriter letters in facsimile. No other form of printed circulars possesses so much of the character of a personal appeal. The imitation typewriter letter is the one successful means of delivering a "heart to heart" talk in "cold type." The value of the printed letter is increased all the more as the imitation approaches the real thing in appearance.

The methods used by those who make a specialty of printing imitation typewriter letters for the large mail-order houses will be of value to most printers. I visited the mechanical department of such a printing house in Chicago some time ago. The magnitude of the business was a revelation to me.

"This order of letter circulars printed on both sides of the sheet is for five million copies. The printing, as you see, is an exact facsimile of the work of the Remington typewriter, showing the ribbon effect, etc. We employ one hundred and thirty men in our establishment, which is devoted exclusively to the production of typewriter letters in facsimile."

These words, from the superintendent, gave me a first idea of the immensity of this business.

The work was done on a Harris Automatic press, printing two letters at one time at the rate of six thousand double sheets per hour. The pressman was making the form ready for printing while I was there. I noticed that he applied small bits of folio to the make-ready of individual letters scattered all over the sheet. This was done to produce a certain unevenness in the impression, which is a characteristic of all work done on the typewriter. This method showed some letters printed strong and sharp, while others were comparatively faint — a good way of reproducing the uneven touch of an operator on the typewriter. The ribbon effect was produced by drawing a piece of silk fabric over the curved electrotype and completely around the form cylinder. The fabric was pulled taut and fastened on the ends with plate clamps. One piece of silk is all that is required for a day's run of from fifty to sixty thousand impressions. This same method is successfully employed to produce the ribbon effect on a platen press. A similar piece of silk is attached across the grippers, which comes between the type-form and the sheet of paper in printing, thus showing the mesh of the fabric in the impression.

When printing ink is used, other than copying, it must be reduced somewhat so that it will work through the silk in perfect distribution.

To produce large quantities profitably, in offices not equipped with a Harris press, it becomes necessary to run forms of eight or more circulars on a cylinder press. Very satisfactory results have been attained by using zinc-etched reproductions of the original letter, as written on the typewriter.

It is not well to attempt to mix large quantities of inks to match a certain typewriter ribbon, when printing imitation letters from plates on a cylinder press. It is difficult to do this successfully and much waste

and time may be avoided by buying the exact color required from a reliable ink house.

One of the most successful among late inventions of rapid addressing machines, designed for the purpose of addressing letters from mailing lists in imitation of the work of the typewriter, is a rubber-stamp platen printing press. The imitation typewritten circular is printed from a rubber stamp, mounted on a wooden base. This stamp is made from a matrix of a type-form. The space in the circular occupied by the address is mortised in the block and a mechanical attachment in the press brings a differently addressed

A little drop of ink does wonders

AMERICAN TYPE FOUNDERS COMPANY RIBBON FACE TYPEWRITER

Merchants try steadily for success

AMERICAN TYPE FOUNDERS COMPANY LINING REMINGTON NO. 2

Advertise quality of their stocks

AMERICAN TYPE FOUNDERS COMPANY NEW MODEL REMINGTON TYPEWRITER

Through the medium of modern type

AMERICAN TYPE FOUNDERS COMPANY NEW MODEL SMITH-PREMIER TYPEWRITER

You cannot find a better salesman

AMERICAN TYPE FOUNDERS COMPANY LINING SMITH-PREMIER TYPEWRITER NO. 2

Advertising is a fine art dependent solely upon modern ideas

AMERICAN TYPE FOUNDERS COMPANY 6-POINT AMERICAN TYPEWRITER

Come choose your roads and go away

AMERICAN TYPE FOUNDERS COMPANY NEW MODEL REMINGTON NO. 3

Beautiful dark floral patterns

AMERICAN TYPE FOUNDERS COMPANY NEW MODEL SMITH-PREMIER NO. 3

Latest Specimen Respectfully Submitted

THE KEYSTONE TYPE FOUNDRY 10-POINT ELITE TYPEWRITER

The Remington Typewriter Machine

THE KEYSTONE TYPE FOUNDRY 12-POINT REMINGTON TYPEWRITER

Desirable Faces in Strong Display

THE KEYSTONE TYPE FOUNDRY 12-POINT SMITH-PREMIER TYPEWRITER

individual rubber stamp into this opening at each impression. While this process fails to supply the effect produced by the mesh in the typewriter ribbon, it does give a certain blurred effect that is readily mistaken for the work of a typewriter.

The results produced on these addressing machines gave birth to the idea of using rubber stamps in imitation typewritten work in letterpress printing, and rubber-stamp forms are now being successfully printed on cylinder and Gordon presses. A certain desirable effect, not obtainable with the ribbon frisket, is produced by this means.

A "ribbon-faced" type is also made which produces a fairly good imitation typewritten circular, but the impression therefrom is a little too sharp and it fails to give that delicate blur discernable even in the best of typewriter work.

The ribbon effect has been successfully produced on a cylinder press by still another method. This consists of stretching the silk over each page and locking it between the furniture in the margins. A very thin China silk is the best, and if the form is first sprayed with stale beer, the fabric may be beaten into the depressions of the type-face with a dabber. This procedure will prevent excessive blur in the open parts

Brief Accounts of Adventures in the Wild West

BARNHART BROS. & SPINDLER 8-POINT TYPEWRITER NO. 1

Interesting Books Short Articles

BARNHART BROS. & SPINDLER 12-POINT CALIGRAPH NO. 2

Grandest Exhibition Latest Fashion

BARNHART BROS. & SPINDLER 12-POINT YOST

Great Variety of Writing Machines

BARNHART BROS. & SPINDLER 12-POINT REMINGTON NO. 6

Beautifully Illustrated Magazines

BARNHART BROS. & SPINDLER 12-POINT REMINGTON NO. 7

Elegant Chair Household Furniture

BARNHART BROS. & SPINDLER 12-POINT OLIVER TYPEWRITER NO. 3

Strong Individuality of Elite Typewriter

INLAND TYPE FOUNDRY 10-POINT ELITE OLIVER TYPEWRITER

Fine Oliver Work Closely Imitated

INLAND TYPE FOUNDRY 12-POINT OLIVER TYPEWRITER

Accurate Justification Simplified

INLAND TYPE FOUNDRY 12-POINT SMITH-PREMIER TYPEWRITER NO. 1

The Newest Fac-simile Face for th

INLAND TYPE FOUNDRY 12-POINT REMINGTON TYPEWRITER

Typewriter Face on Standard Line Body

INLAND TYPE FOUNDRY 10-POINT TYPEWRITER

Indispensable to Circular Printers

INLAND TYPE FOUNDRY 12-POINT TYPEWRITER

of the letters. While the beer possesses adhesive properties, it may be easily removed with lye or benzine and it will not stick the type in distribution if the form is washed in the regular way.

Another method is to run a piece of felt through the press, just before printing. This has a tendency to force the silk down between the lines.

Very satisfactory results have been produced on platen presses with the Adamson attachment. The principle of printing through fabric is applied in this attachment also, but there is an automatic arrangement which changes the position of the ribbon, thus presenting a fresh portion of the fabric to the type-form

at each impression. It gives a clean impression and avoids frequent washups and changing of the silk.

The compositor has a great deal to do with the making of a perfect imitation typewriter letter. He too frequently attempts to adhere to styles used in book composition, which should be avoided. It is a better method to follow typewritten copy exactly, even to making the irregular indentions and supplying the slight infelicities sometimes noticeable in typewriter work. Even an error, corrected by interlining, will help to complete the deception. Imitation work is being so well done nowadays that it often requires an expert to discover the deception.

The accompanying specimen shows a method which is frequently used to further complete imitation. The type-form is printed in purple ink, by one of the above methods, showing an error in the composition. The correction is made by interlining with black ink. This requires printing-over with a zinc etching. If cleverly

We are today sending out our latest catalogue. It will come to you under separate cover. Between pages 84 and 85 you will find a loose circular containing ~~special wholesale~~ confidential prices to special agents.

Very truly yours

James Brown Secy!

done, it is almost impossible to tell them from corrections made with pen and ink.

Many of the available typewriter faces, now made by the various typefoundries, are shown herewith.

The six and eight point sizes are used in reproducing testimonial letters in newspaper and magazine advertisements, and in other work where economy of space requires a reduced facsimile. In such cases it saves the expense of making a reduced zinc plate.

(To be continued.)

GIVES MOTHER ALL HE EARNS.

Billie had secured work in a printing-office and at the end of his first week he applied to the boss for a raise in salary.

"We are giving you five dollars now, Billie, ain't we?"

"Yes, but I give to me mother all I earn."

"All you earn," repeated the proprietor thoughtfully; "and what do you do with the other four dollars and a half? And how long were you at it before you came here?"

"Three weeks," says Billie, "and the way I'm treated makes me wish sometimes I had never learned the business at all."

In the handling of type, as in any other line of work, the effort, in order to win success, must be backed by a definite and clearly defined purpose. To proceed haphazard and trust entirely to luck usually means absolute failure. A type should never be taken from the case and put into the stick without a positive idea as to the exact result desired and to be acquired, for experiment is not the purpose of business.—*Will Bradley in the American Chap-Book.*

Written for THE INLAND PRINTER.

THE "LITTLE BLACK MAN" OF THE PRINTING-OFFICE.

BY EDWARD N. TEALL.

IT was the bluest of Blue Mondays — a Monday of the deepest, darkest, double-distilled ultramarine dye, and things in the *Clarion* office were sadly out of gear. Some strange spirit of perversity seemed not only to possess the souls of proofroom and composing-room workers, from the new copyholder to the silent, saturnine revise-proofreader at the last desk, and from the devil down to the foreman, but to dominate with its malign influence the very material substance of the apparatus itself.

The readers fumed as ink refused to flow and stub (born) pens sputtered over soft paper, and the inextricable tangle of the types seemed more hopelessly labyrinthine than ever. Miss Jones, one of the "lady" copyholders, while distributing her morning accumulation of manuscript, had hung a batch of obits. on the sports hook, and herself at the same time on the keen and greedy spike labeled "Editorial," causing one "perfectly awful" rent in her sleeve and another in her temper. A cross copyholder makes an angry proofreader — and so the contagion spread until the whole proofroom force was infected with the epidemic disorder.

The bacillus bit everybody in the composing-room, too, and under the ban of its evil spell, one operator's hot metal spurted, while another's machine ground out the hairiest of fuzzy slugs, and matrices jammed in the channels with demoralizing persistence. Gus, the grimy master genius of buzzing belt and whirring wheel, answered impatient calls from one machine after another, until even his warranted good nature was on the point of buckling under the strain. The rich Hibernian vocabulary of the foreman had risen rapidly through the scale of eloquence, from fairly temperate to sizzlingly torrid. But why recount all the wretched catalogue of woes? If General Sheridan's famous definition is correct, the *Clarion* office that day was decidedly in a state of war.

In the midst of this troubled sea there was, however, one little stand of peace. Calm and unruffled, possessing his soul in enviable patience, the Philosophic Compo. pursued the even tenor of his way. His case

— for of course he was an old-timer and worked at the case (philosophy ripens slowly, and the mellow fruit hangs on old boughs — and imagine a philosopher chained to a modern sputtering, sizzling Lino., like Prometheus to his rock!) — was in perfect order! his types clicked steadily, evenly into the stick, his copy was as legible as copy ever is, and his papers never blew about — serenely he puffed his stubby black-bowled pipe (we must permit ourselves another parenthesis to insist on the pipe as the chief essential of the genuine philosopher's equipment) and contentedly he plodded through his morning's stint.

The climax of the day's troubles came early in the afternoon, with a clash between an angry editor and the foreman of the proofroom. When the gale had subsided and the wreckage had been cleared away, thus vocally ruminated the Compo. Philosophic:

"Verily, the poor but patient proofreader is to be pitied — buffer between editor and reader, between the irresistible force and the immovable body. The writer writes, and the reader reads; and neither has ever a thought of gratitude for the patient animated machine that makes the readin' like writin'— as I once heard a clever proofreader define his function.

"The proofreader makes a change that saves the editor a libel suit, and gets called down for not following copy; but when he does follow copy and the bull comes back to the editor, then the proofreader is the goat, and gets the bounce.

"Every trade has its tricks, and every calling its cranks; but what trade can compete with the noble calling of the printer for infinite potentiality of trouble? The comma is the father of woes, and his servants are many; and evil are their ways and great their capacity for mischief.

"In New Jersey not long ago a sensational murder case attracted much attention. A man was murdered in a sleigh, and the suspected murderer was put on the stand for a dose of Jersey justice. The evidence was too strong — insanity was the defense; so the defendant spieled a bughouse yarn about a friend named Wolf who had led him astray, and of a 'little black man' who was always at hand to suggest the doing of evil deeds, and to enforce with some infernal power obedience to his fiendish behests. The 'little black man' was responsible, was the claim of the counsel for the accused. After a good deal of learned tommyrot from various and sundry alienists on the deep and darkly mysterious matter of 'dual personality,' the whole case fell through — the bluff went up in a puff, the doctors went home in a huff, and the accused started for Trenton in a cuff — steel, and warranted to wear thirty-five years.

"Well, the murderer has gone to his reward in Duranceville, and people have forgotten all about him and his case; but the 'Little Black Man' is just what the world needed. Who did it? Well, if it was anything wrong, put it to the Little Black Man's account.

"Who pied that brevier font and made hash of a beautiful editorial? The Little Black Man, of course.

"What makes bubbly slugs? What makes matrices stick? What makes the devil devilish, and what makes foremen swear? Well, we guess it's the Little Black Man, every time. He's been pretty busy around here this morning; and I'll tell you just what I've been thinking about.

"The Little Black Man can't get along alone — always has to have some one to work with him. If operators watched their metal, if boys kept inkwells



ABOVE THE SNOW LINE.
Photo by E. M. Keating.

filled, and if numerous other things were different, the Little Black Man would have to go out of business, and hang out the nothin' doin' sign.

"That's all — except that while the Little Black Man may be turned down, the devil is still with us — and if I should catch hold of him just now, he'd be turned up and spanked."

And carefully taking his hat from its hook, he removed a paste-pot from its cavernous depths, while the disappointed devil rubbered warily from his dark retreat in the corner.

THE ROYAL ROAD TO SUCCESS.

I am a regular reader of your most valuable journal. I find the suggestions most helpful, and know that success will crown the efforts of every observant reader of THE INLAND PRINTER.—*W. P. Shelley, Lewistown, Pennsylvania.*

Written for The Inland Printer.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. VI.— MARBLING.

MARBLING is an art that requires some knowledge of the harmony of colors. Yellow, blue and red are primary colors, and for marbling purposes we include black and white, although, strictly speaking, these can not be called colors. The secondary are those that can be obtained by the mixing of any two primary colors. Green is a secondary color, being composed of blue and yellow. By combining two secondary colors, we obtain the tertiary group. Olive or slate come under this classification. To obtain a pleasing effect the stronger (primary) colors should be neutralized by harmonious secondary colors. By obstructing the light we obtain shadow. So, too, with the treatment of colors. The darkest color used in the pattern ought to occupy three times as much space as the lightest. We term yellow, with the various tints up into red, warm shades; and blue running into reddish tints we call cold; hence it will be seen that red should be used between blue and yellow to make the combination effective. For this same reason green, being a combination of blue and yellow, is complementary to red.

With these few observations in mind, it ought not to be difficult to determine what colors will be the most pleasing for a certain purpose. The actual process consists of placing the colors on a suitable medium (size) from which they can be transferred on to the sheet or book edge. The necessary implements are: Marbling trough, a cup or small bowl and brush for each color, combs, stylus, skimmer, board and clamps for books.

It is not necessary to go into the chemistry of the preparations of pigments, as marbling colors are now manufactured ready for use. It only remains for us to provide our marbling size, alum water, sprinkling water, alcohol and ox gall. The trough should be made of wood with zinc lining and preferably enameled white inside. It should have a sloping partition about one-quarter of an inch below the rim and a few inches from the end. When skimming or drawing off the colors, they are drawn over this partition. The size of the trough should be about five inches longer than the longest book to be marbled. Width, about ten or twelve inches, and depth from one and one-quarter to two and one-half inches. For skimmers, use strips of thick blotting paper, as long as the width of the trough. The stylus can be a pointed stick, or a heavy knitting needle. Brushes ought to be made of bent bristles to permit the colors to be thrown on with accuracy. A rod to hold across the trough to tap the brushes against while throwing on the colors is also part of the outfit. The boards should be of suitable size for the books, one to be placed on each side, and the clamps are to fasten or grip the boards together, thus holding the books compressed while dipping.

Combs can be made by placing needles into a split or double tarboard. This board should fit inside the width of the trough and be cut so that the upper part, or top, extends over the rim on each side. The depth should be, when the needles are in place, such that the points will go into the size one-fourth of an inch. Grooves should be cut at regular intervals, the width of comb pattern desired, for the needles to be laid into. The board is then glued together and another one glued on each side to keep it flat and stiff. If two combs are made, each a quarter of an inch shorter on the inside than the width of the trough, and these fastened together with one-half inch hinge strips, a side-moving peacock comb is obtained. A level bench with room all around for colors, bottles and books, besides the trough, is then all that is required.

When dipping, care should be taken to go down into the size as little as possible. The motion should be from left to right, with a slight inclination toward the surface; this is necessary to avoid air bubbles. When ends are dipped, the back should go in first, as that is apt to be put down deeper than the last corner. If the end toward the fore edge is allowed to go down below the surface, an exceedingly ugly streak across the corner is the result. For comb edges, the fore is marbled before the ends are trimmed; otherwise the patterns would be broken up during the rounding. Comb patterns should run in the same direction on top and bottom edges; the direction of the comb ought to run from tail to head on fore edge. For any pattern not drawn, books are trimmed all around, all edges being marbled at the same time.

MARBLING SIZE.

Before any marbling can be done, a size on which to float the colors should be prepared. The size should be a mucilage, free from granules or strings. Its consistence should be such that the colors can be drawn over its surface by means of the stylus, without it (the size) being drawn along. In other words, the stylus should draw the colors and cut the size. This is for comb edges only. For ordinary marble or vein patterns the size can be more viscous. Several vegetable growths yield a mucilage suitable for this purpose. The best known to the trade are carrageen moss and gum tragacanth. There are a number of others, some of which have been used to advantage, but the two mentioned are best for general use; those only will be considered. Carrageen moss is the cheaper and more easy to prepare, so that it will be given first consideration. It is an algæ used for various other purposes in the industrial arts and in medicine. Care should be taken to procure the best quality only. This is a horny, yellowish-white substance. As all mucilage contains sugar, lactic acid will form, with decomposition in comparatively short time, making it unfit for use as a size. One can figure about three quarts for the ordi-

Written for The Inland Printer.

LETTERING FOR PRINTERS.

BY THOMAS WOOD STEVENS.

NO. III.— LOWER-CASE ROMAN.

A MONUMENTAL inscription in solid capitals is a dignified, impressive thing; it has an architectural beauty quite apart from its merit as a band of design. A page of text set in capitals, on the other hand, is not only difficult to read, but wrongs the delicate fabric of which it is composed: a stately and beautiful form should not be reduced to work-a-day occupations. Also, a page of capitals is a difficult task to execute. From these considerations, very indirectly and by a laborious evolution, came the lower-case.



FIG. 12.— Alphabet by Harry E. Townsend.

With the fall of Rome, the Roman letter began to deteriorate. After some centuries of scattering ecclesiastical use, it assumed a loose, irregular form, not without merit and well adapted to production with a pen, called "half-uncial." This letter, being very ill-executed, came to the notice of the Emperor Charlemagne, in the ninth century, and he ordered, as an official style, the form called "Caroline" to be used. As this letter spread northward, it attained a heavy, spiky variant from which our black-letter takes its descent.

The invention of printing found a fairly regular and established usage among the calligraphers, distinguishing between capitals of the old form and lower-case; in the northern work, a strong distinction was made between the body letters and the versals; also the initials were varied and elaborated with color, to mark the beginning of each new verse and chapter.

Until it was engraved in type, however, the lower-case had never found a positive, perfect or definite form. The models of the early typefounders, who were merely trying to imitate in a new and less expensive manner the work of the calligraphers, were naturally obtained from the best penmen of the day. The difficulties of punch-cutting shortly served to rid the letter of its more fanciful characteristics. Within thirty years from the time the first book issued from the press, there were types in both the roman and black-letter, which, in proportion and design, were unsurpassed for four hundred years. In detail of execution they were faulty, owing to the unfamiliarity of the process; but they defined the form of the lower-case letter, and since that time it has altered only in detail and in the degree of exactness with which it has been rendered.

By its history, we see that the lower-case is the newer and commoner element. It still has about it, especially in such phases as the italic lower-case, the feeling of the pen. Its broken and irregular line, the wide variation in design from letter to letter, and the inevitable accent of the capitals with which it must be used, all mark out the field of its usefulness. It is the common reading medium; beauty of space and line may be given to it; a myriad airs may be played upon it; but it must remain subordinate under all conditions.

EXECUTION OF LOWER-CASE LETTERS.

From the nature of their work it appears that the lower-case letters do not usually require the exactness, either in form or spacing, of the capitals. The same general object must be kept in view: the finished work must look right. But the individual letters may drift considerably from the typical form of the style, and, so long as they do not fall out of harmony, the result will gain in richness by their variety. In observing this point, one should of course guard against bizarre forms and undignified combinations.

The chief advantage of lettered body-matter over type is its freedom, the charm of the nervous line and controlled form. It is necessary, however, that the simple geometrical basis on which one works be accurate. In lower-case writing, the geometrical basis is rather more complicated than with capitals, as so many vital dimensions must be indicated in the ruling. Each line of lettering must be built on at least four lines, either drawn or implied: The base line, on which the body letters rest; the waist line (about half the height of the capitals), marking the tops of the short letters, "a," "m," etc.; the capital line, giving the height of the capitals and ascenders; and

the drop line, indicating the reach of the descender letters, "g," "p," "q" and "y." In actual practice the drop line is frequently omitted, the designer simply estimating the depth of drop.

Most students find it possible, with a moderate amount of practice, to draw lower-case letters of good

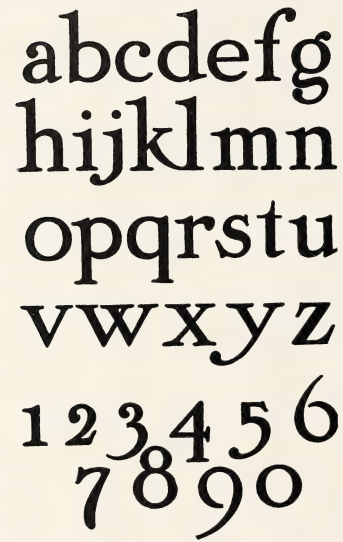


Fig. 13.— Alphabet by Norman P. Hall.

form and proportion. The chief difficulty is not in the individual character, but in holding a page or block of words to an even color; hence the importance of true ruling.

The exact distance between the lines depends, of course, on the particular thing to be done. But the whole character of the letter is affected by it. If the body-space is made much less than that allowed for the ascenders, the letter becomes too thin for its capitals. If the waist line be raised too high, the page suffers in its most vital part — its legibility. To a person familiar with type, these distinctions will be apparent at once; but further explanations will be offered in another place.

The simplest ruling for lower-case is that by which the page is lined in equidistant horizontals. Of these, the first serves as a capital line, the second as a waist line, the third as a base. The space between the third and fourth serves for the descenders (which in this case are not allowed to reach the fourth line), and for the open white between the lines of finished letters. In the more accurate kinds of work, it is best to add the drop line, and even, in some cases, the "t" line, midway between the waist and capital lines.

As one might infer from its history, the rule for the slant of accented elements is the same for the lower-case alphabet as for the capitals. Vertical strokes, and strokes downward from left to right, are heavy. The "z" is the exception. The lower part of the "g," in some styles, is also an exception, though its form varies considerably and may be as easily rendered in accordance with the rule.

A test of any piece of lower-case work is found in its harmony with the capitals employed. The designer should work with this fact in view. The lower-case letters that follow the capital form the closest (c, o, s, v, w, x and z) differ chiefly in proportion: the angles are somewhat wider, that the white contents may be more clearly distinguishable, and the elements are thicker. The small letters of the lower-case are about

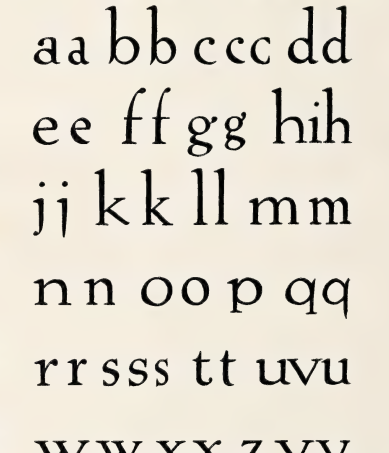


Fig. 14.— Alphabet by Charles H. Barnard.

half the height of the capitals, yet they must stand in the same line, and be read with equal facility. Hence the elements which compose them must be carefully considered: if they were equal in weight to corresponding elements of the capitals, the lower-case line would blacken, and the capitals, with their wide white enclosures, would lose force. If the width of elements were reduced equally with the height, all harmony would be lost. The compromise is best effected when the lower-case letter is composed of elements lighter

than the capitals, yet not light enough to make any difference of tone perceptible.

SPACING IN BLOCKS AND PAGES.

The general principles of good type composition apply, in the main, to lower-case lettering. An even tone or color should be maintained, and irregular white "rivers" down the page should be avoided at all hazards. The hand-drawn letter permits certain difficulties, which in type seem insurmountable, to be overcome. For instance, the compositor setting type of a certain size in a measure too narrow to allow choice in spacing is often obliged to be satisfied with very imperfect effects. His medium is too limited for the design. In lettering, he would find it easy to cover the discrepancy between the number of letters and the measure of the line by dexterous manipulation of the letter-widths. As with type, the detail, the individual letter, word and line, must be sacrificed to the effect of the block or page.

Theoretically, the type designer usually holds that the space between the verticals of the "m" is the unit of space between the vertical sides of adjoining letters. This unit may be of assistance to the letterer in one respect: if he keeps it in mind, he will be more likely to keep his lower-case work in the most reasonable — which is the most readable — proportion. The problems of spacing are too complex for any unit to appear often. The thin vertical letters (i, j and l) will always require more space at each side. The round letters will always require considerably less. Where a round or half-round letter stands next to a vertical, a compromise is necessary. The unit only comes into play, literally, when two full letters with vertical sides fall next to each other in a perfectly normal line. A glance at a line of print will show how frequently this happens.

Viewed at close range, the greatest legibility is obtained by open spacing and wide bands of white between lines; in printing, the use of double leads. This has the disadvantage, however, of forcing the letter face down to a smaller size than that actually required by the copy and the space in which it is to appear, and the result suffers in carrying power. Also the page is broken into bands, and loses color and coherence. Equal misfortune attends the other extreme. Compromise is essential, and the trained eye of the designer is the sole judge. Looking to typework for a helpful analogy, one observes that in the smaller sizes, Caslon Old Style, set solid, goes far toward fulfilling the artistic requirements. In larger sizes and small blocks, this face becomes too light, and the distinction between the heavy and light elements is too pronounced. From a brief study of this and other reasonable type faces, one may come to the lettering problem by a just approach.

The difficulties of spacing should be taken into account in planning any piece of work. You have a definite copy, just so many words, which you propose to letter in a block or panel of a certain size. Consider the limits of legibility, and make some rough experimental notes to determine the height of letter you will use. Bear in mind the distance from which the completed or reduced panel will be read. Then decide the proportions, rule up the panel and begin work. After a little practice it will seldom be necessary to do the ruling more than once.

Under certain conditions, where it is desirable to produce as large a letter as possible to carry the copy

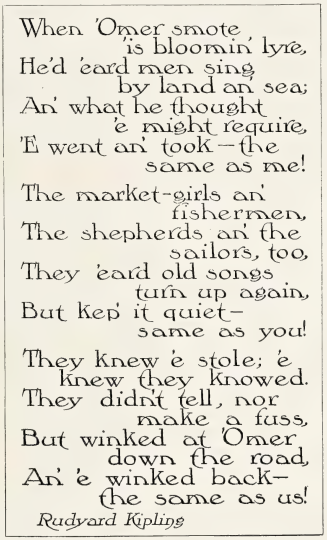


FIG. 15.— Informal Roman, by Addison Scott.

in the given space, it will be found expedient to reduce the space between lines, even to the point where the ascenders of one line pass the descenders of the line above. In such a case it may be necessary now and then to decrease the height of an ascender or to shift the spacing of a line to avoid conflicts. Such an exercise may be successfully carried out, as in Fig. 16, but only in a letter and for a purpose which will permit an informal treatment.

In laying out practice exercises, it is advisable to undertake blocks or pages which must fill a definite measure, rather than verses, or like copy, in which it is only necessary to keep one edge straight. Thus the full problem is met, and one becomes accustomed to shifting words and letters, or even whole lines, without loss of time and effort.

THE FOUNDATIONS OF STYLE.

Different styles of lower-case letters are obtained by varying the relative height and depth of the ascenders and descenders, the height of the letter-body, the shape and weight of the serifs, the relative weight of the thick and thin elements, the width of the letter-body, the general weight or color, and the details (shape of the prevailing curves, etc.), and by certain minor effects in setting or constant spacing. In all

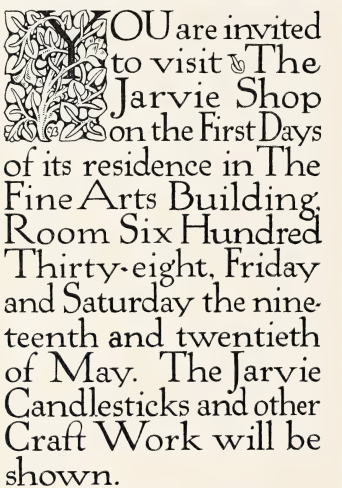


FIG. 16.— Panel by Charles H. Barnard.

these directions numberless experiments have been made, so that it is readily possible to find any given idea of style repeated in many separate combinations, and from the sanest to the most extreme conditions. Nevertheless, a designer of strong personality seldom uses one style for any considerable length of time without developing in it a new set of minor variations, making the letter at last as personal and individual as his handwriting. This is the condition under which the most interesting styles are produced — the unconscious influence of a personal taste on a reasonable form. From conscious efforts to be original we get strained and bizarre effects that can not but make the judicious grieve.

A wide departure from the more typical form in any one direction will usually produce an immediate sense of the uncommon. It may be a departure in a direction that has a reasonable basis; as, for instance, the oft "discovered" idea of very high ascenders and short descenders, which is founded on the fact that we read type chiefly by the upper half of the body, as one can readily determine by experiment. This condition is recognized in most of the old forms, which allow for a decided difference between the ascenders and descenders. The weakness of further development in the same direction, for any formal purpose, lies in the condition which the high ascenders impose on the upper-case letters. When this idea is carried to extremes, the capitals become so high that they overpower the lower-case following. A partial remedy is found in some types (Caslon, for one) by allowing the ascenders to rise slightly above the serif line of the capitals; a compromise both just and instructive.

Similarly a change of style by shifting proportions of thick and thin elements has its limitations. When the weight of line is too nearly equal, the color of the low letters becomes too heavy, and the design suffers an indefinable loss of elegance; when the light elements become too thin, the page wearies the eyes. In all the other vital characteristics the same need of holding to the golden mean will be found to prevail.

In spite of these conditions, which may at first seem like shackles to the designer's originality, the advantage of the lower-case field is its freedom. There is always to be held in view the ideal condition — the richest page in color and beauty of line, combined with complete legibility. With this ideal each increment of added skill has value, each minor discovery in forms and combinations of form is to be hailed with gratitude. In lettering one has not to consider the metallic rectangle that binds the compositor's fancy; the kerned letter is no longer a source of waste, the tied letter no longer impossible.

When all the minor compromises — the details of execution — have been mastered, there remains the great relation to be determined for each particular piece of work: the structure must stand on a firm technical ground, and its object must be harmony — the harmony that decorates the central thought, yet detracts from it not one instant of attention.

(To be continued.)

HOSPITAL ROOM FOR PRINTERS.

Public Printer Palmer has furnished a room in the new Government Printing-office at Washington with modern medical appliances and supplies where aid may be given employees in time of sickness or accident. Sudden disabilities are frequent among the four thousand employees. Dr. W. J. Manning has been named physician in charge.

THE traditions of the book office are seldom such as to permit of the production of successful commercial printing. The commercial office is bound by traditions which run amuck with bookwork. Tabular work could hardly equip a man's mind for a pleasing handling of type display, no more than one would look to the accountant, or man whose problems are figures, for a thought which is creative. It is usually within the scope of an individual or a business to hold to one line and handle that line well; to turn to many lines, especially if these lines are not kindred, one to the other, usually means a mediocre product, and often an absolute failure.— *Will Bradley in the American Chap-Book.*

THE INLAND PRINTER

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6–4

EDITORIAL NOTES.

THE double-barreled investigation into methods at the Government Printing-office at Washington is another proof that the trade yearns for and must have the fashionable thing.

A FLOURISHING insurance company with all the Wall street frills would be a handy piece of property for the printer who makes estimates on the theory, "I'll get the job if I lose on it, be jing!" Some such easy thing is a necessity when the job and not fair profit is the chief end of estimating.

IN the quest for profits many printers could "make a few" by a sensible and labor-saving arrangement of their workrooms. Not a few offices give one the impression that the material was deposited haphazard during the night, and in the dark of the moon at that. The substitution of a well-thought-out, convenient arrangement for the system-defying, labor-wasting scheme that "just happened" would result in something like finding money at the end of the year. The waste from ill-arranged fittings is just as sinful as any other kind of waste — and just as expensive, too.

THIS is an iconoclastic age, surely; even the time-honored peccadilloes of the tramp printer are no longer looked upon as harmless jokes to be treated with leniency. An English magistrate sent one of the genial gentry to jail for the trifling offense of "working" the secretary of a local union to the tune of 50 cents. That justice must be of the heathen, and not of the elect, else he would have known it is a hoary and sacred vested right of ye printer tourist to obtain money any old way. How does he expect the voluble gentlemen to live? As for the union official who made a to-do about the affair — well, he is simply unspeakable.

FORMER President Benedict, of the National Association of Photoengravers, avers that at its last convention every session was attended by the entire delegation, and all seemed to "realize that the old days of fun and frolic at conventions were passed, and it was now time to do business." Since before the memory of man this is in substance what we have heard prophesied of conventions, but that it can be said of a gathering of graphic arts men after the gavel has fallen denotes progress and business. Mayhap convention work will have to be taken seriously by the stay-at-homes, which would be a rude jar to many comfortable notions.

LITTLE is heard of what is called "welfare work" in the printing craft, which is largely due to the fact that working conditions do not nearly approximate those obtaining where this feature has proved most successful. There is a spirit of independence rife among the great majority of the employees which quickly resents any intimation that they are unable to

provide in ample manner for their own comfort and amusement; and this touch of individuality is a strong indication of their ability to do so. With all this, there appears to be room for the new-fangled notion in some printeries. A Birmingham (England) firm provided a twenty-five-minute concert for those of its employees who remained about the office during the noon hour. The invitations to attend were accepted with cordiality and considerable latent talent was developed. Within a short time the diversion was given a literary flavor by the interpolation of short talks on Shakespeare's works, which of course proved "intellectual treats." We are told that those who attended found the innovation like a bright spot, "making the toil of the day go merrily along." It is not said of this experiment that it paid in hard cash, yet a light heart and a pleasant memory are wonderful extractors of the best there is in a man.

TO assert that the present method or lack of method of teaching apprentices in the printing trades is inadequate is to utter a flat truism. Using the best years of a boy's life to make a scullion of him, leaving him to get what knowledge of the trade he can from the printers or other workmen in the office, themselves too frequently incompetent to impart any knowledge but some of the elementary rule of thumb methods handed down by shop tradition, are not among the least of the evils which beset the apprentice. False standards, low and ignoble motives, are inculcated. Just as weeds grow quickly, so do the malign influences of all that is debasing in nature find more favor in the mind of undisciplined youth than the manliness of clean habits, clean speech and honor and integrity. The speech and manners of the corner loafer and barroom blackguard are quickly caught up, and the precocious youth imitating the language and deportment of the degenerate is greeted with the amused smiles of his seniors and mistakes them for the encouragement of admiration. That the printers of to-day have passed through such conditions and have become good and useful citizens is a tribute rather to their individuality than to the methods of instruction or the beneficent influences which have surrounded them. The time has passed for the old-trade methods. The trade school is coming to supplant the old ways, and it will be well if both employers and employees realize and improve their opportunity for the new order of things.

THE neglect of the comfort of employees is discussed by Mr. H. J. F. Porter in a recent issue of the *Engineering Magazine*. Mr. Porter says: "It should be realized that in the specialization process which competition has brought about in recent years, employees, no matter how small and apparently insignificant their special operation, are to be considered in the light of experts. Why does the manager then, as a rule, herd these expert employees in dark, ill-ventilated workshops, provide them with poor facilities for doing their work, and offer them few or no comforts? With not only an absence of personal touch, encouragement, and effort to inspire interest in their work, but with the introduction of conditions which induce discouragement, fear of loss of position, and anxiety of mind lest bad workmanship of others may be charged to them and their wages cut proportionally without recourse to some arbiter of justice, will human nature on the part of the employee respond with cordiality to the full expectations of the employer? Certainly not. There is much simplicity in the attitude of mind of one who expects enthusiastic interest in his affairs to be displayed by his workmen when he openly shows that he takes no interest in them. Why are managers so shortsighted as to allow conditions to exist whereby they can not expect to secure the best efforts on the part of their employees?" Mr. Porter generalizes, and generalizing always leaves room for statements in rebuttal. Where employers endeavor to supply sanitary and comfortable quarters for the men and women employed, there is generally a discouraging lack of interest on the part of those sought to be benefited, and attempts made to deride the benefits by defacing and injuring the premises, and these evidences inspire the employer with the opinion that a more narrow policy would be more profitable after all. The whole truth is that a better feeling, higher standards and a wholesome human interest must be established between employer and employee before either can obtain the full measure of benefit from their mutual service.

USE AND ABUSE OF TECHNICAL TRAINING.

NO minor feature of industrialism is being discussed more generally throughout the world than the possible effect of the collapse of the apprenticeship system, due to various reasons, but more particularly to the insistent demand for specialists in the mechanical trades. This tendency makes it more and more difficult for youths to master a trade, but capable workmen — men with a thorough understanding of the business, though expert at a division — the world must have. In casting about for a means to fill the void which shop conditions have created, supplementary trade or technical education seems to have made the widest appeal to the greatest number of persons interested in the matter. Notwithstanding this, in America and in the printing trade we evidently have much to learn regarding the system.

Speaking in a large way, there is little of the experimental in technical education. It has been tried extensively in various forms in leading European countries, and not a few of Germany's astonishing strides in the commercial race can be accredited to the work of her trade and technical schools. Great Britain and Australia have pinned their faith to the system, though their field of actual operations may not be so extensive as that of some continental nations; while there have

been several more or less successful efforts in the United States and Canada. Three years ago the Federal Bureau of Labor issued an exhaustive report on the subject compiled by expert investigators, and which was reviewed copiously in THE INLAND PRINTER at the time. This report proved (1) the need for some means of supplementing the meager trade education which the workshop affords nowadays; (2) that technical education (with the modifications necessary to meet the requirements of specific cases) is the best means yet devised of meeting the need; (3) that the system may be applied so as to prove beneficial to so. With that for an ideal, hordes of ill-equipped workers are turned on the labor market, and cause a disturbance for a time, but if they remain at the trade, their sole effect on labor organizations is to depreciate the standard of efficiency. Trade unions do what they can with the material at hand, and with rare exceptions (and then only in a remote way) do not deem themselves responsible for the material. Incapable men join unions if they can, and if employers graduate them for the purpose of menacing the unionists, then the latter must not only accept incompetents, but hustle to get them. The law of self-preservation operates as



RATTLESNAKE LODGE, ON CRAGGY MOUNTAIN, NEAR ASHEVILLE, NORTH CAROLINA.
Summer cottage of Dr. C. P. Ambler.

employer, employee and society; and (4) that wrongly or injudiciously applied it may not only prove useless, but positively hurtful.

The United Typothetæ has been feeling its way, as it were, on this important subject, and some of the answers received to questions it submitted demonstrate there are crude notions abroad in the land as to the reason for and purpose of technical education. Several employers seem to think the purpose ought to be a crop of workmen that will menace the unions, one answering an interrogation by asking, "What's the use if graduates become members of labor unions?" This gentleman and those of agreeable mind apparently miss the mark. Where schools have been organized for the purpose of merely increasing the number of workmen they have been failures, and deservedly forcefully in the case of societies as with individuals. Schools on such a foundation — the multiplication of workmen — fail because there is no economic justification for their existence. Rarely is there a dearth of workmen; it is efficient, capable and competent workmen of one kind or another that are wanted. So far as the printing trade is concerned, this is susceptible of proof. Perhaps at no time has employment been so easily obtainable as in the past three or four years. Yet a prominent and careful member of the Typothetæ is responsible for the statement that the unions have lost all the really important strikes in that period and if the Typographical Union resorts to extreme measures on January 1 next, will be beaten out of its boots. Allowing the assertion to go uncontradicted and passing up the prophecy without a challenge, does not the

statement demonstrate that even in this era of prosperity there is no real lack of mere workers? The strikes in which the union was worsted were not lost through defections from its ranks, but by drafts from the ranks of the unemployed or outrageously poorly paid. And if the Typothetæ is to win a strike in the future, its chief reliance must be the unemployed or partially employed. The technical school for turning out men would exert a baneful influence all round. There would be a deterioration in the character of boys seeking entrance to the trade. It would, indeed, indicate a low degree of intelligence if a youth in casting about for a vocation should choose a trade in which the surplus labor was kept at the maximum and placed himself under the tutelage of people whose avowed object in teaching him was to add to the surplus — which means unemployed. The desirable youth would seek the business which gave promise of affording the highest standard of living to those who followed it. Of course, there are those with a natural aptitude for the business who could rise superior to all obstacles, but we are speaking of the average, which after all do the bulk of the work. Low wages almost always indicates low standards in other respects. Let us suppose $1.25 a day to represent the wages of a low class of labor, and assume that remuneration in the printing trades is reduced to that point, within a few years the mental and moral caliber of the craftsmen will approximate that of the $1.25 a day laborers.

It is hard to lower the standard of living adopted by any class — it is ever improving, and efforts to prevent advancement are foredoomed to failure. The one thing to do is to aid in the striving for betterment. In the case of technical education, there is little room for difference as to what really is advancement. It consists in developing the worker for his own good. If the system be followed for the dual purpose of affording a pupil an opportunity of seeing what there is in him and of gently and persistently extracting from him the best he has to give, it will prove beneficial to society. The student will be taught to think; a glorious achievement from a personal standpoint, and who can measure the influence for good that one thinking, experimenting worker has on the habits of thought and methods of work of his fellows. We are eternally hearing jeremiads about the evil effects of vicious examples, but few of us readily acknowledge the debt we owe those whose deportment is worthy of emulation.

To be successful, technical schools must have students, and to obtain them, strong appeals must be made to the intelligent selfishness of prospective patrons. They must be shown that attendance and attention will result in their mental, moral and material advancement; that it will aid them in doing their life-work with the maximum of satisfaction. All this makes for a higher order of intelligence in the trade, which in turn means higher wages, for shall an increase of productive power be penalized by a decrease in compensation? Experts tell us the contrary is the rule; and it should be so.

It is important that there be no delusions at this stage as to the uses to which this agency may be put successfully. Ostensibly for the education of workmen, it must be conducted on a basis pleasing to the great mass of that class; any object of the promoters or detail of management which justifies sane opposition on the part of the workers will, if precedent be a guide, insure failure. To aim at the improvement of quality is commendable and meets with the approval necessary for success; to use technical schools as a cloak under which the number of workers may be increased, naturally is a prostitution of a useful idea, and has usually been a failure. W. B. P.

AN ORGANIZED CAMPAIGN FOR PUBLICITY.

ONE of the arguments used against the eight-hour workday is that the reduction from ten to nine hours caused hundreds of thousands of dollars' worth of special advertising to be diverted from commercial printers to newspapers. Undoubtedly considerable work has gone that way, but it is questionable if the enhanced cost of printing is responsible for much of it. There is no desire to question the sincerity of those who make the statement, or to discuss it in relation to the eight-hour agitation. The assertion brings to the front a matter of much importance — one which will bear investigation and which should be investigated. In the present period of storm and stress, it is but natural that those in the thick of the wordy war should seek to place the blame of craft ills on the shoulders of the "other fellow," who with much force and some picturesqueness promptly denies responsibility or poohpoohs the entire matter as being inconsequential and irrelevant. Obviously here we have the best reasons possible for not accepting or approving offhand the dictum of either.

In this matter of obtaining publicity through newspapers, rather than by the aid of the commercial printer, it is well to take into consideration the effect on advertisers of the institutions and people whose self-interests are subserved by the ascendancy of newspaper advertising. Their name is legion. Every one connected with a newspaper, from the high-salaried and alert advertisement solicitors, whose business it is to keep in close touch with all manner of advertisers, to the sallow youth or simpering maiden who takes "want ads." over the counter, is profoundly convinced there is only one way to reach customers through printers' ink, and that is the newspaper. The missionary work of this army of "boosters" is supplemented by the bright people interested in advertising agencies. These are all looked upon as experts in publicity, and in ninety-nine cases out of a hundred, their inclination is to overestimate newspaper worth and unduly disparage the efficacy of books, catalogues and circulars. The newspapers themselves are

not idle as propagandists. The most hackneyed story or the most worm-eaten of chestnuts that takes a fling at publicity via the job office is not considered too trite for the columns of the brightest paper. The business office sees that there is constant iteration of the newspaper view — which is eminently proper from its standpoint.

Probably few commercial printers realize the extent to which this sort of campaign is carried on. A dangerous billboard or the pronouncement of some municipal improvement society is made to serve as the pretext for a homily on the uselessness of this form of advertising as compared with what a newspaper has to offer. In fact, the writer has a dim recollection that a leading paper took advantage of some such occasion to declare that advertising by poster, etc., should be prohibited. A "loud" picture on the hoardings serves as an excellent peg on which to hang a dissertation on decency plus some good booming for the advertising department. The average business manager "frowns audibly" if a making-the-city-beautiful article appears with nary a reference to the hopelessness of attempting to keep the streets clean while printed matter may be thrown about promiscuously, accompanied by a gentle hint that these products of the job offices are a menace to health. If an ordinance prohibiting such practices comes before the lawmaking body, the public is told by zealous newspaper advocates that all kinds of job-office advertising goes into the gutters and waste-baskets, even when mailed, and any measure which tends to direct advertising outlay to its proper channel, i. e., newspapers — is a real benefit to those who have been in the habit of wasting their substance elsewhere.

It is amazing with what frequency items of this character are "scissored" and reprinted. Not long ago, the authorities of some obscure transatlantic city adopted an ordinance affecting billboards, and the fact was published in our papers with the usual lecture on the folly of an advertiser spending money except with newspapers. And, as if in a spirit of reciprocity, the action of an American citizen putting the ban on street distribution is commended in a British paper, which makes the allegation a basis for a short talk to advertisers on the sinful waste of it all. This amounts to an organized effort, the incidental effect of which is to hurt the commercial printer.

Campaigning of this kind is probably more responsible for the transference of money to newspaper channels than is increased cost of production in job offices. It is not merely a question of "knocking" circulars and posters. If they were relegated, the trade would not be affected disastrously. It is the constant preaching of the efficacy of newspaper advertising and the belittling of other forms that makes the impression on



UNITED STATES GOVERNMENT YACHT "MAYFLOWER."
At the service of the Peace Commission, Portsmouth, New Hampshire.

the purchaser of publicity and creates a prejudice in his mind against profitable forms of advertising which would be grist to the commercial printer's mill. Instead of blaming the loss in this connection to high wages, or the length of the working day, would it not be well for the Typothetæ to investigate as to the amount of truth there is in the sweeping assumptions of the newspapers?— for that their unchallenged claims have developed gross exaggerations there can be no doubt. In the natural order of events, such an investigation would disclose many conditions where the commercial printer can be of paramount service to the advertiser. In this way, a filip would be given the hustling qualities of the individual, and direction and force to a general movement having for its purpose the "making of work" for the trade. W. B. P.

A MERCHANT in placing an order for printing demands work which will produce a certain result. The printer who possesses the knowledge which makes possible the handling of his types so as to produce this desired result, has, in that knowledge, an equipment which removes his product from the grind of prices which are competitive.—*Will Bradley in the American Chap-Book.*

Written for THE INLAND PRINTER.

THINGS A PRINTER OUGHT TO KNOW ABOUT PHOTOENGRAVING.

ROBERT C. KROLL.

THOUGH of the dozen or more interdependencies of the printers' art photoengraving is least generally understood, popular favor has given the "illustrating luxury" such a prominent place in the printing industry that it is recognized as a modern necessity. What is more, this changed condition makes it imperative that printers, publishers and others who have occasion to figure on work in which illustrating is a factor, acquaint themselves with at least the fundamental essentials to good illustrating if they would keep pace with the times.



PASSING UNDER THE BROOKLYN BRIDGE.
A full-rigged ship must "house" its topmasts.

Good copies being necessary for the making of good cuts, great care should be exercised in their preparation and selection, particularly colored copies, as they do not always reproduce in photography the same contrasts apparent to the eye. Blue, for instance, appears darker to the eye than does yellow; yet, when photographed, the contrast is reversed. Red appears lighter than purple; nevertheless, red will photograph similar to

black, while purple will photograph more or less like white. Similar results are obtained with some other colors, but it is not my purpose to go into this matter at length. Of course, recent discoveries have made it possible to retain relative contrasts in photography, but these processes (owing to their newness or expense), are not generally used. Again, these remarks must not be construed to include the three-color process, which is employed solely for the reproduction of colors.

For high-class half-tone work, properly executed wash drawings are best. Albumen prints, toned, mounted and burnished, are also considered good copies. Platinum prints should be avoided, while tintypes are entirely out of the question. As a vignette on a black contour looks more or less clumsy, such subjects are usually worked over by an artist before they go to the engraver — an item of cost not always considered by the customer. Creases and spots are very serious defects; while they can be more or less remedied, it is not always possible to obliterate them.

Next, the pen drawing, a sharp black and white proof, on a good quality of paper, is preferable for photo-line reproduction. Half-tone prints, especially those in fine screen, should never be offered for straight reproduction. Where no other copy is available, such copies should be reproduced the same as a photograph. Even the later method — the better of the two — should not be used if artistic quality is a factor. In such event, a wash drawing should be made of the subject.

Size and proportion are considerations not to be overlooked. When ordering a cut, determine either the height or width and mark the copy accordingly. Never mark a copy thus, "Reduce to 8 by 10 inches." It is impossible in photography to change the relative proportions of an object. If, for any reason, you can not ascertain the width or height of a cut when reduced to a given size, and if the cut must fit within a given space, mark the size thus: "Reduce to come within 8 by 10 inches." This will avoid possible misunderstanding and eliminate the probability of making cuts the wrong size.

The grade of screen should be definitely indicated. Do not use the terms "fine screen" or "coarse screen." The screens now in use range between sixty and four hundred lines to the inch, and as there are many degrees between these extremes, it is obvious that there are many degrees of fine as well as of coarse screens. Be definite.

Proportion of reduction has much to do with the quality of an illustration. If the fineness of detail permits of no more than half reduction, that limit should be observed. A group, for instance, of one hundred persons in a twelve-inch photograph might make a good half-tone if reproduced same size or somewhat enlarged (if detail is very clear); but the same subject reduced to two inches would make of the faces a conglomeration of white and black spots. The same is true of pen drawings. An artist may make a drawing for reproduction at a given size, and the cut will show the detail to advantage. Yet if the cut is made many times smaller than was originally intended, in nine cases out of ten the best qualities would be lost — not so much because the etching would not retain them but because they become too fine for ordinary printing.

Worse than all is the enlarged reproduction, particularly photo-line. A print seldom shows every line exactly as it appears in the cut. Some impressions are heavy, others are light, others broken, etc. Such defects are not always apparent to the naked eye, but an examination with a magnifying glass will give one an idea of how an enlargement would appear.

Again, do not use printers' parlance. Do not mark sizes in agate measure, nor yet the point system. Many photoengravers are not familiar with these systems, as the inch measure is their standard. A frequent cause of ambiguity is the marking of sizes by columns. This method is well enough with newspapers doing their own work, but in commercial work it is quite another proposition. As the width of a column is not the same in all publications, the reason for this is self-evident.

Then, we have the blocking margin. It is important to remember that, unless otherwise specified, measurements are made over the subjects, not the block. On the usual run of work an allowance must be made for blocking margin of from one-eighth to one-quarter of an inch. On most minimum cuts, however, the margin is usually cut off either from the sides or top and bottom.

HELPFUL EVERYWHERE.

I thought that you would be glad to know that THE INLAND PRINTER is just as much appreciated and just as helpful to the printer in the little, out-of-the-way places as in the cities.— *Charles Bear, Dolores, Colorado.*

AFFORDS HELP AND RECREATION.

Your valued magazine, THE INLAND PRINTER, is constantly on my desk, and affords me a great amount of help, besides recreation.— *Edward Y. Hill, Morristown, Tennessee.*

THE average printing business and practically every small office is compelled to handle a variety of work and finds it hard to specialize. In such offices, whenever possible, the work should be divided and put into the hands of individual workmen whose sympathy and personal tastes equip them to handle it successfully, thus largely eliminating the element of guesswork. Above all, the proprietor should bring himself to realize that ideas are valuable, and that, the market never lacking a demand, these ideas should be sold at a figure far exceeding that of the routine and conventional. In other words, just the moment a merchant demands a type arrangement containing an element of newness, just that moment he should be demanded to pay the additional figure that such an arrangement is worth; this, with equal truth, whether the newness be the result of uncommon arrangement or of the use of uncommon type. A piece of furniture, suit of clothes, or any article of merchandise made in duplicate and sold from stock brings a fixed price. The moment one demands something special the price is increased in accordance. This line should be just as clearly drawn in printing and can be so drawn inasmuch as the demand for something special and distinctive far exceeds the supply.— *Will Bradley in the American Chap-Book.*



"I WONDER IF DREAMS COME TRUE."

Photo by Eugene J. Hall. Engraved by The Inland-Walton Company.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A PLEA FOR THE SMALL CAPS.

To the Editor: ATLANTA, GA., July 28, 1905.

The abolition of small capitals from body letter probably will not be deplored by printers generally, as it will make for simplicity in the printed page, in the type cases, and I presume in a dozen or more ways for the typefounder. The founder's energy thus liberated may be productive of greater efficiency in other lines, redounding to the printer's good.

However, the passing of the small capital is leaving an aching void in one respect, to the relief of which I hope the founders will soon give their attention and fill the want before it becomes long felt. I refer to the six-point small capital, which is sorely needed to complete the working series of capitals. A cap. series is greatly impaired for general work by the omission of sizes smaller than a fullface six-point capital. To mention two uses to which very small capital letters are frequently put, or would be if they were to be had, will give a hint as to their every-day utility: The composition of title-pages and of envelope corners.

I believe printers would welcome the addition of two or three well-graded sizes of capitals on six-point body, smaller than the regular fullface six-point capital, in series of body letter, especially the lighter-faced series; and, in fact, in the light-face italics as well as other useful series. This would make them as widely serviceable as the Lining Gothics, Engraver's Roman and other lining series.

Why omit some of the most useful sizes of capitals just because a series includes lower-case?

I should like to see this matter taken up and given a sound thrashing by "F. F. T." or some other capable writer.

CHARLES LAWSON WOOD.

SYSTEM AND OVER-SYSTEM.

To the Editor: TORONTO, ONT., August 3, 1905.

The printing trade is catching the system craze which is infecting the business world. It is a question if the evil of over-system is not greater than old-fogyism. The *Monetary Times* in a recent issue sounds a note of warning that should be heeded by those who think system is able to take the place of personal attention and care in all transactions. Method is good, is essential, but it must be kept in its place. Some of us mistake the means for the end. As we take it, the *raison d'être* of system, or routine, is only to expedite the carrying on of business in an accurate way. But too many are in the habit of regarding the system as the first consideration, whereas rationally it is only a mere crutch with which the better to gain certain results. The instant it becomes cumbersome, or more nuisance than it is worth — and many complicated pieces of red-tape are of this nature — it should be thrown away like a crutch by a well man. To retain it after that stage has been reached is to handicap one's free movements and to buy an aid to success at the price of the success itself. System is good, but it should not be stereotyped; the system that is one man's strength is another's weakness. A carefully thought-out method for reaching an object is important, but not nearly so important as the object itself. The only question to be asked of any man's honest method of conducting his business, however much it may differ from another man's, is: does it do its work speedily, accurately and economically? If it takes more time than it saves, let it be discarded.

H. H. S.

"A POET'S THEME."

To the Editor: JACKSONVILLE, ILL., August 8, 1905.

On page 727 of your August number you publish an article entitled "A Poet's Theme." Reference to this will explain the reason for sending the enclosed verses. Though the offer was evidently made in a spirit of humor, yet should other verses be received and published, I trust that these may be deemed worthy of a place among them.

M. A. COOK.

THE LIGHTNING.

The mystic writing on the sky
For long remained unread,
Till Franklin's wise prophetic eye
To wiser brain the message sped.

With simple kite, and cord, and key
He sent a greeting to the great unknown,
And by a flash from out eternity
The wondrous realm became his own.

So, like the mighty man of old,
He gazed upon the awsome scroll unfurled,
And read in characters of living gold,
"God's gift of power to all the world."

[On submitting this application and the specimen of work to the foreman he stated that the sample was hardly up to the average, and was a little off its feet. Things being a little slack he would like the applicant to call around and he would put him on if he could when things brightened up in the fall.—ED.]

PULL-OUTS AND WORK-UPS.

To the Editor: DETROIT, MICH., July 17, 1905.

The subject of work-ups and pull-outs in book forms, discussed in the July number of THE INLAND PRINTER, although seemingly exhausted as to the cause and responsibility in the event of loss to the house, the chief point as to the prevention of such a mishap is practically left untouched. In these days of electric-welded chases, the point system and the various labor-saving devices which form the equipment of every well-appointed, or at all events, every print-shop worthy of the name, it seems to me a pull-out should be the exception and not the rule, as appears to be the case in some offices, judging from the nature of the inquiry in the article in question. The cause is attributed to bad justification, imperfect make-up, careless lock-up and occasionally carelessness of the pressman and the improper adjustment of the cylinder to the bearers. Why, of course, it is one or the other of these causes, but why should they exist? What excuse can a compositor now offer for bad justification? It used to be one of the first principles instilled into the mind of an apprentice when he first took a stick in hand. "Space even and properly — justify every line" was the caution given. That, however, was in the days of hand composition, and before so many cuts entered into the making of a catalogue page. Now we have linotype, type, mortised cuts and I don't know what beside. Here, then, is all the more need for caution on the part of the compositor. I am quite ready to admit that in some instances it is almost impossible where type is set around imperfectly mortised cuts, and where both type and linotype are used, for the compositor to send his pages from the galley to the stone in such a condition as to require no tinkering with on the part of the stoneman. That perfect state of printerdom has not yet arrived. These, however, are exceptional cases. It is not all book forms — thank goodness — where such a difficult make-up is required, and only experi-

enced men should handle that class of work. Let us take, for example, a form of linotype with occasional cuts and type headings and folios. The work is simple enough, and if only ordinary care is exercised there need be no fault which would cause a pull-out from the type under the cuts, the folios or headlines. Granted linotype slugs are often imperfect, but the imperfection may be detected and remedied at the time of making up. This being so, there will be no working up of slugs and leads in the body of the pages. The great trouble with some make-ups is they do not get the linotype slugs fairly and squarely on their feet when gauging off, the consequence being that when the pages are sent to the stone some of them will be from two to six points shy of the proper length, and if that shortage is not detected by the stoneman, there must be the resultant trouble of work-ups. Now, let us suppose the pages for a form are all placed on the stone ready to be locked up. The stoneman, by glancing his eye over them, can see at once where the weak parts of his form are likely to be. If a linotype form, he will look out for varying lengths in pages or the columns of pages, and also the justification of the headlines; if cuts are included, he will not forget the lines underneath are apt to be loose. In imposing his form, he will also notice whether the string is simply wound around the pages, or whether they are firmly and tightly tied up. If the former, then he may look out for other troubles, for there is evidence of slovenliness and carelessness on the part of the one responsible for the making-up of the page. In such an event, the defects will be there all right enough. But when found, what is he to do besides remedying them? Call the attention of the foreman? No, that would be too much like knocking. When possible, call the attention of the compositor or make-up to the defect. Show him where the fault lies and the trouble it is likely to cause, and nine times out of ten that trouble will not occur again with the same man. It is not always incompetency by any means; it is more often thoughtlessness. Of course the stoneman may come to be looked upon as a kicker, but what of it? Where is the stoneman who has not occasion to kick at times? I have seen pages come to the stone, in which were a number of mortised cuts and linotype matter, from six to twelve points wider at the bottom than the top. Is there any reason in that case why one should not register a kick, and a mighty hard one, too? I have had pages in which occasionally were cuts wider than the matter, and the compositor, instead of making up the cuts to even picas and putting the difference on the sides of the matter, made the matter up to the size of the cuts, thus necessitating taking a thin lead or some other unit out of the margin. It is easy enough to take out a pica from the margin, but when it comes to splitting for a thin lead or even less, it means a sum in mental arithmetic for the stoneman, and eats up a lot of time. I mention these things to show where a stoneman is justified in kicking and by pointing out defects can do much to prevent pull-outs and work-ups. Of course if these things are persisted in, there is only one of two remedies to save his peace of mind and his immortal soul at the same time, get out or "knock." I think I would prefer the former and let the next fellow have his trials. Now comes the actual lock-up. If the preparatory work has been properly done, it is easy enough. One can not here enter into the many details of how to make a perfect form; suffice it to say that while each one may be simple it is necessary. As to binds and the like, there are plenty of methods of detecting them when they occur, and there is no excuse for sending a form to press in which there is a bind. While the lifting of a form is not a sufficient test of its stability, the weak points should receive minute attention, and if they stand the proper test, then the rest of the form may be safely relied upon to stand the run. I do not believe, as advocated in the previous article, that it is necessary to use both crossbars in locking up all book forms, and that the placing of a straight piece of furniture across a section of four pages belongs to the old school of stonemen. It seems to me to be exactly the opposite. In the days of the old wrought-iron, hand-welded chase, it was almost impossible to get a square form without them, but with the present style of perfect chases, it is both economy of time and material to use only the short cross-bar and to lock to one side on all forms up to 25 by 38, and even in many cases 28 by 42. I have sent to press many hundreds of forms locked in this way and have had perfect register, with pull-outs or work-ups an unknown quantity. If, however, a hair-line color register is required, or the pages are of a spongy or otherwise doubtful character, then by all means use both bars, as in such cases the lock-up can not be made too rigid.

In conclusion, to sum up, the prevalence of pull-outs and work-ups may be prevented in most cases by careful and conscientious work on the part of the compositor, the make-up and the lock-up. If they do occur, and given good material, I hold it that the stoneman is largely responsible, as it is his duty to find and strengthen the weak points. The only case to my mind where the blame can not be fixed is where linotype slugs are cut and corrections made in type. This, however, should only be done in a case of rush or other emergency.

As to the pressroom and the improper adjustments of the mechanism of the presses, that is a contingency in which I have had no experience, but as an opinion, a pressman must be sadly deficient who will relock a perfect form six or more points out of register, or allow the presses to get into such a condition that the cylinder constantly rides the form.

H. Midworth.

TWENTY YEARS AFTER.



Courtesy J. G. Quinn, foreman *Daily Herald*, Calgary, Canada.

When Mary's father in his pride
Had Mary photographed
The folks were pleased; in after years
My gracious how they laughed.

The nude in art is popular
In baby life no doubt,
But after twenty years or more
'Tis the other way about.

TECHNICAL TRAINING IN FRANCE.

The graduation exercises of the Estienne School, Paris, were held on July 15. Thirty-two students, having completed the four-year course, were graduated in the following departments: Typefounding, job composition, stereotyping and electrotyping, typographical printing, drafting, lithography, engraving, presswork, hand-gilding, copperplate printing, bookbinding and photoengraving. Various prizes were awarded for excellence in work.

A GREAT HELP.

I do not wish to miss a single number of The Inland Printer, for it is a great help to me in my business.—*W. H. Towner, Lynden, Washington.*

Written for The Inland Printer.

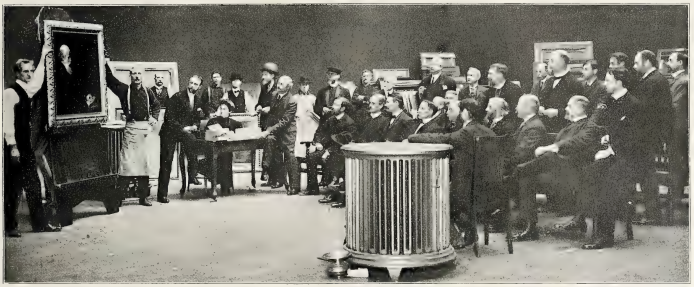
PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.

FRENCH versus American caseroom fittings is a subject of discussion in trade circles here. Improved cases and cabinets, furniture racks and other fittings for the caseroom which have been specialized by certain American firms have found their way into France, and their introduction has called forth a protest from certain quarters. One of the defenders of home industries endeavors to prove that French caseroom fittings are fifteen per cent cheaper than the imported goods. If one caseroom were fitted with French cabinets and frames and another with American goods, the cost of the former would doubtless be found to be lower than the latter. But the question of space, time and labor saving qualities and the economy resulting from orderliness have to be considered. The French caseroom furnisher is content to supply material constructed exactly on the lines of that used fifty years ago. Cabinets have wooden runners, there is a big space between cases, allowing dust to enter freely, and the lower half of the cabinet is not fitted with runners, but left free for the compositor's personal use. The top of the cabinet is not available for working upon. The old-style French type case, too, although useful in the days before composing machines abolished solid setting, is no longer fitted to modern requirements. It consists of an upper and lower case combined, the whole being so large that when full it can only be lifted into position with difficulty. When everything was set by hand, the big case was an advantage, for, well filled with seven-point type, it required a day to set it out. Things have changed, and up-to-date French printers are likely to continue to welcome type cabinets from New York, Chicago and Philadelphia, even if their initial cost is fifteen per cent more.

Speaking of American fittings in the caseroom, one sometime wonders why American typefounders have never put their goods on the French, Belgian, Swiss, Austrian or Italian markets. American machinery of all kinds has got a good hold, caseroom fittings are well received, we know of a few firms extensively using American half-tone plates, but American type and ornaments have not yet found their way here. It is true that the material would have to be specially prepared in order to conform with the continental height and body sizes, but one English firm at least has not found this impossible, and the United States would not experience any greater difficulty. With the change toward "modern style," the moment is ripe for the introduction of modern type faces, ornaments, rules, etc. A glance through continental trade papers shows a distinct tendency to copy the American style of display, the tendency being rather more pronounced in Belgium and Italy than it is in France.

In the political world the great question of the day — or rather of the century, for no such portentous change has been made in France for a decade — is the separation of Church and State. The possibility of the government proposals becoming law in the very near future has stirred up the members of the industries employed in the printing and paper trades in connection with the Church, and petitions are flowing in to the deputies, calling their attention to the losses which will be incurred. The *Union of Arts and Industries* states that two hundred and fifty thousand workers will be thrown out of employment if the act is passed and the loss to the trade will not be less than $60,000,000. The union states that in Paris alone ninety-five hundred workers, engaged in printing, bookselling, paper trade and the manufacture of images, will be deprived of work, and that the loss to the city will be $6,000,000.



SITTING IN JUDGMENT.

Before a painting is selected for an exhibition by the Society of American Artists it must be voted on by the committee.

Notwithstanding all we are told by French Socialists as to the retrograde influence of the Catholic Church, there are signs that the Vatican is conversant with modern progress. By order of Pius X. a Linotype has been installed in the Vatican printing works, and the rattle of matrices will now be heard in conjunction with the click of the type. Sticks in the mold and line adjustments will now test the patience of the novitiates.

There are a few hundred French printers living in great expectations at the present moment. By reason of the age limit, the works director of the École Estienne is leaving his post, to which is attached a salary of from $800 to $1,200 a year, free to younger aspirants. It is not a fortune, but the post gives a secure position for life, and is much sought after by members of the craft. The École Estienne is the Paris municipality's printing school, where French youths are received and given a four years' practical and theoretical training in the mysteries of the art of Gutenberg. In Paris particularly a fixed period of workshop apprenticeship is unknown, and were it not for the 250 hopefuls in daily attendance at this establishment the numbers of really skilled laborers would be less than it is. Youths are received between the ages of thirteen and sixteen and are daily trained,

from 8 A.M. to 6 P.M., in the branch of the trade for which they show special aptitude, the instruction being entirely free. At the end of their four, or, in the case of photoengravers, five years' training, they have to face an examination and are then sent forth to fill positions in the printing-offices of France.

At last a much-needed postal reform has been effected, the price of the postage of letters of France and its colonies being reduced from 3 to 2 cents. The postcard rate has not been changed, and we have thus the anomaly of a 2-cent postage for both letters and cards. The new act will come into force in January of next year. The loss to the postal department for the first year is estimated at from $4,400,000 to $7,400,000. This will diminish yearly, and it is expected that in ten years the loss will have been transformed into gain. To the printing and paper trades the gain will be immediate, owing to the increased correspondence which will follow upon the application of the law.

Rags are becoming scarce in France and papermakers are showing signs of alarm. For some time past good-quality rags have shown a tendency to disappear, but since the beginning of this year they have been especially difficult to find, and when papermakers do get hold of them they have to pay ten to fifteen per cent on the lower qualities and fifteen to twenty per cent more on the higher qualities than the prices ruling last year. America and England, it appears, are responsible for this state of affairs, agents for the two countries having bought up every rag suitable for the manufacture of high-class paper. The distance between France and America is no hindrance, Atlantic freight rates often being less than railway charges in France for three or four hundred miles. As France has practically no trees suitable for making wood-pulp paper, the disappearance of its rags — the only raw material existing — is not looked upon very favorably. A tax of 20 cents on all colored rags exported and 40 cents on white rags is proposed as a remedy.

While Paris sends its rags to England and America, London sends its old newspapers to Paris. All the street hawkers of the French capital wrap their peaches, cherries, potatoes and onions in bags made of English newspapers. Travel from the sober East to the gay West, from the breezy North to the industrious South, and you will find nothing but *Black and White, The Sketch, The Globe, The Financial Times* and scores of other English papers doing their last duty as paper bags on the street sellers' barrows. Never a glimpse of a good republican paper or a fiery French socialist rag will you obtain. The explanation is not far to seek. An enterprising contractor buys up all the return copies of London papers — and really they must be numerous — sends them to Paris by boat and has them made up into paper bags. The paper is stronger than that of most French journals, the bags are cheap and plentiful and find a sure sale.

Several political questions, having a direct bearing on the printing trade, are under discussion at the present moment. The proposal to limit the working week to six days is very generally agreed to in principle, and it is only a matter of detail and the arranging of the various necessary exceptions which prevent it passing rapidly into law. All are not agreed as to whether the day shall be fixed or movable; the Socialist party is hardly in favor of making Sunday compulsory, on the plea that this would be a concession to the religious element. Newspapers, of course, want a movable day, and certain trades, subject to much fluctuation, ask for special treatment. Among trade-unionists, and particularly among printers generally, there is a strong feeling in favor of a six-day week, which is all the more noticeable in view of the indifference prevailing a few years ago. The old-age pension scheme, although much more discussed than the previous reform, is not yet near realization. Even the latest proposal, which promises a pension of $72 a year to every worker without costing a cent to the State or employee, does not please everybody, for it has the disadvantage of laying nearly all the burden on the employer.

Simplification is being asked for in the law regulating the terminating of engagements between employers and employed. The present law, which dates back to 1780, with a few modifications in 1890, leaves too much to local custom. It is proposed to abolish entirely notice to leave both for master and men, it being pointed out that when a workman wishes to change his situation he is generally anxious to do so at the earliest possible moment, and when an employer wishes to part with a workman it is equally to his advantage to send him away at once. In principle an eight-days' notice has to be given in the Parisian printing trade. In practice this is often neglected. A workman having obtained a better post will often say at the end of the day that he is going, and goes; and employers, on the other hand, frequently send a man away without giving him previous notice. This practice, which is confined to workmen only, and not to clerks and assistants who claim and receive a month's notice, is legally irregular, but practically convenient.

The campaign against the National Printing Works continues with undiminished vigor. Now it is the Minister of Agriculture who is in arms against the State representative of Gutenberg. He finds that printing for the official agricultural shows, which legally should be executed at the *Imprimerie Nationale*, can be produced fifty per cent cheaper by private firms than by the government establishment. Thus, at a recent meeting of the Senate, he asked that the Minister of Justice should free him from the bonds which bind him to the State printing works. Of course, such a course was regarded as heretical, and his more orthodox companions protested strongly at what they considered an attack on a government institution. The Minister of Agriculture, however, maintained that a saving of fifty per cent was worthy of consideration and stuck to his proposition, with the result that probably some portion of his departmental work will be executed by private firms. Naturally this has delighted the employing printers, who have never been able to see much good in the National Printing Works, and who have viewed with real alarm its recent extension and development. Meanwhile the new works rapidly approach completion and are changing a somewhat deserted neighborhood into a hive of industry. The barkeepers have pulled down their old signs and replaced them by "Gutenberg Tavern," "Printing House Inn," etc.

It had been intended, as soon as the removal was effected, to pull down the old Hôtel de Rohan, in which the National Printing Works are at present installed. The building has not now many advantages from a printerial point of view. Built during the reign of François I., and becoming later the residence of the Cardinal de Rohan, the place is of the greatest interest historically, and all will be pleased at the decision of the Commission of Historical Monuments to retain it permanently as one of the city's places of historic value.

Some months ago a Linotype speed test was held in Paris, being organized by the editor of a trade journal and Mr. Behrens, the Linotype Company's continental agent. At the time of the competition much opposition was raised by the union officials, it being alleged that the only result of the test would be the creation of a false standard of production. Just when it was thought that interest in the discussion had died out, a brochure has appeared, signed by a "Group of Paris Operators," in which the whole question is gone over again. In the fixing of tariffs, forty-five hundred letters an hour had always been adopted by the unions as an all-round standard of production on the Linotype machine. The company put forward six thousand letters an hour as a normal rate of production, declaring that eight thousand could be maintained with a little extra energy. In order to arrive at some medium between the forty-five hundred letters of the union and the

eight thousand of the company, the *Courrier du Livre* proposed a speed test for operators having from four months to two years' experience on the machine. Being put forth by the official organ of the Catholic Society of Working Printers, the test was from the outset looked upon unfavorably by the larger, more important and more radical *Federation des Travailleurs du Livre*, the Paris section of which refused to allow its members to compete. The "Group of Paris Operators" endeavor to prove that the averages of 5,400, 7,350 and 11,346 attained by operators with less than one year's experience, more than one year's experience, and of several years' experience, were only obtained by unnatural conditions and "faking" of the corrections. The six-thousand average generally recognized by English operators had been pointed out as a necessity for raising the French standard; but the Paris operators maintain that on a 14½-em measure, using seven-point type, there are, counting on the English en quad, fifty letters, while the French system would give but forty-two letters. Calculating ten letters extra for every sort not on the keyboard, and reckoning in headlines not included in French composition, they maintained that their standard of forty-five hundred is equal to the English one of six thousand; and that to ask from them six thousand or fifty-five hundred letters an hour would be equivalent to asking from English operators a speed of eight thousand or seventy-three hundred letters an hour. A doctor had been in attendance to examine each of the competitors at the close of a day's test, and his declaration that there were no visible signs of fatigue, and that the work had "rested the men's muscles," is scathingly criticized by the detractors of speed tests. In their conclusions they maintain that in an ordinary workshop, under normal conditions, where corrections have to be done, and the usual stops for regulating machine to be allowed for, a speed of forty-five hundred letters an hour can not be surpassed without injury to material and the health of operators.

The director of the National Library has just added to his collection an old book of great value. It is a breviary printed in the town of Uzès by Jean du Pré, of Lyons, for Nicolas Maugras, bishop of Uzès, earlier than the year 1500. It was known that forty-one books had been printed from 1470 to 1500 in the forty-one towns and boroughs possessing a printing-press during the fifteenth century. The National Library possessed thirty-nine of these volumes, and of the remaining two, one was in private hands and the other in the municipal library of Narbonne. Recent researches revealed the fact that the town of Uzès also possessed a press in the fifteenth century, and while searching for information for his history of printing in France during the fifteenth and sixteenth centuries, M. Claudin discovered the breviary in the library of a lawyer. All offers for its purchase were refused, and it was only on the death of its owner that the National Library was able to obtain possession of the coveted volume. It is the only book known to have been printed in Uzès before 1500. Bought some years ago from a secondhand bookseller for the ridiculous sum of $4, its value is now declared to be from $10,000 to $20,000.

If the personal tastes, sympathy and training of the proprietor of a printing business are most in accord with routine work; if such a man is in the habit of figuring all work upon a time basis, with no perception of the value of the thought or idea which sometimes removes a piece of type arrangement from the commonplace and makes it distinctive, then it is obvious that in such an office the work so removed must be unprofitable. On the other side, the man who is accustomed to putting thought into his work, with a feeling that the work is merely a vehicle for carrying the thought, and that the thought is what he sells, would get sadly mixed in estimating on the routine.—*Will Bradley in the American Chap-Book.*

Written for The Inland Printer.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THERE is a considerable amount of suppressed excitement among all classes of the British public over the amazing concession of land in Newfoundland that has been granted to Messrs. Harmsworth and those connected with them in the enterprise. The yellow journalism of the papers issued from the firm's presses in London and elsewhere is extremely distasteful to the majority of educated people, who wonder at the enormous circulations that have been attained by such "scrappy" literature, and there is a certain amount of feeling that the concession in question is a blunder on the part of the government officials responsible. The Messrs. Harmsworth have acquired no less than three thou-



"RUS IN URBE."
A bit of country in the heart of London.

sand square miles right in the very heart of Newfoundland. The land has been handed over to the Anglo-Newfoundland Development Company, as the Harmsworth enterprise has been entitled, and the ostensible reason of the acquisition is the getting of an unlimited supply of timber to yield pulp for the manufacture of paper. The company is to have powers to pulp all the coniferous trees of this vast area; and they need do no reafforestation. Presumably they contemplate entering into competition with other papermakers and doing a general paper-supply business on an enormous scale. And apparently they are to have a great advantage in any such business, as compared at least with any one else who may think of setting up a papermill in Newfoundland; for they are to be allowed to import any plant and machinery for the mills free of charge, while other papermakers in Newfoundland have to pay thirty per cent duty. In Newfoundland the scheme has caused great indignation, as the tract of land in question contains some of the best shooting ground for sportsmen, and by the terms of this concession the company has the right to charge for sporting rights, or to turn off or arrest any trespassers. Meanwhile, the man in the street wants to know who were the wirepullers that put the scheme through.

Probably ere these lines appear in print London will have

a new daily paper, published for the purpose of advocating the Liberal cause. The name of the paper is to be the *Tribune*, the price will be 2 cents, and the starting capital has been fixed at $1,500,000. Offices have been secured close to the Thames embankment, and there are some who prophesy success for the venture, while others consider the bottom will drop out within six months, for, notwithstanding its immense population of close on six millions of people, London does not seem to be able to support adequately, with a few exceptions, the already existing newspapers.

The London Printing Machine Managers' Trade Society — which is the high-sounding title of the machine minders' organization — has completed a new agreement with the representatives of the employers' association with regard to jobbing or temporary employment, which provides that machine



STATUARY GROUP IN HYDE PARK, LONDON, SYMBOLIZING AFRICA.

managers called upon to work temporarily shall receive 19 cents per hour, or $10 per week, with a minimum of one day's pay according to the working hours of office, but on Saturday a minimum of five hours. Should a machine minder temporarily be employed to work overtime, he shall be entitled to the above rate with the ordinary overtime rate, the minimum payment to be $1.75. Any member of the society employed in one office for four consecutive weeks without receiving notice, shall give or receive two full weeks' notice; if employment be for less than that period no notice is required on either side.

The Paris firm of Marinoni are just now busy building a new rotary to print the Paris edition of the London *Daily Mail*. It is to embody several special features to suit the requirements of the paper, and will print, fold, inset and paste up thirteen thousand copies per hour, and will be fitted with improved inking arrangements, so that high-class illustrated work can be produced at this speed. The London *Chronicle* has put in several new double octuples, built by Messrs. R. Hoe & Co., at their London works. These are the largest machines yet installed by any British newspaper, and their adoption is very characteristic of the Messrs. Lloyd, the proprietors of the *Chronicle* and *Lloyds Weekly*, as each time Messrs. Hoe have introduced newer and faster machines they have always been the first people on this side to adopt them. The new presses, under the charge of Mr. Mascord, are expected to turn out *Lloyd's Weekly* at a very high speed, and will also be used for the *Chronicle* when required. This new installation of seven double octuples gives an output of 336,000 twenty-eight-page papers per hour, and requires no less than 784 plates, each of which weighs about fifty pounds.

We have a Women's Printing Association in London, in which ladies do all the work, with the exception of heavy form lifting. It is worked on kind of coöperative lines, and the profits are shared among the workers at the close of each year. This year, which is the twenty-ninth of the society's existence, the balance sheet shows that more business has been done than during any previous year, and a bonus amounting to fifteen per cent on the wages has been paid to the members. After this, who will say that women can not run a printing-office successfully?

A bill is now before Parliament that provides for the entire closing of all retail shops on Sundays, and a committee, sitting to take evidence for and against the measure, took the statement of Mr. A. Evans, secretary of the Printing and Kindred Trades Federation, who said that the Federation represented twenty-five thousand workers in London alone, and he was instructed to oppose the bill because it would injuriously affect a large number of members. Many employees in the printing trade worked on Saturday, and were not paid until early on Sunday morning. If all the shops were closed, it would be very difficult for them to obtain any provisions for Sunday. The bill would interfere with the sale of Sunday newspapers, and thus jeopardize the livelihood of thousands of men engaged in the production and distribution of weekly newspapers. In the opinion of the Federation, the sale of newspapers, magazines and periodicals should be exempt from the provisions of the bill. The bill (Mr. Evans added) was unnecessary, and, from witness' own knowledge, would inflict hardship upon small shopkeepers who did not employ assistants.

A London coroner has made the startling assertion that "nations possessing the largest number of daily papers always produce the greatest number of suicides." The statement was made by Dr. Wynn Westcott, a well-known London coroner, in a lecture delivered before one of the metropolitan scientific societies, and, if true, your United States must provide an astounding number of untimely deaths. The higher the standard of education, the greater the number of suicides. The proportion of printers who died by their own hand was abnormally large, and this because of their superior intellectual attainments.

A new bronzing machine, the invention of Mr. Mark Smith, of the *Manchester Guardian*, promises to be an advance upon anything of the kind that is now before printers. In these machines the great problem has been how to keep the fine particles of bronze from contaminating the atmosphere to the physical detriment of the operatives. Mr. Smith has solved this problem by creating a partial vacuum in the bronzing box so that there is always a gentle current of air entering the interstices, and thus rendering it impossible for any dust to find its way to the outer air. In fact, so effective is the invention that in the *Guardian* office the girls who work the vacuum bronzer no longer wear the garb by which it was sought to prevent the grains clinging to their hair or otherwise hanging about their clothes. Indeed, it is claimed that inasmuch as the vacuum maintained draws into the machine and conducts to the outer atmosphere the whole air of the room, such room containing a bronzer is healthier than a room not containing a bronzer would be, other things being equal. Factory inspectors have expressed themselves very pleased with the hygienics of the invention.

London printers are, as a body, ardent workers in the cause of charity, and have all sorts of methods for raising money whereby their weaker brethren may be helped. The printers' charities are mostly administered by the Printers' Pension, Almshouse and Asylum Corporation, the funds of which are augmented by means of workshop subscriptions, concerts, sports, etc., and these bring in a considerable sum of money during a year. The Printers' Charity Sports, held annually at the Crystal Palace, is one of the events of the year, and is always well patronized. There are many kinds of

races, and cups and trophies and other prizes are competed for. Among these the great prize is the Linotype shield, which is striven for yearly, and has now for several years been held by the team of runners from the process-engraving house of Carl Hentschel, Limited. Prizes are also given by the proprietors of the *Daily Telegraph, Tit-Bits, Daily Graphic, Illustrated London News, Illustrated Bits,* etc. A considerable amount is generally taken at the gate and the Printers' Charities benefit accordingly. Another method of raising funds is by holding a dinner each year, at which all the prominent men in the trade attend, and voluntary subscriptions are given. This year the amount subscribed amounted to $41,050. In connection with this dinner Mr. Hugh Spottiswoode has for the past few years got up a publication that is called *Printers' Pie.* It is contributed to by the leading artists and literary men and sells at 25 cents, the profits being handed over to the Printers' Pension Fund. This year's edition has realized no less than $5,500, a substantial addition to the charitable resources of the trade. Besides the work of the Printers' Pension Corporation, the workmen's societies also look after their necessitous members. The superannuation age fixed by the London Society of Compositors is sixty. Members of that age and of thirty-five years' membership can claim $2.50 per week. The Society also provides for cases of total or partial incapacity, irrespective of age. In cases of partial incapacity, members of twenty years' standing, and unable through old age or infirmity to earn the sum of $3.50, are entitled to an allowance of $1.20 per week, twenty-five years' membership $1.50 per week. In cases of total incapacity, members (irrespective of age) of twenty consecutive years' standing receive $1.50 per week; twenty-five years, $1.75; thirty years, $2; thirty-five years, $2.50. Turning to the provincial compositors, the Typographical Association had, in 1904, 395 superannuated members receiving $42,905 per annum. The age at which members become eligible for the benefit is sixty years, except in cases of confirmed



ON THE RIVER THAMES.

paralysis or blindness, or permanent incapacity, when a member may be placed upon the fund without having reached the age of sixty, provided he has been a member thirty years and upward. The amount of the superannuation is: If a member for forty years and upward, $2.50; thirty to forty years, $2; twenty-five to thirty years, $1.75; twenty to twenty-five years, $1.50. So one sees that the British typo is a man that helps his fellow in old age and adversity and can always spare a trifle for his poorer brother.

The Wicks Rotary Typecasting Company has got into difficulties and a day or two ago an application was made to the High Court for its winding up. When the hearing came on it was adjourned for a fortnight. Meantime the company has held a meeting at which the following resolution was passed: "That it has been proved to the satisfaction of the company that the company can not, by reason of its liabilities, continue its business, and that it is advisable to wind up the same. That the company be wound up voluntarily, and that Mr. Owen W. Williams, of London, be appointed liquidator."

All American visitors to London make it a point to visit the "Cheshire Cheese," an old hostelry, in an alley off Fleet street, where Dr. Johnson, of dictionary fame, and other worthies were wont to take their chop or steak, and drink their whisky toddy. It is the oldest of the famous Fleet street inns that still exist in their original condition, and its boxed-in tables and sawdusted floor are the same to-day as in the old times. The house was built in 1667, the year after the great fire, but it was not till the next century that, thanks to the patronage of the great lexicographer and his friends, it became really famous. Law as well as literature set its seal on this tavern, and has ever since claimed a lien upon its stiff-backed boxes and its old English dishes. The "Cheshire Cheese" is still the home of many and various clubs, whose amity is doubtless in part sustained by an excellent brew of punch, for which the house has a reputation. That some enterprising American may buy the old inn for export seems a dread possibility, seeing that so many of our cherished relics have recently crossed the Atlantic, and there is no doubt but that if it were planted down in New York or Boston it would become an extremely popular resort.

MORE ART—FEWER FRILLS.

Some printers remind one of the Irishman and his wife who wanted to buy a cow at auction. Without saying anything to Bridget, Pat attended the auction, and bid on the cow. There was some one around the corner of the house whom he could not see, who kept bidding against him and ran the price up, but he finally got the cow and led it home in triumph.

"Well, Bridget," he cried, "I got the cow, and I would have got it cheaper if it had not been for some old fool around the corner who was bidding against me."

"Fool yourself," cried Bridget. "That was I that was bidding against you."

Some printers go after work for their print-shops on a plan which is equally suicidal. There seems to be a competition as to who can get the job at the lowest price, and then, as a natural result, who can turn out the poorest job at the price.

The best competition is to do something better than your competitors, and in that case the price takes care of itself.

Do you never receive a sample book of fine cover-papers with a burst of enthusiasm, and resolve to do things with those covers which will enhance your reputation and fill up your pocketbook? If not, you are losing one of the greatest pleasures of the printing business. When a printer can get into the class with the artist—be it ever so little—he is going to get more pleasure out of his work than he has ever gotten before, and incidentally more profit.

What the business men of this country want, and we repeat it over and over, is not more ordinary printing at a low price, but more better printing at a high price. Advertisers are prepared to pay real money and a great deal of it for the best that can be had, and among the ingredients which go into the best printing are papers and especially cover-papers.—*Manager Niagara Paper Mills.*

INVALUABLE REFERENCE LIBRARY.

We have complete volumes bound from about Volume IV. What a fine library it makes, too, for every branch of the trade! As a reference library it is invaluable.—*W. H. Eaton & Son, Montreal, Canada.*

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

AUTOBIOGRAPHY OF VICTOR A. HERMANN.

AS a resident of the old town of Baltimore (they call it New Baltimore now) I spent my youth in blissful unobtrusiveness until along in the winter of 1898. Then some one, I think it was Peter Pry Shevlin, once of the Baltimore *Herald*, but now of New York, whispered in my ear that the "Mastodon Minstrels" were in town. Would I go? "It will do you good," he confided, as he bought a bag of stale peanuts and a yellow song book from the young man with the megaphone voice.

It did. I sat there entranced by the medley of kettle-drums and trombones. When the sad-looking tenor walked out to the footlights and sang: "One Lies Down in Santy-a-



VICTOR A. HERMANN.

ago," I am sure there were tears in my eyes. Then the shiny-faced Tambo wheeled around on the queer little box he was sitting on and addressed the corpulent Bones as follows:

"Mistah Bones, can yo' tell me why Adam left de garden ob Eden?"

"Ah must admit, sah, dat yo' has de advantage ob me," responded Bones, "Why did Adam lebe de Garden ob Eden?"

"Because he wanted to raise Cain."

The cyclone of applause that greeted this ancient relic of Joe Miller or Thomas Hood decided my future. I concluded then and there that if minstrel men could play poker and wear tall hats by springing such jokes as that, the man who made new jokes could wear diamonds.

The next morning I posted a queer batch of yellow slips out to a humorous paper by the name of *Up-to-Date* which was published in Chicago. Anxiously I watched for the letter-carrier and in about a week he handed me a bulky envelope with the Chicago postmark. My heart fell. "Rejected," I sighed, lugubriously. But when I opened the envelope I discovered the editor had retained three jokes. What exuberant hopes! I am sure I told every one with whom I came in contact about those jokes and they in turn watched for the appearance of my first efforts. They appeared in a few weeks and then I sent another batch. I think this time the editor accepted five. Just about the time I was expecting people to write for my autograph, *Up-to-Date* went out of business. What a blow! After skirmishing around the humorous field with scarcely enough success to pay postage, I finally sent some sample work to the Chicago *Daily News*. In 1899 the managing editor started using my copy regularly, and has been finding room for it ever since. About 1901 *Puck* began using my verses and has published a considerable number in the last few years. My work has appeared in numerous other publications, including the New York Sunday papers. *Harper's Magazine* has published quite a number of my dialect poems. The ideas for these verses I get from life by visiting the oyster docks and river landings of Maryland and Virginia where the rumbling ox-cart, the china-eyed pickaninny and the old "mammy" nurse can be found as they were "Befo' de wah."

But tacking handles on jokes is my "long suit." There are many similarities between a jokesmith and a blacksmith. The blacksmith drives out sparks of fire and the jokesmith drives out sparks of wit. The blacksmith is always knocking and so is the jokesmith. But the blacksmith has one advantage—he don't have to be funny when he has corns, the toothache or the "blues." The jokesmith does.

The following dialect poem appeared in *Harper's Magazine* some time ago. It was composed in a country graveyard at midnight when a cross-eyed colored man was chasing a black cat around the tombstones:

THE TRICK MAN.

Ef we pas' down wheh de trick man stay
We run wid all our might;
Foh de blac' snake gahd his house by day
En de whippo'will by night.
De blue-tail lizahd cuhl up in de do'
Fum sunrise cleh till dew;
En a lean blac" cat rise up fum de flo'
En hiss lak a snake et yu.
"Sis-s', sis-s', sis-s'" de ol' cat say
Cross yo' fingehs en keep away.

My mammy say when de glow-wuhms glow'
En de wohl am still es a mouse;
Det big chains rattle in de ol' sycamo'
In de blac' oh de trick man's house.
Den red smoke roll fum de chimly clay
En de ebelist spirits prowl;
En ol' Satam cum (so mammy say)
On de wings ob a great blac' owl.
"Hoot, hoot, hoot," de ol' owl say,
De trick man's home, yo' betteh stay 'way.

De trick man sit en mumble to hisself
When de swamps am white wid fog,
He fills dem jahs on de chimly shelf
Fum a pot on de ol' bac' log.
What's in de pot? Nobody kin tell,
'Ceptin' de ol' trick man,
En he take et along en he cast det spell
When dahkness fall obeh de lan'.
"Woo-o', woo-o', woo-o'," de night win' howl,
Now am de time det de trick man prowl.

He scoop sum moul fum de grabeyahd groun'
When midnight bells do ring;
En he stih et roun' en roun' en roun'
Wid de tip of a blac' owl's wing.
He seal et in a pouch ob dried snake skin
En he tie et wid a red cotton rag;
He cum to you' spring en he drop et in
En yu's tricked by de trick man's bag.
"Sh', sh', sh'," you betteh not stay,
De trick man's cummin, cummin' dis way.

The poem below appeared in the Chicago *Daily News* early last spring. It was one of a series of juvenile poems I turned

out at that time. Among the others were "The Bells of Slumbertown," "Laughaway Away Land," etc., all of which appeared in either New York or Chicago papers.

GIANT STORM BOOTS.

Far over the forests and rivers and seas
Old Giant Storm Boots comes stalking;
The tops of the mountains just reach to his knees
And the deep valleys shake when he's walking.
His boots are so long and so wide and so flat
I am sure he could walk on the ocean;
And drop a whole town in the crown of his hat
If he but just once took the notion.
That's what dear grandma told Bobby and me,
Says she has seen him plain as can be—
Guess she knows.

His breath is the wind that the sailors all dread
And he blows over chimneys and towers;
He tilts the cloud-cups with the top of his head
And the rain comes pouring in showers.
He romps through the woods where the birds are at rest
And scatters the limbs all asunder;
He blows a great horn in the South or the West
And that's what we all think is thunder.
So says dear grandma to Bobby and me,
Wasn't we scared when she told us, though, Gee!
Guess she knows.

But grandma says he's not so bad after all
Old Giant Storm Boots in the story,
For when he has passed you can hear the quail call
And the rainbow comes out in its glory.
Then all of the flowers seem just twice as sweet
From the roses to daisies bright yellow;
And out in the orchard right down at your feet
Are apples so ruddy and mellow.
So tells dear grandma to Bobby and me
'Bout Giant Storm Boots who some day we'll see—
Guess she knows.

The following little dialect poem appeared in *Puck* during the past summer. It was widely copied and has also been set to music:

HONEY TOWN.

De skies am gray, mah li'l brown chap,
De fennel am damp wid dew;
So cum along to you' gran'mam's lap
De Sleep Man's waitin' foh yu.

His ol' skiff sail when de dream tides flow,
Et glide wid neveh a soun';
He tuck yu in en away yu go
To de gates ob Honey Town.

Honey Town, Honey Town,
Sleep Man's Skiff am cummin' aroun';
Mak room foh two li'l foots so brown
Den sail away to Honey Town.

Et's a place wheh good li'l tads may roam
En capeh de whole night fro;
En de Sleep Man's skiff et bring you home
When de ol' sun's face am new.

Deh's cahts en blocks and hohns en drums
Foh askin' in Honey Town;
En a showeh ob cakes en sugah plums
Cum tumblin' sof'ly down.

Honey Town, Honey Town,
Sleep Man's Skiff am cummin' aroun';
Mak room foh two li'l foots so brown
Den sail away to Honey Town.

MERE MISPRINT.

Mabel — What is Grace so terribly indignant about?

Maude — Why, young Nuwedd met her in the dark hall last night, mistook her for his wife, and printed a kiss on her ruby lips.

Mabel — Is that all? Well, she ought not to kick up such a row over a mere typographical error.— *Louisville Courier-Journal.*

6–5

SEVENTEENTH ANNUAL CONVENTION OF I. P. P. & A. U.

THIRTY-EIGHT pressmen's unions, seven web pressmen's unions, seventeen assistants' unions and one job press feeders assistants' union were represented by 169 delegates at the seventeenth annual convention of the International Printing Pressmen's and Assistants' Union, which convened June 19, 1905, at San Francisco.

The delegates were entertained en route to and from the convention at cities on the line of travel, and in San Francisco by smokers, receptions, banquets and pleasure rides about the surrounding country.

The convention was called to order by Chairman Jennings J. Phillips of the local Pressmen's and Assistants' Union Convention Committee, who welcomed the guests in a brief and fitting address. In closing, he introduced Mr. Will J. French, president of the local labor council, who, after an interesting and characteristic speech, introduced Mayor E. E. Schmitz, who extended the freedom of the city.

President Martin P. Higgins opened the convention and the usual committees were appointed. The election for officers resulted as follows:

President, Martin P. Higgins.
First Vice-President, Edward H. Randall.
Second Vice-President, John G. Warrington.
Third Vice-President, Fred Ranagan.
Secretary-Treasurer, William J. Webb.

Propositions to change the method of electing officers and transferring all job pressmen into the pressmen's union were laid on the table.

A resolution was adopted prohibiting members working on engraving proof-presses in photoengraving plants for less than the scale established by the Photoengravers' Union.

Resolutions were adopted guaranteeing aid to the local San Francisco unions in their fight to maintain the eight-hour day, and the Executive Board of the International Printing Pressmen's and Assistants' Union was instructed to remain in the city until the matter is satisfactorily disposed of.

A new section was added to the by-laws requiring all persons making primary overlays from paper or cardboard, or by any of the patented processes, to identify themselves with the local pressmen's union.

A resolution requesting Congress to establish the position of foreman of presswork in the Government Printing-office was adopted unanimously.

The balance in the treasury was shown by the secretary-treasurer's report to be larger than at any time in the history of the international organization — $39,533.55.

The convention adjourned to meet in Pittsburg on the third Monday in June, 1906.

HIS COUNSELOR AND ADVISOR.

The Santa Fe *New Mexican* says: "The Roswell *Daily Record* is being edited and that well, from the Democratic standpoint, by George A. Puckett, who not only writes the editorials, edits the telegraph and occasionally hustles for news and business, but who in addition sets up his copy on a Linotype. Those who know that editing a daily is no eight-hour-a-day job will recognize that Mr. Puckett, who is a health-seeker, is a hustler who is setting a swift pace for even a swift city like Roswell."

Mr. Puckett adds that he learned all he knows about the Linotype from a study of the machine itself with the aid of Mr. Thompson's book, "The Mechanism of the Linotype." Besides his other duties, he keeps the machine in running order, and it is seldom "hung up" in working hours for longer than a few minutes of any day. The Machine Composition Department in THE INLAND PRINTER has also for three years answered many questions and removed difficulties for him.

PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth; 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PEINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 11 inches, divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

ESTIMATING THE COST OF HALF-TONE.— Mr. George H. Benedict has not begun any too soon to reason with his brother engravers as to the proper method of estimating the cost of half-tone engraving. One of the United States Government departments advertised for bids on some half-tone illustrations. When the bids were opened they ranged from $1,200 down to $300. How can any one have respect for the knowledge the proprietors of a business possess who disagree so widely as to the value of the same work.

PENROSE & CO.'S CATALOGUE.— An advance copy of a new process catalogue of 340 pages is received from A. W. Penrose & Co., 109 Farringdon road, London. It is splendidly illustrated, printed on coated paper, bound in flexible cloth and is altogether too expensive a book to supply at every request for one. The prices are given in English, American, French and German money, as Penrose has branches in all these countries, as well as in Africa, Australia, Italy, Russia and Sweden. The United Printing Machinery Company, New York, Boston, Chicago, are the American agents for Penrose. It makes one grieve, in looking over this catalogue, to think that there has been no such place as Penrose's in this great country. There is promise, however, that before the year ends this void will be filled. There is also to be a process catalogue printed in this country, so watch out for it.

"THE PHOTOGRAPHIC REFERENCE BOOK" is another publication received. It contains 344 pages of solid information for the photographer, but nothing of special value to the process man. There is a paragraph, on page 294, titled "A Fish Glue Process," in which an enamel formula is given. After describing how to apply it to a copper plate, this consoling information is added: "A plate so prepared can be obtained in twenty-four hours from the time of obtaining the negative." This reads funny when it is recalled that in this department, page 577, for July, 1904, is recorded the making of three three-column newspaper half-tones in thirty-eight minutes from the time the copy was received until the engraved plates were delivered. Still this reference book is well worth the 75 cents charged for it by the American publishers, Tennant & Ward, New York.

FIRST LITHOGRAPHY IN THE UNITED STATES.— Julius Meyer, Cincinnati, asks: "To settle a dispute, please tell me as soon as possible where the first lithography was practiced in the United States and when was it?" *Answer.*— This question does not belong in this department, but, as it is a hurry call, the following is offered as the only information at hand. There was a lithographer making crayon drawings on stone in the city of Boston as early as 1822. In 1823 Messrs. Pentleton, stationers, of Boston, added lithographic presses to their plate presses. In 1829 this firm introduced lithography to Philadelphia. It was started in New York in 1830. In Baltimore in 1831. It was not until 1859 that Cincinnati lithographs, portraits of Washington made by a lithographer named Middleton, attracted national attention. Prang, of Boston, later brought chromo-lithography to the highest state of artistic excellence.

THE CHALK METHOD AGAIN.— A correspondent in Calgary, Canada, writes: "I would esteem it a favor if you can kindly let me know my error in recoating chalk plates. My trouble is that I can not get the chalk to adhere all over the steel plate. It sticks all right in spots, but in channels between the spots it breaks away altogether when worked upon. I have tried to get it right by altering the heat of the plate before putting the chalk on. Also by trying different heats of the oven. But all without success." *Answer.*— There is evidently a little grease on the steel plate where the coating lifts off. If the steel were cleaned with potash and then etched slightly with nitric acid, washed and dried, it should take the chalk coating. Coat the steel plates with a much-diluted solution of the albumen or enamel solutions used in photoengraving; dry this coating and put the plates out in the sunlight until the coating becomes insoluble. This forms a substratum that should hold the chalk coating perfectly.

COLLODION EMULSION.— Several letters have been received during the past month, asking for the formula and complete working details for collodion emulsion. Among them is the following from Arthur H. Kammier, Effingham, Illinois: "Being engaged in processwork and wishing to substitute collodion emulsion for the wet plate, I write you to see if you could inform me as to where I could procure such a formula, and if there are any books on the subject? Have found your publication of much help to me in the past." *Answer.*— Not

long ago an American tourist visiting Shakespeare's birthplace, asked one of the natives, "What did Shakespeare do, anyhow?" and received this information: "Why, he wrote the Bible." This is recalled by this inquiry as to collodion emulsion from Effingham, where there is a "College of Photoengraving." It should be needless to inform Mr. Kammier that he is near the source of information; all he need do is apply. The other inquirers are advised to leave collodion emulsion alone for the present. The information they require would fill a good-sized book, and there is no adequate book on the subject. Captain Abney wrote a good work on gelatin emulsion which would be of no help in making collodion emulsion. Then, again, many of those who know all about making collodion emulsion are not succeeding with it. It would be better for those contemplating working emulsion to buy it ready made at first and practice working it before they attempt the delicate operation of making it.

THE NEWEST THREE-COLOR PATENT.—While many of us are studying and puzzling our brains as to the merits of the direct and the indirect process of three-color photography, as to the proper filters and plates, the proper balance in the exposures, and so on through the numerous intricate details that make this work such a difficult problem, along comes an inventor who settles it all so that three-color work comes as easy as "falling off a log." All one needs now, according to his method, is night, together with the plates and artificial light he furnishes. After the copy is properly focused, one of his plates is exposed in the camera and a violet flash powder is set off; the next plate is inserted and flash powder burning a green light is used; then a third plate is exposed while a red light burns for a time in front of the copy. The developer is furnished also; all that is necessary is to put the three exposed plates in the same tray of developer for the same length of time and the trick is done. Amateur photographers can now spend their evenings getting three-color record negatives of paintings, flowers or their best girls. Or think of the ease with which beautiful spectacular performances can be photographed in the theaters in the evening. Why, the possibilities of the invention are immense—in theory.

"PHOTO-MECHANICAL PROCESSES."—A new edition of an old book is at hand from Hampton & Co., London. It is titled "Photo-mechanical Processes" and is by W. T. Wilkinson. The book, as its title indicates, covers the whole field of processwork. It is particularly valuable in its information regarding collotype. Of this beautiful process it gives this word of warning: "Collotype is the simplest and easiest photo-mechanical process, but it must be installed under suitable conditions; damp and cold are its greatest enemies. During the preparation of the printing surface, and right up to the time the plate is placed in a water bath to get rid of the bichromate, damp must be avoided; while the sensitive is being dried, vibration must be guarded against, or the plate will be useless; and the pressroom must be kept at an equable temperature all the year round, not icy cold in the morning and a gradually rising temperature during the day, as this gives uneven results—gray and flat at first, improving after, but the improvement is obtained at the expense of wasted ink, time and energy. It is undoubtedly the attention paid to these points that helps continental firms to produce collotype so much more economically than is done in England, but they do not produce a higher quality than is done here under congenial conditions. Continental firms fit up their premises thoroughly, and are able to do good work the year round; in England the majority of places are not fitted up properly, hence in cold, damp weather the results are bad, and the process is called uncertain, which it is not." Mr. Wilkinson thus tells why collotype is not oftener practiced in this country and why so much of such work is done in Europe. The neglect in preparing workrooms where an even temperature can be maintained is the cause of our failure. This book can be had from Tennant & Ward, 287 Fourth avenue, New York, or The Inland Printer Company. Price, $2.

THE SQUARE STOP WITH THE CUT-OUT CORNERS.—Otto Menthe, in *Zeitschrift fur Reproductionstechnik*, writes about stops for half-tone work. In the translation of his article in the *Process Photogram* is the following paragraph: "In order to facilitate the changing of the stops, various systems have been tried, all of which are in principle the iris diaphragm, only with this difference, that with the enlargement of the aperture the latter becomes square or star-shaped—that is, with cut-out corners. The author has so repeatedly commented on the inconvenience or absolute uselessness of the latter form of stop that it is unnecessary to say more here. The round stop is alone the correct one." Now, attention is called to this paragraph just to combat the conclusion Herr Menthe comes to as to the uselessness of the square stop with the extended or cut-out corners. The failure to use this stop is the principal reason why European half-tone reproductions are so often flat and so much stress is put on reëtching. The tendency to flatness is one of the chief features to be overcome in half-tone work. So well is this understood by publishers that in ordering drawings for half-tone reproduction they instruct the artists to exaggerate the contrasts, trusting to the half-tone to reduce the difference between the high lights and shadows to their proper relation. Of course, even with the most perfect half-tone the tendency in printing is to print the high-light dots heavier than they should be and thus flatten the result. It was to increase contrast in the negative that the large square stop with the extended corners was devised, and to close up the dots in the high lights quickly without interfering with the middle tones nothing can be substituted for it with equal success.

VENTILATION IN THE WORKSHOP.—Louis A. Schwartz, in *The Illustrator*, writes as follows: "A question that is being given rather serious attention, and rightfully so, by the various photoengraving unions throughout the country, is the movement that has for its object proper ventilation in the workshop, and particularly in the establishments where photographic platemaking is carried on. Insignificant as this question may appear, it nevertheless has a decided bearing on the future health of the individual who is directly employed in any of the different branches of the photoengraving trade. This trade is practically one of close application and confinement; the men employed at it are daily associated and brought in direct contact with all sorts of acids and chemicals, the fumes of which are often of a poisonous and deadly character. The continual breathing in of this foul atmosphere, impregnated with these poisonous odors and fumes, must naturally have a tendency to injure the health of the men who are working under these conditions. Anything that can be advanced as a precautionary method for the purpose of counteracting the evil effects of close association with these health-destroying surroundings should be readily accepted by those who are responsible for the sanitary conditions of these establishments." Then Mr. Schwartz goes on to describe the growth of the average photoengraving concern. How it usually starts in poor quarters and then, as business increases, crowds more workmen into already congested rooms, whose walls, floors and benches are saturated with fumes of chemicals and become more unsanitary with time. Then, in the winter months, pure air is shut out and ill-health results. It was one of the valuable points of criticism Mr. William Gamble made after visiting our American photoengraving establishments, that the workman's health was not taken into consideration as it is in similar establishments abroad. It is to the employer's best interest that the workman shall keep in good health and be always fit for a good day's work, so if the unions can improve the sanitary conditions of shops, that the workman may be more reliable, they will be doing the employer a favor as well as the employee.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

THE MECHANISM OF THE LINOTYPE. By John S. Thompson. Revised Second Edition. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things You Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. Price, $2, postpaid.

Monotypit is the new designation for the Wood & Nathan Company's interesting monthly, formerly called *One-Type-at-a-Time*.

CONSIDERABLE interest is being manifested in the attachment recently patented by, and now in operation in the office of Robert Drummond, 444 Pearl street, New York. By this device Monotype matter is cast with low spaces and quads.

A LINOTYPE operator in the Australian Salvation Army printing-office was stricken with blindness. His comrades agreed to work one hour daily for his benefit. The manager being informed of their purpose praised their spirit of comradeship and allowed them to count the hour so devoted as overtime. The agreeable surprise of the sufferer may be imagined when on the next pay-day he received almost a full week's pay accompanied with the words: "The enclosed, the proceeds of an extra hour's tip, is sent to you with hearty wishes for your speedy recovery, from your five colleagues."

THE *Caxton Magazine* says: A new self-lighting apparatus for attachment to composing machines has been constructed by Herr Allmenroder, of Mainz. By its use, it is claimed that only the gas absolutely needed is consumed. The apparatus opens the gas taps automatically at any desired time. A small tube conducts the gas under the casting-pot and lights it there as soon as the gas tap of the apparatus is automatically opened.

LOWER MAGAZINE DISTRIBUTOR.— H. M. B., an Illinois operator on a double-decker, writes: "I took off the distributor box of the lower magazine and cleaned thoroughly with gasoline, taking it to pieces, taking out lifts, cleaning them also, but after doing so it will only work perfectly about an hour, when it will balk again. Can you give me some remedy? I am having a lot of trouble with it." *Answer.*—The matrix separator of the lower distributor box should be lubricated with just a shade of oil on the sides and bearing surfaces. It should run several days without attention if this is properly done.

CORRECTING MONOTYPE MATTER.— B. C. Parker, Detroit, Michigan, furnishes the following information regarding the making of corrections in Monotype matter. "If the corrector of Monotype matter would provide himself with a chart of the Monotype keyboard, indicating the number of units in each row, he would have a reliable guide in making corrections, and avoid the necessity in many cases of lifting the lines into

12-POINT MODERN No. 8—12-Set.

18 UNITS TO PICA.

5	6	7	8	9	9	9	10	10	11	12	13	14	15	18
'	!	J	Z	§	:	'	Q	V	X	M	P	œ	Æ	✦
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MONOTYPE KEYBOARD CHART.

his stick. For instance, the substitution of a lower-case 'g' in place of a 'd,' makes a shortage of one unit in the line, readily overlooked at the time, but later causing trouble on the stone or press. With a chart to refer to, the discrepancy is seen at a glance." A suggestion for a chart is reproduced. A few "don'ts" from the same writer are given: "Don't allow your air pressure to rise above fifteen pounds — if pressure is at twenty pounds or over, the work will be harder for the operator and reduce his speed. Don't leave the air on the keyboard when not in use. Don't forget to oil the spring boxes on the caster with lard oil. Many times 'overthrow' or the getting of the wrong character with the right 'punch holes' is caused by hanging up of the spring boxes. Don't forget to have a small box of tallow handy — dip the plunger in metal-pot and heat it; then dip it in tallow. This causes the plunger to work smoothly, and prevents it sticking."

Distributor-box Bar Pawl.—J. T. M., Painesville, Ohio, writes: "I have been having trouble lately with the pawl in the end of the distributor-box bar being worn so that thin matrices go over in pairs. Have improved matters a little by swelling the pawl with a hammer, using your instructions to another machinist in the July Inland Printer. Will you please tell me if the pawl can be removed and a new one put in, and if so, how? Or if it becomes necessary, the pawl getting too bad, will I have to buy a new bar with the pawl already in place?" *Answer.*—The pawl in the distributor bar is held by two small pins, which can be removed and a new



FRANK J. M'CAY.



ERNEST KIRKPATRICK.

RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

bar pawl inserted. If you will rub a file over the side of the bar, you will have no trouble in locating the pins.

How to Change the "Set" Width of Monotype Type.—The "set" (width) of each letter cast on the Monotype is regulated by what is termed the "set wedge," which is so made that it arranges the mold for casting a wide or narrow type, as desired. As there are condensed, medium and extended fonts, it is necessary to have a wedge for each that will insure the casting of every letter on its proper "set." Wedges for casting the various widths or sets are designated as "7 set," "7½ set," "7¾ set," etc. The larger the figure designating the set, the more extended will be the type. The difference between 7½ set and 7¾ set, for example, is very slight as between the individual letters, though there is an appreciable difference between the lengths of the entire lines. As will be seen, if a face is fitted for a 7½-set wedge, casting it on 7¾ set will add a minute amount more white space between the letters. By merely changing the set wedge used, the type-face selected for any work can be made to fill exactly the space desired.

Justifying Tabular Work on the Monotype.—A practical Monotypist writes: "How many Monotype operators use the 'justified leader' in setting tabular work? The 'justified leader' is nothing but an ordinary justifying space with a dot on it, and it is procured by the following method: Place the six-unit leader above the justifying space on the keyboard so that both keys can be struck simultaneously, and do not use any justifying space where the 'justified leader' is used. Take an ordinary tariff job:

23 | Egan.....Ill | C G W..... | 288 | 288

Set the name of the road, then three columns of figures (which should be brought on the wheel), then the city, using four justified leaders after it; use the eighteen-unit leader for remainder of line (you do not need to bring this on the wheel) to within about two ems, then set the State, and justify as you would in setting straight matter. One thing to be remembered when justifying is to allow about one keyboard 'em' for spread. If your justification should be small, you will get the same results as if the five or six unit leader were used, making three dots to eighteen units, instead of two." *Answer.*—The objection to the method described is the necessity for transposition of the columns when making up the matter. There is no need of this if the "double justification" device, with which the Monotype is equipped, is employed. Any number of independent justifications can be made in a line and such matter as the above can be set straight across and each section independently justified. Another plan, when a line is leadered out to varying words, such as the first column of the table shows, is to have a list of such words with a schedule of the number of units of space they each occupy, and leader out to that point exactly. No justifying space is employed in that portion of the line.

Lock-up of Mold.—An Ohio operator-machinist writes: "Some time ago I wrote you in regard to metal getting in my magazine. You answered that perhaps the lock-up of mold disk was not right. I have made those adjustments several times and I am still bothered with the same trouble, but not quite so bad. The machine inspector was here a few weeks ago and he said I had a warped mold, and I have come to the conclusion that he is right, but if you know of anything else that may cause the trouble, I would like to hear of it. The only other trouble I have is with matrices dropping off between casting position and point of transferring. I have put on new detaining springs, but occasionally one will drop. The line-delivery carriage carries the line fully one thirty-second of an inch inside of pawls, and so I can't see where the difficulty lies." *Answer.*—Anything which will interfere with close contact of mold and matrices will permit metal to escape when the cast is made. It may be metal on the washer on right-hand locking stud, screws loose in vise jaw or mold, interference of mold wiper between vise jaw and mold, improperly repaired spacebands, damaged matrices or misadjustment of eccentric in mold-slide cam roller or inoperative pot-lever spring. In old machines it can be traced to worn second cam shoe on pot cam. The cause of matrices falling out of first elevator when it descends with matrix line is often a sprung back plate of elevator jaw. The distance between the jaws is such that they can not support the matrix in that case.

Distributor and Clutch Troubles.—A graduate of the Machine Composition Branch of the Inland Printer Technical School, now holding a situation in a Canadian office, writes: "(1) Can you suggest anything that would be the cause of matrices binding on distributor bar and cure for same? Gears were meshed all right and everything seemed to be in order with this exception. (2) Another trouble that is quite common over here is machine stopping before completing turn. This is overcome sometimes by operator shaking handle back and forth two or three times quite energetically. Thanks to knowledge gained at the school, I was enabled to stop a bad 'squirt' on the machine that had the machinist and his assistant guessing for a long time. The machinist went out last week, so I took a look at it myself and found that key wedge under mouthpiece in pot was projecting out further than the face of mouthpiece itself. With a sharp file I took off about a sixty-fourth of an inch and the trouble was over." *Answer.*—The binding of matrices on the distributor bar can not occur if the gears are meshed so that matrices hang perpendicularly from the bar, unless combinations on the matrices are damaged. Matrices will bind when leaving the distributor box if the distributor bar is set too low. The bar must be of such a height that the matrices when at the highest point on the inclined rails will clear the brass strip in the distributor bar one thirty-second of an inch. (2) The clutch adjustments must be out if the clutch does not pull the machine around. Greasy clutch leathers may cause it also, or rivets in the leathers which keep the leathers from gripping the

pulley surface. See that both leathers press equally tight on the pulley and that the spring is not too weak.

RECENT PATENTS ON TYPESETTING MACHINERY.

Keyboard Mechanism for Linotype.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 24, 1904. Issued May 30, 1905. No. 791,166.

Type-distributing Apparatus.— L. K. Johnson, New York, and A. A. Low, Horseshoe, New York, assignors to Alden Type Machine Company, New York city. Filed March 28, 1904. Issued June 6, 1905. No. 791,558.

Slug-casting Machine.— B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, Jersey City, New Jersey. Filed July 11, 1904. Issued June 6, 1905. No. 791,747.

Linotype Machine.— D. Petri Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York city. Filed January 14, 1905. Issued June 13, 1905. No. 792,551.

Multiple-magazine Linotype.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 22, 1904. Issued June 20, 1905. No. 792,851.

Linotype Mold.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 25, 1905. Issued June 20, 1905. No. 792,973.

Linotype Escapement Mechanism.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 19, 1905. Issued June 20, 1905. No. 792,993.



COMPOSITOR — What in the world are you doing with the benzine, Mike?
THE DEVIL — I'm puttin' it on to fool me goil. She t'inks I'm a French chaffeur.
— *Monotypit.*

Centering Mechanism for Monotype Machine.— J. S. Bancroft and M. C. Indahl, of Philadelphia, Pennsylvania, assignors to Lanston Monotype Machine Company, Philadelphia. Filed December 1, 1904. Issued June 13, 1905. No. 792,247.

Distributor for Linotype.— O. Southwell, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 19, 1904. Issued June 13, 1905. No. 792,472.

Magazine Escapement.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 17, 1905. Issued June 13, 1905. No. 792,504.

Linotype Magazine.— D. S. Kennedy, of Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 19, 1904. Issued June 13, 1905. No. 792,521.

THERE has been no one way set aside to do everything. No one printer can please all customers. While one man may have but one idea, many men have many ideas. This is equally true both of the printers and their customers, but with this distinction in the matter of effect: the customer being the buyer is in position to dictate. It is, therefore, incumbent upon the printer to weigh his ideas carefully and find in just what proportion they are a matter merely of personal opinion or possessed of marked value. In other words, there is little profit to come save through progress, and it is not what one did yesterday or is going to do to-morrow that counts, it is what one is doing to-day — which to be of real worth must profit by the lessons taught in all the yesterdays crystallized by a thought of the possibilities and demands of the to-morrows.— *Will Bradley in the American Chap-Book.*

RUSSIAN printers must deposit with designated officials specimens of all type and indicate the weight of each font.



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

HOW TO MAKE GOLD INK.—A correspondent writes as follows: "Can you give me some information as to how gold ink is made; or some suggestions what to experiment with. I have been partly successful in printing on some kinds of stock, but am far from being satisfied. I wish to print on glazed paper in particular." *Answer.*—Experienced inkmakers have found this a very difficult problem, and so far only a couple of makers have succeeded in producing a really acceptable quality. What is known as "gold bronze" is the basis of gold ink. The secret of how to make good gold ink lies in the kind of oil or varnish employed in mixing, because most of those made use of in regular inkmaking will badly tarnish the brilliancy of the gold bronze base. The same may be said of most of the other metal-base inks.

PRINTING WITH GOLD INK.—J. S. S., of Detroit, Michigan, has sent a number of printed sheets showing defective work, by reason of the gold ink employed not covering and printing as solidly as such ink should. He says: "I do not know the reason for the gold ink looking so dull and patchy in parts. My previous experience with the same ink, taken from the same can, was altogether different, the printing and color both being satisfactory. It was run off last February. Has the quality of the gold ink deteriorated since that time; if so, why? I may add that the ink adhered tenaciously to the form rollers, and looked beautiful on them, but could not be induced to cover or lay on the form by any effort of mine. Please enlighten me on the vagaries of gold ink printing." *Answer.*—The gold ink could hardly have deteriorated in the time between uses; indeed, good ink of this kind will keep for a much longer time. You have tried to work gold ink during a spell of humid weather and when the form rollers were full of moisture, which prevented them from imparting the heavy metallic base to the form. This has caused the "patches" of color and no color on the printed sheets. When you must print with gold ink in wet or humid weather, select a set of dry rollers, preferably old ones, and the trouble that has evidenced itself on the present lot of sheets will vanish. Dry rollers are essential when printing in humid weather, more particularly with such as metallic, copying, color or high-grade black inks. To have dry rollers on hand—and there should be such in every pressroom—lay by a sufficiency of the best winter ones for just such emergencies.

MAKE-READY FOR VIGNETTE CUTS.—L. C. M., Syracuse, New York, writes: "Will you kindly mail me a brief outline of the proper way to make ready vignette cuts. Sometimes they work very nicely, then again it is impossible to get rid of the edges." *Answer.*—Cuts should be about one sheet of paper, say 80-pound, 25 by 38, below type-high. If edges show higher than center of cuts, they should be underlaid between plate and block. This should be done before any attempt at overlaying is made. It is next to impossible to relieve the edges by overlapping, if they are not lowered before the make-ready is started. See that the plates lay flat on the press, without rocking. Set rollers to face about 1½ picas on the plate of the press, and have about two picas of their circumference in contact with vibrator. Use as light an impression as is possible to print the job. Always use hard packing on half-tone work.

TO PROTECT ROLLERS FROM DAMPNESS.—"Seer," Pittsburg, Pennsylvania, writes: "Could you tell me what can be done to prevent rollers smudging and getting soggy while being used in a damp cellar? I have tried varnish, but it does not help. Also please tell me how to take away the glossiness from the ink. I would like it to appear more of a dull or matt color." *Answer.*—A damp cellar is certainly no fit place to keep a press, much less is it a place to do printing in. Mix some paraffin or wax, say one-half pound of paraffin and one-half pint turpentine melted over a gentle fire, to which is then added a palette knife-pointful of venice turpentine. This is applied to the rollers and allowed to dry. Then the regular ink is placed on the press. Instead of this mixture, the regular bronzing size might do. To produce a matt appearance of the black ink, add bologna earth or magnesia to the ink and run as sparingly as your paper will allow. Of course use no varnish in the ink.

WRINKLING.—The G. P. Co., of Topeka, Kansas, writes as follows: "We wish your opinion on the enclosed and how to overcome the trouble. The paper, which was two inches wider than the sample, seems to have expanded on the margin, and the result is that a wrinkle forms on every impression. We have tried every way we know of to overcome the trouble, but without success. Moistening the sheets slightly seemed to help some, but not enough. We are unable to complete the job under existing conditions." *Answer.*—Crowding on too many grippers along the front of a form of open and solid work combined will tend to cause wrinkling. Use only as many grippers as are necessary to "take away" the sheet from the form, and that as uniformly as possible, setting each gripper with even pressure on the stock. Setting the steel bands fronting the cylinder so that they will bear a little stronger on the sheet in the center has a tendency to permit the sheet to expel most of the compressed air between it, the cylinder, and the form, besides allowing for "accidental expansion" of the sheet. Then again, the steel tongues and drop-guides must be set faultlessly true to each other in the opening and closing movements. Avoid using feed-tongues that are too long or that project too far in front under the drop-guides, nor should they be set too near nor too far from each other in the feed-board, but rather located so as to sustain the sheet and so act that no portion of it can be displaced by the rota-

tion of the cylinder. Too much care and skill can not be exercised in conforming the steel tongues to the right circle of the cylinder, so that the sheet will be drawn smoothly to the same without fall or abrupt disturbance when taken hold of by the cylinder grippers. The July INLAND PRINTER contained an answer to a similar inquiry.

TROUBLE WITH SUMMER ROLLERS.— L. M. K., of Roseville, Ontario, writes as follows: "I just had an experience with new summer rollers for a Gordon press. They were made over a month ago. They will not take ink of any kind, and the surface seems moist and a little sticky. What can I do to make them work, as I have large runs to make at once on bond papers." *Answer.*— Pressmen experience much trouble during summer months by reason of dampness and humidity in the pressroom, which unfits composition rollers for almost every kind of commercial printing. Reserve sets of old winter rollers for use during trying summer months. Humidity is the great enemy of composition made of glue and molasses; and while this kind of material does not shrink perceptibly in dry weather, it not only gains in circumference when cast for rollers, but also in weight during humid atmospheric conditions. Glue and molasses composition excels all other forms of printing-roller composition for summer weather, if properly kept in the pressroom. Experienced and careful roller-makers have given this fact attention and helped to tide over the troubles of the pressman by giving him rollers made more to the consistency of glue and molasses, and known as "old style" composition. When rollers do not take ink or distribute in wet or damp weather, wash them with benzin, and, after it has evaporated, apply powdered alum to the entire surface liberally, rubbing it on to the face freely. Allow the rollers to stand for a short time with the powder on them (say, half an hour), after which wipe them off with a clean dry rag and put them in the press for work. When the rollers



"THE FINISH," WITH EVERY KITE DRAWING.
(From original aquarelle.)
Copyright, 1905, by Nicholas J. Quirk.

again refuse to do proper inking, take them out and repeat this treatment.

Printing Varnish on Illustrations.— J. B. H., of Albion, New York, writes: "I am sending you under separate cover specimens of postcards which I have tried to run through a second time in gloss varnish. I have a large job to run, finished with gloss varnish, and am not certain as to the proper method of printing same. Can this work be slip-sheeted? If not, will you please help me out of my troubles by informing me how to run this class of work? I ran these cards as an experiment, laying them out singly to dry. I used castor oil to keep varnish working freely. Is this the proper reducer to use? Do you use the varnish just as you would ink, or do you put something with it to give it body? I would also like to know how the enclosed ribbon was printed to get that effect with gold ink. I tried it, using a bright gold ink, but could not get the desired effect. I have frequent calls for ribbon printed in gold or silver, but do not get results like the badgemakers. Can you help me out of this difficulty?" *Answer.*— If the job of postcards is printed in large sheets and the varnish on the second printing run sparingly, slip-sheeting would hardly be necessary, provided the lifts of stock are light; but if the printing is to be done singly, lay out the cards on boards placed in close proximity to the press. A little powdered magnesia worked into the gloss varnish will help to make clear printing and assist in strengthening the effect. In addition to the magnesia, a very small portion of ink should be mixed in before printing the varnish; for instance, if the picture has been printed green, then add green ink enough to make a tinted stain in the varnish of that color; or, if in brown ink, then stain the varnish with brown ink to that color. Good copal varnish may be used to advantage for luster; it is a quick dryer after being printed with; boiled oil is its reducer. Ribbon work, such as sample sent, can only be done by cold or hot embossing. In the present case, this sample was done with "glair" size, made from the whites of eggs or other matter, gold leaf applied to the same and struck in by embossing; after drying, the surplus gold leaf is cleaned off the ribbon. Special presses are employed in executing such work. Gold ink can not be used to secure the brilliancy of gold leaf. If you had examined the lettering on the sample sent, you could have seen traces of the leaf on the outside formations.

Adjustments of Two-revolution Presses.— L. E. D., of Anna, Illinois, writes as follows: "We have a four-roller, two-revolution press in this office that has been wrong ever since set up. On the nipper edge of any form, mostly noticeable on full ones, the impression will punch for about four inches and graduate on to the back, where the type will only show gray. The press is set level, the bearers are type-high and true. Have not had much experience with presses, so do not know how to remedy it. How can I adjust the press so as to overcome the defect alluded to; or can it be done? The press was rebuilt when we got it. It may have been that way before, but it seems to get worse. You will save me many an anxious hour if you can tell me how to overcome the difficulty." *Answer.*— It may be that the cylinder-lifting mechanism is out of adjustment; the cylinder packing may be too high above the cylinder bearers, or the register rack on the bed too low at the taking edge, in which case the cylinder would dip unnaturally on the form. It may be that the cylinder is not adjusted to type-height, or else is loose in the journal boxes, in which event the cylinder would not act in unison with the bed of the press and merely run along in a loose way over the bed bearers, even if they were set to type-height. Then, again, the intermediate driving-gear wheel may bind either in the cylinder gear or in the direct driving-gear wheel. In no case allow gears to bind on the bottom. Begin and set the cylinder of your press as it should be irrespective of other difficulties, in doing which remove the bed bearers from the press. Examine the cylinder boxes and see that they are fits; then see that the large nuts on the top of the boxes are firm and tight when screwed down. As the cylinder has a raising and lowering motion, it is necessary that the mechanism controlling its adjustment should be attended to. Begin this by loosening the set-screws which support the height of the cylinder boxes. Run the press forward past the



COUNT TOLSTOY AND HIS GRANDCHILDREN.

front center, just as if taking an impression, and stop with the bed under the cylinder, as this will bring down the cylinder on the impression, and place the toggles at the bottom of the impression base straight up and down. Now lower the steady-screws, beside the set-screws, enough to clear the cylinder boxes on each side of the cylinder, after which loosen the check-nuts on the lifting rods on top of the rocker-shaft bearing-box. The cylinder is now ready for adjustment to type-height. Take a large metal type for the guide or test. Place it on the bed, exactly under the point of impression between the bed and the cylinder bearers. If the type can be easily moved or goes through without touching, it is evident that the cylinder is too high and must be brought down by means of the adjusting screw which is between the springs at the base of the lifting motion. Turning the adjusting-nut on the screw to the right will raise the cylinder and necessarily reduce the degree of impression; if this is turned to the left it will lower the cylinder and increase the degree of impression. To make sure of accurate adjustment, test each effort at adjustment with the metal letter. Of course this operation must be carried out with equal care on both sides of the press. The check-nuts on the rocker-shaft box should now be tightened a little, and a final test made with the metal type at both sides of the cylinder. Before removing the press bed from its present position, raise the steady-screws so that they will about pinch a strip of thin book paper under the cylinder boxes, after which secure their position by fastening the set-screws on both sides of the cylinder. If, after all these suggestions have been followed and there should not be relief from the difficulty encountered, the stud forming a combination with the driving gears should be examined and adjusted, if out of time with them. When the stud is properly set in its position, the connecting gear may be easily slipped on or off without binding the teeth. Should they bind at any point, the stud should be reset. After this has been done, the nuts holding the studs should be screwed up quite hard, as they need not be disturbed again for a long time.

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

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LECTURES FOR APPRENTICES. — Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN. — By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS. — A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc. — neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES. — By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

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PLAIN PRINTING TYPES. — By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN. — By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION. — By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION. — By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION. — By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING. — The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

AS PRINTERS, we are all striving to create special attraction in our works. We are the more successful in our endeavor as we succeed in producing out-of-the-ordinary results. Whether it be a common thing done uncommonly well or a pleasing departure from well-known forms, the one ultimate outcome of such a creation is attractiveness. These are the two powers of attraction in display composition. Plain printing, uncommonly well done. This is the enduring kind. We never tire of perfection in simple things. The power of attraction in the fashionable production — the pleasing departure — is of equal importance for the time being. It attracts for a period because it is an innovation. The continued and universal desire for a change is responsible for fashion. It is reasonable that we should have prevailing fashions in typography, and it is equally as reasonable that they should reign for a period and then give way to other novelties. Fashion is the stimulant of trade. It is responsible for the increased output of the typefoundry. It creates a demand for new type-faces; it necessitates new styles of composition;

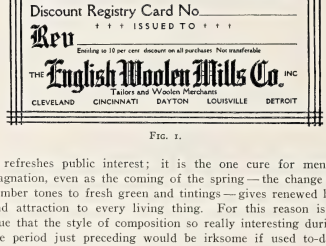


FIG. 1.

it refreshes public interest; it is the one cure for mental stagnation, even as the coming of the spring — the change of somber tones to fresh green and tintings — gives renewed life and attraction to every living thing. For this reason is it true that the style of composition so really interesting during the period just preceding would be irksome if used to-day. Our ideas are perverted if we say that there is nothing attractive whatsoever in the styles brought out a decade ago. After a time many of these will be revived and they will be received with renewed interest, even as we welcome the return of springtime.

We are just now passing out of the period of panels and rectangular rulework. The tendency of the moment in



FIG. 2.

esthetic display is toward the style of black letters used for sumptuous books by all ecclesiastics of the fifteenth century. Caslon Text, Flemish Black, Priory Text, etc., are derived from the black letters used in the Cranmer Bible, or the Greek Bible of 1540. The display arrangement and coloration of that period are now also much in vogue. All the initials of the title-page in this book are printed in red ink.

Quaintness is the feature striven for, because it always attracts the inattentive reader. This accounts for the attraction in the Chap-book style of composition; which is also receiving a share of attention. These pleasing departures are incentives to the production of distinctive specimens of artistic

display composition, but they are not applicable to the plainer requirements of every-day commercial printing.

In Fig. 1, a card from the press of S. Barker & Son, Cleveland, Ohio, we have an excellent example of quaint and ornate typography — a pleasing innovation, well-chosen for the subject treated. It is a good specimen of the present tendency in the use of black letters. The printing is in two colors — black for the typework and purple for the ruled border — on hand-made paper.

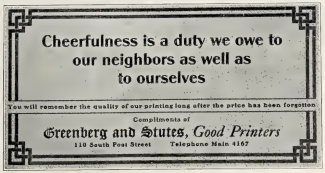


Fig. 3.

In reviving the old black letters it is obvious that old-style romans should be given some attention. These are fitting companion faces against which the heavier texts are better illuminated.

Fig. 2 is a modernization of Chap-book typography. It is a forceful argument in favor of attracting special attention by means of a pleasing departure from well-known forms. The color scheme enhances the effectiveness of this specimen. The words, "If Too Warm," the border and the underscoring, are printed in emerald green, the balance in art brown. This is a selection of harmonious colors that is well suited to the cream-tinted, fabric-finished and deckle-edge paper employed.

The plain-rule panelwork in vogue a year or more ago is undergoing a transformation, brought about by a tendency toward ornamental metal borders. If panels are used at all for decorative purposes, they are now considerably heavier, and there is a leaning toward interlaced corners. These heavy borders are preferably used in colorwork, which permits of overcoming their obtrusive prominence by the use of delicate tints. Fig. 3 is an attractive specimen wherein the type matter is printed in black ink on manila-colored cardboard. All of the rulework is in a light shade of orange. Choice coloration and a splendidly adapted stock have produced a soft warmth in the title-page (Fig. 4). The stock is a light chocolate crash cover-paper. The word "Mikado," the exterior heavy-rule panel, and all the light rules are printed in deep green. The hour-glass border and the remainder of the typework are in a warm brown. Green and brown are so closely related in tone that they may be almost indiscriminately divided. For instance, we might use a greater amount of green than brown, or, we might reverse the proportions of each and still maintain harmony of colors. An equal division of these two colors, as used in Fig. 4, is good also. This specimen is the work of E. E. Snow, Springfield, Massachusetts.



Fig. 4.

Having referred to the power of attraction in a pleasing departure from well-known forms, it will be well to dwell briefly on the effectiveness of some simple things done uncommonly well.

Three examples, Figs. 5, 6 and 7, from the press of B. J. Stetson & Co., Boston, have been selected as model specimens of this kind. The removal announcement is a simple thing so well done that it attracts immediate attention. The display is set in one series of type, and that is a commendable feature. It is legible, and that is of even greater import. Its purpose is fulfilled the moment that the reader rests his eyes upon it. It is well illuminated with white, it is properly balanced, and it has just one spot of black which rivets the eye on the

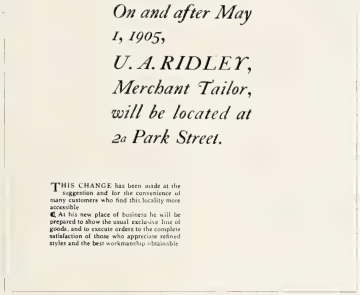
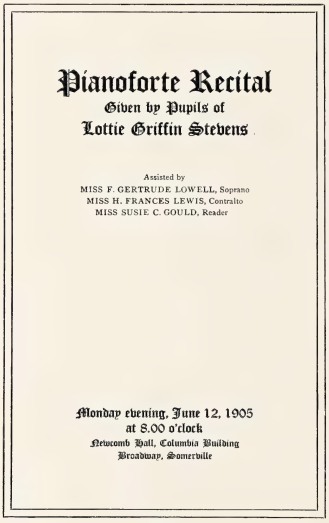


Fig. 5.

all-important word, "Removal." Because of its simple typography it has been produced with a minimum expenditure of time.

Fig. 6 is all that a classical title-page should be — plain, dignified, harmonious, well-illuminated and graceful. Not even an ornament. The white space is there. But it would be evidence of a weakness if the designer had been tempted to exploit an ornament therein. Measure balance has been carefully preserved by dropping the heavier portion of the display to rest nearer the fulcrum than the lesser display at the bottom. The space between lines and the groupings have been arranged with precision.

We are apt to disregard the possibilities of attraction in the plain page of paragraphed reading matter. A very simple form of display is that which makes use of the existing divisions of copy into paragraphs, and emphasizing these divisions depends upon their comparative proportions for the artistic effect of the page. Fig. 7 is an example of this kind, and its excellence depends mainly upon the division of the copy into four distinct parts. The rules and the tones of the different


Pianoforte Recital

Given by Pupils of

Lottie Griffin Stevens

Assisted by

MISS F. GERTRUDE LOWELL, Soprano

MISS H. FRANCES LEWIS, Contralto

MISS SUSIE C. GOULD, Reader

Monday evening, June 12, 1905

at 8.00 o'clock

Newcomb Hall, Columbia Building

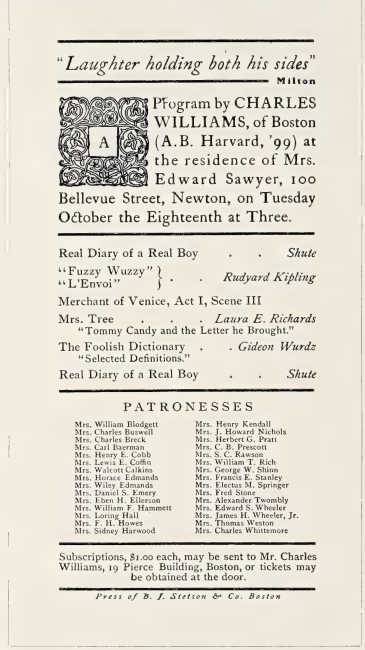
Broadway, Somerville

Fig. 6.

paragraphs assist in marking the divisions, and the initial is the only device adopted for ornament. These divisions are correctly graduated and the slight change in the arrangement and size of the type affords relief to the eye as it passes from one division to the other.

The foregoing are specimens of work with exceptional powers of attraction. They are a gauge of the tendency of the moment in two kinds of display composition — simple things well done, and the pleasing departure from conventional forms.

The various specimens of a series of house stationery should conform in the matter of type selection at least. The envelope corner-card should be a modified copy of the letter-head, whenever possible. There is too much dissimilarity between the type-faces used for the name of the paper in Fig. 8, the envelope corner-card, and Fig. 10, the letter-head. Perfection in display composition implies mechanical perfection as well as good arrangement. The studious printer should


"*Laughter holding both his sides*"

Milton

A Program by CHARLES WILLIAMS, of Boston (A.B. Harvard, '99) at the residence of Mrs. Edward Sawyer, 100 Bellevue Street, Newton, on Tuesday October the Eighteenth at Three.

Real Diary of a Real Boy . . *Shute*

"Fuzzy Wuzzy" } . . *Rudyard Kipling*
"L'Envoi" }

Merchant of Venice, Act I, Scene III

Mrs. Tree . . . *Laura E. Richards*
"Tommy Candy and the Letter he Brought."

The Foolish Dictionary . . *Gideon Wurdz*
"Selected Definitions."

Real Diary of a Real Boy . . *Shute*

PATRONESSES

Mrs. William Blodgett
Mrs. Charles Buswell
Mrs. Charles Breck
Mrs. Carl Baerman
Mrs. Henry E. Cobb
Mrs. Lewis E. Coffin
Mrs. Walcott Calkins
Mrs. Horace Edmands
Mrs. Wiley Edmands
Mrs. Daniel S. Emery
Mrs. Eben H. Ellerton
Mrs. William F. Hammett
Mrs. Loring Hall
Mrs. F. H. Howes
Mrs. Sidney Harwood
Mrs. Henry Kendall
Mrs. J. Howard Nichols
Mrs. Herbert G. Pratt
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Mrs. S. C. Rawson
Mrs. William T. Rich
Mrs. George W. Shinn
Mrs. Francis E. Stanley
Mrs. Electus M. Springer
Mrs. Fred Stone
Mrs. Alexander Twombly
Mrs. Edward S. Wheeler
Mrs. James H. Wheeler, Jr.
Mrs. Thomas Weston
Mrs. Charles Whittemore

Subscriptions, $1.00 each, may be sent to Mr. Charles Williams, 19 Pierce Building, Boston, or tickets may be obtained at the door.

Press of B. J. Stetson & Co. Boston

Fig. 7.

give his first attention to the betterment of his justification, which embodies word and line spacing, the joining of rules in panelwork, the alignment of rules with type in blank lines, accurately centering one line over another, etc. The display composition of the envelope and letter-head is imperfect in all of these respects. In Fig. 8, ingenuity has attempted originality at the expense of unity. The partition of the panel to effect an extension into the margins of the main display line is evidence of this. Good display requires that "the one thing" be given greater emphasis than the subordinate parts. Neglect of this principle has caused confusion. A lack of perfect materials discourages the use of rules and panelwork in the letter-head, Fig. 10. So great a number of conflicting rules would be ineffective, even if the work were well-done with adequate materials. These specimens have been reset (Figs. 9 and 11), without comment, and with the hope that a comparison will be sufficient.

It requires a man of keen judgment to select the materials for a well-appointed job-printing office. The man who endeavors to install a great variety of type-faces, with a limited



Fig. 8.



Fig. 9.

amount of capital, must necessarily limit the size of his fonts. He is practicing "penny-wise" economy. His work generally has the appearance of Fig. 12. Five strikingly different kinds of type are used to set a letter-head containing but six lines of matter. Too many specimens of this kind owe their inequalities to a lack of sufficient type in any one series. If this is not the case, it is startling evidence of incompetence on the part of the compositor. The most harmonious results are obtainable by the use of one series of type, set in different sizes to supply proper emphasis. A single line of another face may be used for the sake of securing better contrast, but the two faces should have something in common between them. The improved appearance of the resetting (Fig. 13) is an endorsement of the foregoing. The typework is granted further relief by a better distribution of white space. Haphazard arrangement has been converted into shapeliness in the resetting.

A note-head should be a plain, business-like form of address. Its advertising features should not crowd out the real purpose of the heading. We must learn judgment and discrimination. Because we are setting a business heading for a hardware store should not suggest the weight and force of iron in the use of display. The value of suggestiveness in the use of type-faces is of considerable importance, but we must not overreach conservatism. Fig. 14 would be a better style for a dodger. But it is inappropriately ornamented even for this purpose. In the resetting (Fig. 15) the word "hardware" has been rightly subordinated and placed on the same level of importance with the words "wholesale and retail." The business of this firm is amply set forth in its title, and it does not require such extraordinary prominence in a subordinate line.

There should be a good reason for every effort. Ornaments should not be used for the mere purpose of exploitation. If they do not offer a means of effecting pleasing decoration, they should be avoided. Letter-spacing is in the same category. There should be a reason for its practice. No reason for either of these adventures is apparent in the statement (Fig. 16). By merely refaining from unreasonable effort, a marked improvement has been effected in the resetting (Fig. 17).

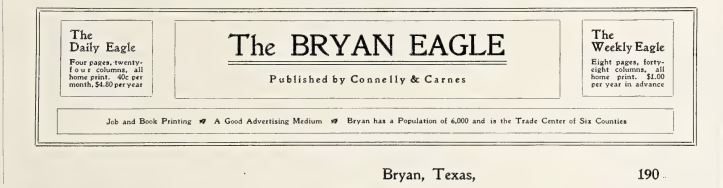


Fig. 10.

We are better able to attain the standard of perfection through analysis, resetting and comparison. In this method we have a valuable corrective lesson. Fig. 18 is not particularly unpleasing. But it lacks legibility, a necessary factor of commercial display. Fig. 19 would serve well as a ticket to an art exhibit or a musical concert. In such instance, it would be necessary to use two colors in the printing. A delicate



Fig. 11.

tint — violet or light blue, for instance — is suggested for the panel and rule work, and a deeper color for the typework. Being a commercial proposition, however, it is necessary that three points of the display be brought out distinctly. These are the name, the business and the address. The squared-up, Puritan style of composition is inadequate for this purpose, because it affords little opportunity to supply contrast by "whiting out." Fig. 9, a resetting, is symmetrical and orderly. The firm name is superimposed and splendidly illuminated against the lesser display and a white background. Utility, the chief object of a business card, has been first considered.

Charles Mudge, Sydney, Australia, writes: "I send proofs of a letter-head as submitted by me in a letter-head competition in *Cowans* a short time ago. I also enclose issues containing rules governing competition and announcement of results and awards with the points awarded under the different heads. I appeal, without reserve, to THE INLAND PRINTER for a straight-out criticism of my effort. I want to satisfy myself that the analysis of points scored as regards my entry is a correct adjudication from your point of view."

It is barely within the jurisdiction of this department to comment upon the decision of a jury of unbiased men, who are at once recognized authorities on good display composition. We do not pretend to controvert the judgment of the competent jury. Therefore, any suggestions hereinafter offered are but an exposition of the diversity of individual opinions. Conscientiously, and not alone for the sake of an argument, we are favoring the viewpoints of the minority in this jury. We are all aware of the fact that if a certain piece of manuscript were handed to fifty competent compositors, with instructions that each apply his best endeavors to produce a distinguished specimen, the various results would reveal striking dissimilarities. Thirty or forty of these specimens would receive correct and yet dissimilar treatment. If fifty equally competent judges were to pass upon these fifty proofs, the range of first choice would be comparatively wide. Therefore, the summing of points is the only feasible way of arriving at a possible first. Fig. 20 received first honors, in the summing. The points awarded were as follows: Originality, 4; design, 5; simplicity, 5; harmony of colors, 5; execution, 4; making a total of 23. Fig. 21 is a reproduction of the heading as submitted by Mr. Mudge, who was awarded the eleventh place in the contest. Points conceded: Originality, 2; design, 2; simplicity, 1; harmony of color, 2; exe-

J. W. STUTTS "Get The Habit" M. H. DARBY

STUTTS & DARBY

Pharmaceutical Chemists

Drugs, Stationery, Toilet Articles, Perfumes, Candies, Bailey Springs Water.

The Largest Line of Soda Water in the City. Strictly Pure Pharmaceuticals. Prompt Delivery.

Florence, Ala. ..... 190.....

FIG. 12.

J. W. STUTTS *"Get the Habit"* M. H. DARBY

STUTTS & DARBY

PHARMACEUTICAL CHEMISTS

DRUGS, STATIONERY, TOILET ARTICLES, PERFUMES, CANDIES, BAILEY SPRINGS WATER

STRICTLY PURE PHARMACEUTICALS. PROMPT DELIVERY

THE LARGEST LINE OF SODA WATER IN THE CITY

FLORENCE, ALA. 190

FIG. 13.

The OWEN HARDWARE COMPANY

WHOLESALE AND RETAIL

HARDWARE

Lime, Cement, Sash, Doors and Blinds

Lexington, Va., ... 190...

FIG. 14.

THE OWEN HARDWARE COMPANY

WHOLESALE AND RETAIL HARDWARE

LIME, CEMENT, SASH, DOORS AND BLINDS

LEXINGTON, VA., ... 190 ..

FIG. 15.

cution, 4; total, 10. It would be a difficult matter for an American critic to review all these points in perfect fairness to an Australian. Fashion has a great deal to do with the question of originality and design. The dictums of prevailing style have considerable force of argument. The opinions of an American on these two points may be prejudiced for this reason. From our viewpoint, we would award Mr. Mudge a positive advantage over the prize-winner on the question of originality and design. As a letter-head, Fig. 20 encumbers too much of the writing space. The round-cornered exterior panels do not harmonize with the right-angle interior panels. The general arrangement has a ragged appearance and the heavier plain gothic is not in accord with the lighter and fancy Florentine. Fig. 21 is clean-cut and symmetrical. We further grant Fig. 21 a majority of points under the head "simplicity." This should include legibility. Fig. 21 is compact — the purport of the advertising matter is made clear at a glance, whereas, in Fig. 20, the typography is scattered over three-fifths of the entire area of the sheet. If simplicity applies to mechanical construction, then we venture to say that Fig. 21 could be set in two-thirds of the time allotted to Fig. 20. Under the head, "color harmony," we are compelled to place a cipher for Fig. 20, allotting all the available points to Fig. 21. This, because the tinted background used in Fig. 20 is so nearly the same tone of the paper as to make it practically a one-color job. It does not demonstrate the compositor's ability to create harmonious color associations, nor his ability to correctly divide colors. Fig. 21 shows harmonious color contrast. A deep purple is used for the typework and all of the light-faced rule. A dim warmth has been supplied by using a delicate olive tint for the heavy rules and ornaments. Fig. 21 is a perfect example of rule joining and spacing, while Fig. 20 is not. There are numerous visible openings in the rules, a number of bad letters, and the word "established" has been wilfully abbreviated. Fig. 22 has been submitted as a more modern specimen from an American point of view. It is preferable on account of its simplicity and chiefly because it occupies a great deal less of the writing space than either of the other specimens. It is what a letter-head should be — a plain, business-like form of address. Fig. 20 has the appearance of an advertising circular, while Fig. 21 resembles an ink-can label or a magazine advertisement.

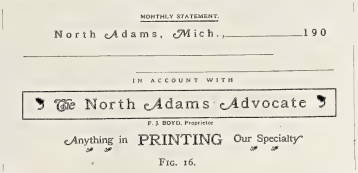


Fig. 16.

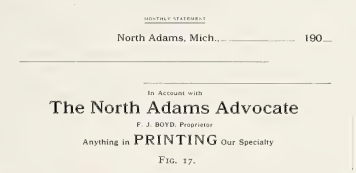


Fig. 17.



Fig. 18.

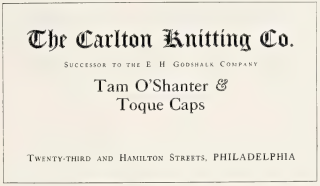


Fig. 19.



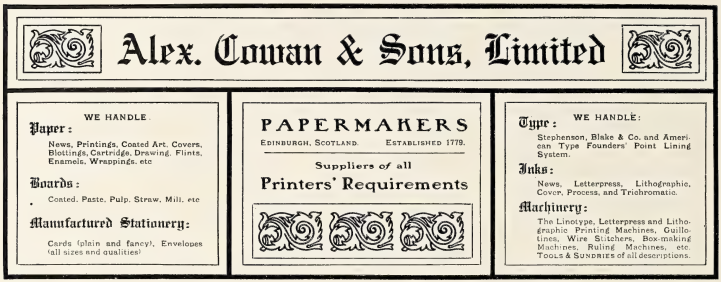
Fig. 20.

MEETS ALL REQUIREMENTS.

The instructor in the printing department of the State Industrial School says that no other printers' magazine so completely meets our needs as does THE INLAND PRINTER.— *B. H. Stewart, Editor Industrial School Gazette, Kearney, Nebraska.*

COMPOSITION OF BLANKS AND BOOK HEADINGS.

Among the most time-consuming and unprofitable jobs handed to the average compositor to set are ruled blank and book headings. Like the calf in the fable that made the crooked path through the forest which everybody followed, as an apprentice I was taught, because it had always been printed, about the depth of the composing stick, and the width of the type-form, not the width of the sheet. The measure can be set the full width of the sheet, but sometimes the printing does not reach within an inch or two of each side, and it is unnecessarily consuming time to fill out this white space. Set your measure to the nearest number of ems pica to accommodate this strip. Place this in your composing stick,



395 Flinders Lane,
Melbourne, ... 190

FIG. 21.

done that way, the slow-going method of placing a sheet of the ruled stock on a galley, foot down, setting a word at a time in the fingers, placing it on the galley on the sheet and justifying it as I went along, causing much aggravation and loss of time after getting to press by having to be taken off to be rejustified because of the sponginess due to setting long lines in this manner without using the composing stick.

foot down, just as you would if placing a sheet of the blank on the galley to set by. Now, proceed to set up the form in your composing stick, justifying to the width of the columns on the spaces as you go along. The strip in the stick will be an absolute guide, and by using lining point-set type, with ruling that is done with point pens, it is only necessary to count the number of points of your type and the number of

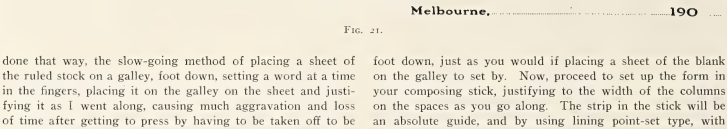


FIG. 22.

An exceptionally large blank, which it was necessary to produce in a shorter time than this method would allow, led me to try some other way, and it occurred to me to try and set it in the composing stick, but this seemed to make it necessary to measure the amount of white space between words from one box in the heading to the other before placing it in the composing stick; but this apparent difficulty led to the adoption of an easy and quick method, by which it is possible to set a blank in from one-third to one-half the time formerly consumed.

Cut a strip across the width from a sheet of the blank to be

points of the box in the ruling to strike the exact center every time, and no press will be held up for rejustifying after the form is put on.

Where blanks are extremely wide, they can be cut up in sections of from fifty to sixty ems, as convenience of material or divisions in the ruling may suggest.

This may not be a new idea to the many progressive printers who are ever alert for plans for economy of time, but I have never seen it practiced anywhere; the ease and convenience of the method, and the great saving of time will commend it to any one trying it. JOHN J. F. YORK.

¶ "Tom Birch is as brisk as a bee in conversation; but no sooner does he take a pen in his hand than it becomes a torpedo to him and benumbs all his faculties."
—Samuel Johnson

COULD he write and design his advertising as well as he talks, then there would be no need of **Dale Ad-Service** We have the talent that is lacking in Tom Birch

Set in Kenilworth and Caslon Text

¶ "One of the illusions is, that the present hour is not the critical, decisive hour. Write it on your heart, that every day is the best day of the year."—Emerson.

In speaking of the success of Brown we are wont to tell of our own opportunities of years ago. ¶ It's a chapter of regrets. ¶ If it's worth advertising—do it now.

Set in Avil

ORTON PRESS
Catalog Printers
SIXTEEN JEFFERSON AVENUE
HAMMOND BUILDING, BOSTON

WE DO NOT wish to be judged by what we tell you, but by what we have done. This is the best evidence we can offer you of our superior equipment, of the brain power behind the things we do. ¶ We have no Excuse Department. We do not turn out inferior work under any circumstances. If we had your work to do we would lose as much as you if we did it poorly. ¶ A personal talk will throw a better light on the subject.

Some Late Work Enclosed

Set in Dorsey and Caslon Text

Booklet of Deeds Performed in The Busy Printshop
in the Town of Bath

Set in Hearst

West Thurston School for Girls



STAMFORD
MARYLAND

OPENS TUESDAY
SEPTEMBER FIVE

Moravian Church of Bethlehem

PARK BOULEVARD
AUSTIN, WASHINGTON

HENRY BEECH WARDER, *PASTOR*

CASLON TEXT, DORSEY AND CASLON OLD STYLE
USED IN DISPLAY
MADE AND SOLD BY THE
INLAND TYPE FOUNDRY
SAINT LOUIS

Mr. and Mrs. R. Chandler Hulroyd

announce the marriage of their daughter

Elizabeth

to

Mr. William K. Freegiver

on the evening of Tuesday, the seventh of August

one thousand nine hundred and five

at eight o'clock

85 Courtship Boulevard

Beauville

French Plate

PATENT APPLIED FOR

——List E——

14 Point T 10 A 40 a; approx. weight, 3 lbs. 6 oz., about $3 75

Handsome Society Printing & Invitations of all Description

18 Point T 9 A 28 a; approx. weight, 4½ lbs., about $4 50

Millinery Emporium & Exhibition Parlors

24 Point No. 1 T 7 A 22 a; approx. weight, 5 lbs. 9 oz., about $5 00

Society Events of 5 Rare Brilliancy

24 Point No. 2 T 6 A 18 a; approx. weight, 5 lbs. 9 oz., about $5 00

First Reception 3 Pretty Scene

30 Point T 5 A 15 a; approx. weight, 6 lbs. 7 oz., about $5 50

Charming Evening Ball 9

36 Point T 4 A 12 a; approx. weight, 8 lbs. 2 oz., about $6 65

Its Beauty Prevails 5

Mr. and Mrs. Freegiver

At Home

esdays and Fridays after October fourth

GTON AVENUE CONTENTVILLE

BARNHART BROS. & SPINDLER

TYPE FOUNDERS

183 TO 187 MONROE STREET, CHICAGO

HOUSES:

MINNESOTA TYPE FOUNDRY CO., ST. PAUL
GREAT WESTERN TYPE FOUNDRY, KANSAS CITY
PACIFIC PRINTERS SUPPLY CO., SEATTLE
ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS
BARNHART TYPE FOUNDRY CO., NEW YORK
GREAT WESTERN TYPE FOUNDRY, OMAHA
SOUTHERN PRINTERS SUPPLY CO., WASHINGTON, D. C.

Mrs. Virginia Kerickson

requests the honour of your presence at the

marriage reception of her daughter

Maybelle

and

Mr. Harry Dominick

on the evening of Tuesday, October the sixth

one thousand nine hundred and five

at half after eight o'clock

The Plaza Hotel

Romany

At Home

Wednesdays after November the sixteen

Nineteen hundred and five

23 Hart Place

Wedding Plate

PATENT APPLIED FOR

LIST E

14 Point ᴛ 9 A 35 a; approx. weight, 3 lbs. 6 oz., about $3 75

This Handsome Face has 45 Crowned with Glory every

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THE WORK OF SOME WELL-KNOWN PRINTERS.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 29, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

NEAR the village of Vrysia, near Pharsalus in Thessaly, stone for lithographing has been discovered in great abundance and of the best quality.

THE annual convention of the master lithographers of Switzerland was held recently at Lucerne. The principal matter before the body was how to deal with those disloyal members who cut prices contrary to the rules of the association. A proposition to establish a court of honor, whose duty it should be to call the attention of an offending member to his dishonorable conduct, was considered. Should this prove insufficient, then the name of the underbidding member shall be published.

IN the March issue of the *Practical Photographer* a clever article appears on the subject of pictorial composition, treated in word and picture, described in a most scientific way, explaining the laws and principles of composition. For those lithographers who wish to gain a rudimentary knowledge of photography, the *Photo Era* for 1905 furnishes an able article by Phil M. Riley. It is brief yet comprehensive, exhaustive yet to the point, plain in speech and systematic in arrangement. Lithographers that have not yet seen these two issues will do well to acquire them.

THE LITHOGRAPHER AS A ZINC ETCHER.— F. F., Harlem, New York, writes: "I am a lithographer and have considerable experience in etching on stone and would like to find employment in a photoengraving place. Could you advise me how to proceed?" *Answer.*— We would not advise our correspondent to change his occupation. He will find many disagreeable features, dominating in a photoengraving establishment. The work and surroundings in lithography are much better and there is a steadier demand for a practical man in the latter line, as well as better pay.

AN IMPROVEMENT IN THE ROTARY ALUMINUM PRINTING-PRESS.— Rotary, as well as flat-press, printers well know how difficult it often is to smooth out the sheets on the edge of the plate where the scum gathers beyond the point of impression. Messrs. George Mann & Co. have invented an automatic brush which will come down immediately after the gripper passes and which also lifts automatically. This brush has been attached to the press and keeps the sheets smooth and also the edges clean. Besides this there are mentioned several improvements in the damping, inking and pressure parts of the English rotary.

CONDITIONS LITHOGRAPHIC IN BRAZIL.— J. W., lithographic printer, Ludwigshaven, Bavaria, writes: "Under a hidden name, an advertisement for a lithographic printer appears in the *Deutscher Buch- und Steindrucker* to go to Brazil. For the above-given reason I can not give the name of the firm, but I would like to ask you to give me some information in regard to the conditions for work existing there." *Answer.*— As far as our knowledge goes, based on hearsay, the conditions are very good for "A1" lithographers; if they are versatile workmen, pay is very liberal. Our correspondent should inquire of the *Allgemeiner Anzeiger fur Druckereien* at Frankfort-am-Main, which has constant intercourse with South American countries.

HOME-MADE LITHOPHINE.—J. C. D., New York, writes: "I have been informed that a good rubbing-up stuff is made by dissolving asphalt in ether and adding lithographic tousche. I send you a sample of this and would like you to tell me if the asphalt is at fault, for it does not come down smooth on the stone, as you will see when trying it. It works with a kind of grain and does not seem to hold to the transfer." *Answer.*— Perhaps you have, by mistake, taken water tousche instead of turpentine tousche. This latter is an essential thing; no water should come near the stone while rubbing up work with the lithophine. If this should not be the case, then the trouble lies with the asphaltum; the only kind to use is the Assyrian.

HOW GELATIN-CUT TRACINGS WORK IN PRACTICE.—"Buffalo Manager" writes: "The most practical means for rendering simple and sketchy color-designs, greetings, postcards, menus, booklets and other dainty advertising matter is certainly the method of cutting in the tracing on gelatin and, after rubbing in with transfer ink, putting down to stone. The work is just like an engraving and has 'snap.' I use a strong etching ink; key lines are taken off after the offsets are made and in this way the work answers well for an original printing plate, as well as key plate. Solids are put in on the stone; Ben Day, air brush, crayon or anything can be added *ad libitum.* I can say that I am very well satisfied with this wrinkle from THE INLAND PRINTER."

ENGLISH TRANSFER PAPER.— R. F., Glasgow, Scotland, writes: "I have forwarded to you for trial some samples of a new transfer paper which I am putting on the market here. It is being received by some of the largest firms with great satisfaction. I will be pleased if you will have them tested and shall be glad to learn through the pages of THE INLAND PRINTER your opinion of them." *Answer.*— The samples were given to some commercial as well as color transferrers, but the verdict does not seem in favor of this paper. A trial on our own account with the paper shows that the coating is certainly superior in finish, the impressions come up solid and sharp and they go down on the stone well. The necessity of dampening this paper is a bad feature for colorwork, on account of register.

MATHEMATICS OF COLOR HARMONIES.—"Artist," Milwaukee, Wisconsin, writes: "Looking through THE INLAND PRINTER files of last year I came across the caption, 'Combining Colors by Arithmetic Calculation.' Could you give me an idea, before I look further into this matter, how colors or color harmonies can be combined by figures?" *Answer.*— Colors have certain values. These values are characteristic and can be computed or compared with each other even to such an extent that a person who has no artistic ability can compose agreeable and unique combinations by a sort of "rule

of three" principle. The subject has been mentioned several times during the last year in the lithographic columns and we shall be pleased to advise our correspondent at any time in regard to any special questions regarding this matter.

Employer Liable for Apprentices.—J. D. R., Hoboken, New Jersey, writes: "My attention was called to an article which appeared in The Inland Printer for March, in answer to P. H., of Newark, regarding an apprentice who was finding difficulty in learning that part of the lithographic trade for which he entered the establishment. Permit me to state here that I will soon bring to your attention a similar case, and I will show that there is a law on the statute books which makes an employer liable for the apprentice while he is under his care for the purpose of learning a trade which is to become his means of subsistence when becoming of age. If the employer contributes wilfully toward the future injury of a young man who has been entrusted to his care, he becomes criminally liable. I think you will agree with me that there are many instances where similar cases could be brought to the attention of the proper authorities."

Important Improvement in Bronzing Machines.—The *Caxton Magazine* contains an advertisement of a new bronzing machine invented by Mark Smith. The principle of this machine is based upon air suction, which gathers all the floating particles of bronze which usually fly about with the use of the old machine and saves them for their proper use inside. From the statements made in the advertisement and elsewhere, not a particle of bronze can be seen out of place while using this machine. The bronze circulates from the top to the bottom in one continuous motion, the sheets are fed directly from the press and it is claimed that there will not be left a trace of unprinted bronze when the sheet is taken out. The regulation of the amount of bronze can be adjusted to a nicety. Aside from the important factor of saving, there are other claims made, even so far as to say that it improves the sanitary conditions of the room where a suction bronzer is working. If all this is substantiated, it is certainly a valuable acquisition to the lithographic trade.

Use of Gelatin Tracings in Lithography.—E. B., Montreal, Canada, writes: "Having read your article in The Inland Printer about gelatin-cut tracings for originals, I am somewhat curious to know what the transferring of gelatin-cut tracings means." *Answer.*—It often happens that a lithographer wishes to reproduce a sketchy piece of colorwork on which, we will say, the black or brown has been outlined with a fine line, making the lines appear more like an engraving, and the colors were then put over this outline in a washy sort of way; or maybe the artist was a pen-and-ink man and used a very fine pen in a very brisk and free manner. To reproduce this kind of facsimile work would require a highly skilled hand by the usual method, but by the use of gelatin folios the same can be copied even by a less skilled lithographer. It is accomplished by simply laying a flat gelatin folio over the work and following the lines carefully with a sharp needle; then filling in these cut lines with a transfer ink, which will readily transfer to a sensitive stone or plate. The larger solids are then filled in with lithographic drawing ink and the offsets for the color plates are made from the original outline stone. When the work is finished it will be an exact reproduction of the original sketch.

To Transfer an Impression to Zinc.—John Gustave, Cincinnati, Ohio, wants to know how to transfer an impression from an electrotype to a zinc plate. *Answer.*—Write to your nearest lithographic supply house for some thin lithographic transfer paper and transfer ink. The regular etching ink of the photoengraver will answer. Roll up the electrotype evenly with a good coating of this ink, used as stiff as possible. Pull the impression on the transfer paper. Examine to see that it is perfect. Prepare the zinc with a slight matt surface by treating it to a weak bath of alum. Wash the zinc thoroughly after the alum and dry the surface spontaneously. Trim the transfer close up to the impression and lay it between damp blotters until it is thoroughly limp. The zinc is put on the bed plate of a Washington press and the transfer laid face down on it. For backing, use some sheets of coated paper and pressboard to give a hard impression. Allow the impression to rest for awhile when taking it. Turn the plate around and give it another pull. Strip the transfer paper carefully from the zinc. Should it not come off readily, dampen it on the back with a wet sponge, when it will come off easily. Wash the zinc well under the tap and dry it, dust with dragon's-blood and proceed as in zinc etching. If the lines in the transferred image have thickened slightly, they can be reduced to their original thickness by etching. Do not be discouraged if you fail the first time, for this, though a simple operation, is really a lithographer's work that takes him years to learn.

Lithography in the State Printing-office, Sydney, Australia.—Mr. James A. Burke, of Sydney, Australia, sends a considerable number of lithographed specimens of stipple work, proofs of such work as the government issues for the education of the people—fish, fruit, insects, birds, etc. These specimens were made in the establishment of Mr. W. Wilcoxson, one of New South Wales' foremost lithographers. Critical dissection of the specimens is requested. Only a very few sheets are below the average; for instance, the testing tubes. A few sheets are far above the average, principally the fish with gold and silver bronze. The latter is exquisite. All the sheets are proved in the very best manner, showing a superior grade of color. The paper stock is better than we get for much of our work to prove up here in the States. The workmanship of the largest part of the proofs is very good. It is not a mechanical dot or method of stippling, but is rather an open and free style, done mostly by hand, while some of the outlines might have been engraved. The technic is a practical one and should print very well. In a few instances the Ben Day was used for backgrounds. Some of our fancy lithographers have commented upon the finer dot which is made on this kind of work in the United States. Of course this class of lithography can not be compared with commercial work requiring the greatest care in execution. Nevertheless, this Australian lithography can be safely classed among the best which can be done, and was evidently performed by European workmen. The number of colors are the least in which it could have been done, and no doubt the sketches, which were made by Mr. Burton, were wonderfully fine specimens of minute detail sketching, equal to anything produced here.

THE PROPER REMEDY.

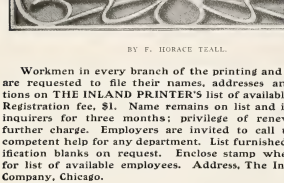
Old Gentleman—I want to get copies of your paper for a week back.

Editor—Hadn't you better try a porous plaster?—*Philadelphia Bulletin.*

HELPED OUT OF DIFFICULTIES.

Your paper has helped me out of many little difficulties, for which please accept my sincerest gratitude.—*F. Gautze, Press Superintendent, Oudh & Rohilkand Railway, Lucknow, India.*

It is wise for a workman to be honest with himself and ask in all frankness just how much taste, training and equipment has made possible his attainment in any one direction. Having settled on this he should then devote his time and thought conscientiously to working in that direction and to doing the work well.—*Will Bradley in the American Chap-Book.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gut, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type foundings, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

"WAGES."— W. W. K., Titusville, Pennsylvania, writes: "A compositor set, 'The wages heretofore have been $5 per day,' and the proofreader marked it 'has.' Will you please state which is correct?" *Answer.*— Both are correct, although probably most people would say that the way they choose is right and the other wrong. The proper practice for printers is to follow copy, for a writer might have a strong preference for the form he writes, and no argument would convince him that he is not right in choosing it. It is a case just like "United States," which some people insist is plural, and others will have to be singular. The International Dictionary says that "wages" is plural in termination, but singular in signification. The Century and the Standard treat the word as plural, though all the dictionaries quote the Bible, "The wages of sin is death." If the copy in the case in hand had "have," the compositor made it right, and the proofreader was wrong.

WANTED, A COMMA.— T. B., Topeka, Kansas, sends this: "In the Kansas Legislature last winter a bill relating to road tax in third-class cities was introduced and ordered printed. The first section was printed thus: 'SECTION 1. That it shall be the duty of the county treasurer of each county in which there are one or more cities of the third class which are under the laws of this state separate road districts to pay to the treasurer of such city or cities all sums levied and collected in said respective cities for township road tax.' The proof-reader in the printing-office searched for a place to stick in a comma or two, but, being short of time for meditation, passed it as printed above. When the bill came up for final consideration in the House of Representatives, a legislator, probably after reading it forward and backward, and up side down, moved 'that a comma be inserted in Section 1.' And one comma was inserted, after a discussion over the proper location for it. What would you have done with the section?" *Answer.*— It reads correctly without a comma, although it is clumsy. There is no place for only one comma. Two commas could be used, one after "class," the other after "districts," but they make a difference in sense which might be wrong.

SUBJUNCTIVES.— E. D. B., Philadelphia, asks: "Will you please give the names of any books containing a full explanation of the use of the subjunctive mood; also please tell whether the underlined words in the following sentences are used correctly, and if not, what is the correct word to use in each case: 'If the child *asks* difficult questions do not repulse him or ignore them.' 'It is as if somebody *was* quietly weeping.' 'She looked as if she *was* enjoying it.' 'I feel as though I *were* that girl in the story.' 'When he was told it, he asked them if it *was* true.' 'The High Priest asked him if he *was* Christ, the Son of God.' 'Don't you wish I *was* well?' 'He sent me to find out whether all *was* well with them.' 'If she *prefers* them to us after that, I have my own opinion of her.' 'Lately I have seen him look as if something *was* wrong.' 'As if they, who were older and wiser than *him*, were to bow down and serve him.'" *Answer.*— All grammars explain the use of the subjunctive mood, but of course some have more about it than others, large works naturally having more than small ones. It is simply impossible to say that any one work is the best. One thing said by every recent grammarian is that the subjunctive mood is disappearing. This is undoubtedly true as a general statement, but it is still in use in some expressions, especially with "if" and the verb "to be." In the second and third sentences "were" should be used, also in the fifth and tenth. The others are right as written, except the last, where "him" should be "he," being nominative, with "was" understood after it.

"HE FEELS BAD."— F. J. B., Swayzee, Indiana, writes: "I notice F. Horace Teall in the July INLAND PRINTER mentions briefly the wrongful use of an adjective where an adverb should be used and he refers to an expression which he argues is correct which seems to me absolutely incorrect. It is 'He feels bad.' As Mr. Teall says, 'bad' denotes a condition and is always an adjective, while 'feel' is a verb transitive, denoting a condition; of action, 'bad' is an inactive condition, a positive state, while 'feel' does not denote an absolute condition or quality, but only a state of feeling or what might seem to the mind. To say, 'one feels bad' could only signify the result of conjecture from the act of feeling, which might imply that the body was in a state of decay, or rather that the sense of touch was put into motion, and from that sense

the conclusion was arrived at that the body touched was in a bad condition or at least so appeared to the sense of touch. That certainly in few if any cases could possibly be that thought intended to be conveyed by the author. On the reverse the author would intend to convey the thought that the person spoken of had a sense of sickness. Instead of feeling happy, cheerful, physically well, he felt just the opposite. The expression conveys the thought of the condition of mind. To illustrate; one says he feels, now the question is how do you feel, or he feel. He feels bad? No, badly. Do adjectives now answer the question how? I believe the earlier grammarians gave as a test of an adverb whether it answered the question 'how,' or not." *Answer.*— Some persons insist that it is correct to say "He feels badly," and others that the right expression is "He feels bad." It is impossible to determine just how many think either way, but the weight of good opinion seems to favor the adjective. Mr. Teall is one of those who use the adjective, and he does it because he thinks it more grammatical and more idiomatic than the adverb. It is true that adverbs answer the question how? but sometimes the question is properly answered by an adjective. How is he? He is well. How is he feeling? He is feeling bad — he feels bad. The adjective is the right word to use with a verb that makes assertion of a nature like that of the verb "to be." Sherwin Cody says: "We say 'She looks beautiful,' not 'beautifully,' since 'beautiful' is a quality of the subject, not a word used in any way to describe the manner of looking. In the same way we would say 'He feels bad,' since there is no question of his doing or enduring the feeling badly or the reverse. 'Bad' describes his condition. So after most verbs referring to sensations an adjective is properly used, as 'It looked hot,' 'It sounded sweet,' 'It tasted sour,' etc." We could cite the same decision in other words from many grammarians, but select this quotation because it seems very clear. Alfred Ayres says: "Adjectives are often properly used where the tyro in grammar would expect to find an adverb; as, 'drink deep,' 'this looks strange,' 'he looks bad,' 'he stood erect.'" The Standard Dictionary defines "feel" thus: "To have (a specified) sensation by touch or through the sensory nerves; as, to feel cold, weary, or sick. To consider one's self to be; be conscious of being; as, to feel anxious or gratified. To give a sensation to the touch; as, velvet feels soft; silk feels smooth." These expressions are exactly analogous to "He feels bad." Could any one of the adjectives be changed to an adverb correctly?

A BASEBALL WEDDING MUSS.

The following is an instance of how the devil can raise Cain by mixing up a bunch of linotype when he gets a couple of items pied:

"Miss Julia Louise Bauer, oldest daughter of Mr. and Mrs. Johnson Bauer, of Sherman street, smashed a beautiful fly, filling the bases, and will be married this evening to Mr. John Doe. Davis' hard drive, which sent home one run, lashed out and hit the unfortunate bridegroom, who is well-known in Chicago, a terrific smash just inside the foul line. The wedding will take place at six o'clock and McFarland's beautiful drive added another at St. Peter's Episcopal Church. Mrs. John Altrock was pitching beautiful ball, and William Bennett will serve as matron of honor. The infield, especially Tannehill, working like the insides of a Waterbury, so that the Misses Janette and Lillian Bauer will be Tigers, who were helpless; Jones bluffed the maids of honor; the bridesmaids, Miss Jane, who muffed an easy catch and let in Johnson, of Evanston, Miss Eva Brown, of Austin, and Miss Lily Hasterlick, of St. Louis, filling the bases. Dundon's fly was caught and a very clever throw to first base ended Laura, the bride's sister as flower-girl, amidst great applause from the rooters."

Written for THE INLAND PRINTER.

A LINO-PI.

BY LEON IVAN.

"SAY, it's me that's ben trun down good and hard," remarked Bob Jones, the kid who cleaned spacebands and proved galleys. "You know Tom Graham; he's as fine an op. as ever threw his grab hooks over the keyboard of a Merg., and he can just make his old mill rattle for keeps when he gets her going. He and I used to be great friends till that new copyholder came. Her name is Polly and she looks as fine as a new slug, and she was awful nice to me till Tom butted in; but I got even with him. Tom got daffy on the copyholder while he was setting on a job with a lot of even small caps. run in — all extra stuff. You know they have to set small on the rail, and Tom would forget to use the rail and set pi every time he fell down. You see, on two-letter machines there's two letters on the mat.; you sets the top line for lower-case and the bottom line on the rail for small. Tom could generally set a galley with next to no errors, but after Polly came he would get dreaming about her and miss the rail; as his stuff was full of even small, some of his proofs looked like sin. I suppose she guyed him about it and he put her next to the combination; then he used to write notes in cipher to her in his galley slugs, because she worked in the next room and Tom couldn't get away from his machine to speak to her in working time. Anyway she got on to the combination, 'cause I noticed that when he'd slug his galley, instead of filling the line with etaoin or shrdlu, like the other fellows, he would run: 'gal 4 Graham (85 ft*Z 7*|&7 *Z9 9* .Z&3c,' and she used to laugh when I gave her the proofs to read. I saw there was something in the magazine, but couldn't strike the right key for a long time and thought he was just hitting that line of mats. for fun. Polly was just as nice to me as ever, but she was nicer to Tom, and he used to wait for her evenings. It made me mad to see him get his assembler pawl under her arm as if he was the hull star wheel himself, so I started to rubber good and hard, but could never make anything out of it. The other ops. wouldn't give it away either, though when I'd show it to one of them he would grin and pass it to the other fellows and they would all have a good laugh when they saw the slugs. When I pestered one of them about it, he replied: "You'll get your ears bent like a thin mat. if you don't keep your nose where it belongs." I puzzled over them slug lines for a long time, but when I caught on it was as plain as the joint in a butted slug. One day Tom slugged: 'gal 10 Graham | 7*9 9œ5 9|3æ59,' and when I went to clean the spacebands I happened to think of the bulls Tom used to make by not using the rail, and glanced at the keyboard. Then I got a squint on the whole thing and soon picked out the alphabet, which runs:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
(2 3 4 5 6 7 œ | 0 æ . ffl & * $) 8 : 9 Z 1 ffi fl

Then them fool slug lines was as plain as print, but I didn't get a chance to josh Polly about it, because she quit before I got wise and geared up with Tom in a new flat, where they run as a double-decker, and since that Tom always hits a straight row down the board when he fills out his slugs.

An international newspaper exposition was recently opened in the book exchange at Leipzig. The collection consisted of over forty-six hundred German and nineteen hundred foreign newspapers and periodicals. Sixty of these newspapers had enjoyed a continuous existence of more than one hundred years. Some publishers sent splendid memorial volumes. Among others on exhibition was a Leipzig newspaper printed in 1660. Almost all the states of Europe were represented. There were also newspapers from America, Africa, China, Japan, India and Australia. The arctic regions were represented by the *Spitzbergen Gazette.*

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metallizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

CLEANING METAL.— P. E. writes: "I recently took a position on a paper where the pressman also does the stereotyping, and I find that the metal is in horrible shape — seems to be brittle and does not run right when casting; seems to honeycomb no matter at what temperature one tries to work it. Could you give me information on how to clean the metal?" *Answer.*— It would probably be more economical and satisfactory to exchange your old metal with some reputable dealer for a new lot rather than try to refine it yourself. It is possible, however, that the metal is simply too hard, in which case the addition of a little pure lead will help you. If you will write any first-class metal house and send them a small sample of your metal, they will advise you whether it would pay to refine it. If your metal needs cleaning, immerse in it a piece of green wood or a raw potato, which will bring the dross to the top; then sprinkle the surface of the metal with resin and burn it off.

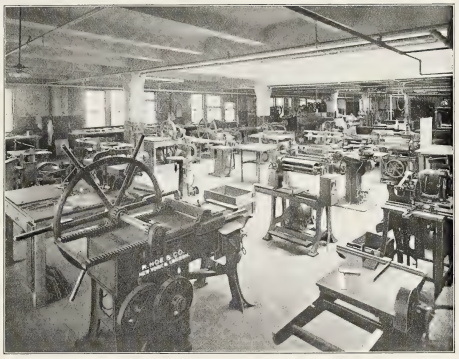
ELECTROTYPERS' CONVENTION.— The ninth annual convention of the National Electrotypers' Association of America will be held at Niagara Falls this year on September 5, 6 and 7. A large attendance is expected. The National Electrotypers' Association was organized at Nashville, Tennessee, October 5, 1897, "with a view of developing a community of interests and a fraternal spirit among the electrotypers of the United States and for the purpose of exchanging information and assisting each other when necessary." Any local association may become a member of the National Association upon approval of its application by the Executive Committee and payment of dues. Individual electrotypers also, in cities where no association exists, may become members on the same terms. The three vital questions which concern the National Association are the question of price, the question of labor and the question of mutual protection. Improved conditions along these lines, if not rapid, have been encouraging. The last meeting was held at St. Louis and was attended by delegations from all the large and many of the smaller cities of the country, and the membership of the Association was materially increased. A cordial invitation to attend the Niagara Falls meeting is extended to every electrotyper in the United States.

HOW TO MAKE MATRIX SHEETS.— C. A. C. writes: "Can you inform me how I can make my own matrix sheets, and the best paper to use?" *Answer.*— Make a paste as follows: 2½ pounds starch, ½ pound flour, 6 ounces dextrin, 2½ gallons water, 1 ounce alum. Cook in a steam-jacketed kettle, if possible, until it boils thick; when cool, take out a quantity sufficient for a day's use and force it through a 20-mesh sieve. Dampen the matrix paper and then apply to one side of a sheet a moderate coating of the paste, using a paint brush for the purpose. Then lay another sheet on top of the first and run a light roller over it. Give another coating of paste to the upper sheet and lay on a sheet of white tissue-paper, using the roller as before to smooth it down. Paste again and add another sheet of white tissue and then two sheets of cream facing tissue. Keep the flong covered with a damp blanket until wanted for use. More detailed information may be found in the book on stereotyping sold by The Inland Printer Company. Any reliable dealer can furnish the paper.

AGITATION.— One of the main objects of agitation is to remove the exhausted stratum of solution next to the cathode and replace it with a saturated solution in order that deposition may proceed with the greatest possible rapidity. Various mechanical means are employed to effect this object. The most popular method is that of forcing air through the solution from perforated lead or rubber pipes laid on the bottom of the vats. Another method consists in pumping the solution from the bottom of one end of the vat and discharging it in such a manner as to create a circular motion. Another method consists in mounting the anodes on spindles and revolving them slowly in the solution between the cathodes. By another and very effective method a horizontal rod is made to travel up and down between the anode and cathode. The latest and, it is claimed, the best method is briefly described as follows: A large perpendicular cylinder is made to revolve slowly in the solution. The cylinder is surrounded by anodes and to the periphery of the cylinder the cathodes are attached. In operation the cathodes are constantly passing the anodes and the disturbance is so effectual that two hundred or more amperes per square foot may be utilized without burning the deposit.

SHRINKS IN STEREOTYPE PLATES.— C. W. N. writes: "I take the liberty to ask you a question in regard to the shrinkage of metal in stereotype plates. I have followed up your advice given in THE INLAND PRINTER, but as yet have found nothing to overcome the trouble. Possibly I had better tell you how and in what way the shrinkage occurs. After the plate is first cast, by measuring the face with a straight-edge, we find the plates perfect, but as it cools it gradually gets low in the center, starting about two inches from the edge of the plate until, when the center of the plate is reached, it is anywhere from two to five sheets of ordinary newspaper low. We have painted the back of the boxes with several different preparations, tried new metal, casting it both hot and cold, but with no better results. We have also taken the mat after coming from the steam table and thoroughly dried it in the metal-pot to get all the dampness out, but with no better results. This trouble is not of local origin, but has existed for a number of years, not only since I have done the stereotyping, but long before. I might also add that the most of our cuts are inserted, sometimes as high as three to four hundred cuts going through the metal-pot in a week. This leads us to think that possibly a small amount of zinc got mixed with our metal, but, as I stated before, the same thing occurs with new metal. If there is any advice you can offer me, you will be doing me a great favor." *Answer.*— Nearly all kinds of

metal are expanded by heat and contracted by cold. Naturally, it contracts first where it cools first, which in the case of a stereotype plate is on the matrix side of the cast, because the iron cover of the casting-box retains the heat on the back of the cast longer than the paper matrix on the face. Obviously, the way to force the shrinkage to the back of the cast, where it will do no harm, is to cool the back of the plate first, which may be done by spraying the casting-box cover with water immediately after pouring the cast. The desired object will be more readily attained if the casting-box be tilted a little beyond the perpendicular when pouring. That is to say, it should lean slightly toward the furnace rather than away from it. If the metal is right to begin with and these instructions are followed, you should have no trouble in making perfect casts. It does not necessarily follow that because metal is new good casts will result. Stereotype metal must be correctly proportioned or trouble will ensue whether the metal be old or new.



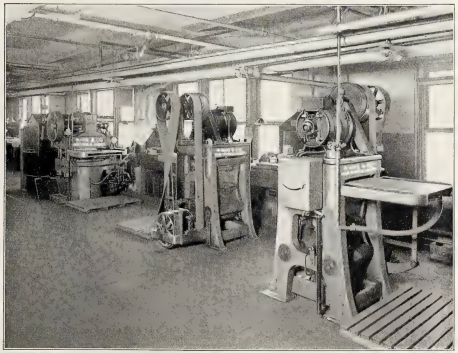
A SUPERB ELECTROTYPING PLANT.

The modern demand upon the printing trade is not only for high quality, but for large quantities of printed matter of the highest degree of artistic and mechanical execution.

Among the magazines notable for their vast circulation, running into the millions, as well as for uniform excellence in production, the papers issued by The Butterick Publishing Company of New York are notable. Necessarily the mechanical supervision of these publications is in the hands of highly skilled specialists, who seek the latest and best in the market, to meet the exacting requirements of the general management.

This company has recently installed one of the most elaborate electrotyping plants in the country, two illustrations of which are shown herewith, through the courtesy of R. Hoe & Co., who furnished the equipment. The plant embodies all the latest improvements and appliances and each machine is driven by a direct-connected, individual electric motor. The illustrations are suggestive only, as they show but a portion of the extensive outfit; but will serve to give an idea of the scope and character of the plant.

Messrs. Hoe & Co. have been chiefly notable in the past for their presses and have now an international reputation for high-class electrotyping machinery, the demand for which is steadily increasing. They are paying much attention to the foreign field and many shipments abroad testify to the high merit of their manufacture. Among the most notable sales was a complete plant recently furnished for *La Prensa*, in Buenos Ayres, which speedily brought an order for another large plant in the same city.



WHERE TO LOOK FOR GOOD THINGS.

The article in the July number of THE INLAND PRINTER by H. W. Cherouny, on the "Eight-hour Movement," is a most interesting and instructive contribution to the live question that is now agitating the printing trade. It will furnish much food for reflection to members of the Typothetæ, as well as union printers. Much of the article we should like to reproduce and analyze some of its strictures on printing craft unions, but space will not permit in this issue. We hope at least our master printers will give Mr. Cherouny's opinions careful consideration.—*The Unionist, New York.*

EXTENDING FOREIGN TRADE.

American manufacturers are naturally eager to secure foreign trade. One of the means of doing this is by judicious advertising, and in this respect they are far behind their European rivals. A specimen of the methods pursued by the Germans is shown in an advertisement of Schelter & Giesecke, manufacturers of printing machinery at Leipzig. The size of the sheet is 24 by 36 inches, the paper is light and of the best quality, and the printing is attractive and neat. The same contents are published in four different languages, namely, English, French, Spanish and Italian. This circular is designed for export to attract the foreign customer.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and copy inventions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

THE "Second Annual Number" of the Jewish *Tribune*, of Portland, Oregon, was one of the best of the many excellent numbers issued by that publication. The ad. composition and, in fact, all the mechanical work is above criticism.

IN ten weeks the *Keokuk County News*, of Sigourney, Iowa, raised, through a voting contest, more than double the amount necessary to meet a note of $3,750, and pay for the prizes beside. Last fall a new office was built and a new press and other machinery installed, necessitating the note. In announcing the contest the conditions were plainly stated, a facsimile of the note being printed, and the contest closed on the day it was due. Over $9,000 was collected and four hundred subscribers added.

WHAT IS A NEWSPAPER?—The Pennsylvania courts are called upon to decide the question, "What is a newspaper?" The act of assembly says that city advertising shall be done in a "newspaper," and the city officials of Carbondale awarded the contract to the lowest bidder, *Munn's Review*. C. R. Munn has made a decided success of *Munn's Review*, a little weekly paper, three columns to the page, and for a number of years has enjoyed a liberal local advertising patronage. No effort is made to circulate it through the mails or outside of the city limits; it has no subscription price or subscription list, but a copy of each issue is delivered to every house within the city. Its contents are identical with that of the ordinary weekly newspaper. The Carbondale *Leader*, the only newspaper in the city listed in the directories, has secured an injunction against the granting of the advertising contract to the *Review*, and the courts must decide what the law recognizes as a "newspaper."

AN UNUSUAL RATE CARD.—The *Clinton Republican*, of St. Johns, Michigan, is using an unusual rate card which it publishes at the head of its local page. The principal portion of it follows:

8 inches or more every week for 1 year,	per inch.....$0.12½
8 inches or more every week for 6 months,	per inch..... .15
8 inches or more every week for 3 months,	per inch..... .17½
Less than 8 inches every week for 1 year,	per inch..... .15
Less than 8 inches every week for 6 months,	per inch.... .17½
Less than 8 inches every week for 3 months,	per inch.... .20
1,000 inches to be used as desired within one year,	per inch. .15

OPEN SPACE.—All display advertising not on contract at following rates:

70 inches or more, per inch	.....$0.17½
Less than 70 inches, per inch	..... .20

While this card is extremely simple, so far as ascertaining what rate will be charged an advertiser using eight inches, more or less, it is doubtful if it will prove satisfactory in many cases. The advertiser who is prepared to use between seventy and one thousand inches in a year will not understand why he should be compelled to use the full one thousand to secure a rate of 15 cents, when another advertiser, using only one inch weekly, a total of fifty-two inches, secured the same rate; and also when the man who uses only eight inches weekly, a total of 516 inches, secures a rate of 12½ cents. Aside from this, an advertiser using three hundred, five hundred or more inches will not see the justice of paying the same rate as one who uses but seventy inches. If a flat rate per inch, regardless of quantity, were charged, there would be less objection than to this card which, while constructed on the graded plan, is really not graded.

EDWARD QUINCY NORTON, publisher of the Daphne (Ala.) *Standard*, writes as follows: "Until recently I have had my paper printed in Birmingham, but changed to a Mobile house three weeks since. It is not satisfactory; never will be until it can be printed here at home. How can there be any improvement made in the getting out of my paper? Is it practical to do it here by the Simplex? I am not a practical printer; know little about the work, although I have published two papers—one before this. Could I get an outfit that would do the work here at home and cost less than I now pay—say, $25 a week? This is for the one thousand papers delivered, folded, at the boat in Mobile. Could you make up a bill of what one should have to get out such a paper, and on what terms should I be able to get such a lay-out? Any information you can give me will be fully appreciated." *Answer.*—With your paper printed in Mobile you are much better situated than when it was done in Birmingham, and the price of $25 per week is certainly reasonable for a six-column quarto, although you do not state whether you use any portion of the paper ready-print. If you do, it is possible you could save money by doing the work at home, in addition to being in direct control of the work. Any typefoundry will be glad to give you a detailed estimate of the materials required, together with an estimate of the cost and terms of payment. These estimates are all made up in advance, and may be had for the asking. The Simplex is in satisfactory use in many weekly newspaper offices.

THE CENSORSHIP IN RUSSIA.—As a typical example of the Russian censorship of the press, the following regulations for the conduct of newspapers in Lodz, a large industrial center of Russian-Poland, will give some notion of how the publishers are handicapped there: (1) Court news must be sent to the chamberlain of the court at St. Petersburg for approval; (2) dispatches from the official telegraph agency must be formulated in St. Petersburg; (3) general news must be submitted to the local censor; (4) war news must be

approved by the military censor at Warsaw; (5) news about collisions with the police must go to the chief of police; (6) statements and information of physicians must be sent to the medical authorities at Petrikau; (7) ordinary notices and reports of deaths go to the chief of police; (8) notices of lessons by teachers and all that relates to education must first be approved by the board of education; (9) articles about the schools must be censored by the Warsaw superintendent of education; (10) articles about religious subjects must be submitted to the censorship of the department of spiritual matters at St. Petersburg; (11) subjects of investigation must be approved by the prosecuting attorney. Over and above these rules must be added a legion of orders and regulations given out by the board of newspaper administration. The number of foreign books excluded from Russia from 1871 to 1899 amounted to about ten thousand. In view of these conditions the *Vouzhnoe Slovo* is justified in its humorous excuse for the non-appearance of a section of its paper, when it says: "Owing to circumstances not under our control our *feuilleton* of to-day is being printed without the beginning, without the end and without the middle."



No. 1.

AD. COMPOSITION.—One of my correspondents writes that he is greatly puzzled many times to know how to improve his own work. He sets an ad. and realizes that it is not what it should be, and yet he can not tell just what is needed to give it the artistic effect he so much desires. There are many others who are equally puzzled. The art of knowing just what is necessary must be acquired by persistent study and practice. When an ad. is not satisfactory to the compositor, he should take time to test various arrangements until he discovers one that overcomes the difficulty. The time thus spent will not be wasted—it will come easier the next time. It is just here that THE INLAND PRINTER ad.-setting contests are most valuable, as they afford an opportunity to make comparisons of the various styles of display and note their strong and weak points. Each month I have large numbers of ads. submitted for criticism, and this month is no exception. A few months ago I called attention to the work of A. L. Leidich, of the Easton (Pa.) *Express*. At that time I referred to the unnecessary amount of time consumed in composition. In a recent assortment there is a great improvement along this line, but Mr. Leidich uses too much display for the body of his ads. No. 1 is an example of his work—one of the better examples. It is not a bad ad. It is set in series (at least five different sizes being used) and the proper lines are effectively displayed, yet it is not striking, nothing in it stands out as it should, and if placed in a page of similar ads. it would be almost entirely lost. The introduction of a few lines of roman, the putting of the "of" as much out of sight as possible, and the use of a lighter rule for border, would have made the display stand out boldly. By contrast with this is No. 2, the work of E. W. Jones, of Philadelphia. Here is an ad. in light-faced type throughout, yet it is attractive and will be read. No. 3, set by C. E. Holbrook, of Boston, is still another style, which shows how display stands out where roman is used to afford contrast and where the border rules are not too heavy. No. 4 is the work of a young lady in the office of the Berlin (Wis.) *Courant*, and was one of the first ads. she set. The ad. would have been much improved if a plain two-point rule border had been used.



No. 2.

POPE PIUS is to have his own newspaper, a weekly, which will print his announcements in the form he will sanction. It is said that heretofore he has been greatly distressed by statements that have appeared in the press for which dignitaries of the Roman Church were responsible, but who have not consulted him in regard to their promulgation.

W. B. POWELL, publisher of the Bunker Hill (Ill.) *Gazette-News*, sends several copies of his paper, which is "all home print—all home news," and writes in his own original and striking manner, giving some interesting details of his business: "I claim for my paper a number of points: Circulation, 1,651; population of town, 1,230. County overrun with papers. Bad location; in one county and on edge of another. One-half of my territory cut off, for I can not handle county news to advantage in two counties, and people would not appreciate it if I did, for I couldn't serve two counties. In my own county I touch only southern end news. No manufactories in my town—simply an agricultural town. I claim a stiff advertising rate. At present I am running some patent medicine ads. August 1 all contracts will have expired and I will not debauch my paper with this stuff, which came to me when I bought the *Gazette*. I have killed five different patent medicine ads., inasmuch as they made strenuous kicks as to position, and setting readers solid. My ads. average for neatness with most ads. My presswork is fair, considering the way we rush things. It takes just one hour and thirty to forty minutes from the time the forms are locked up on last forms until the edition is in the postoffice and the forms are washed and back on the stones. It is system, and all the employees know exactly what is expected of them, and that they have to keep up with the folders, and the folder runs faster than the press. The press is speeded to 1,350. I use 3-cent paper (laid down) and 5-cent ink. I make a splattering attempt to make-ready the cuts, mostly by underlay. Total expense for last five months $966.65; office invoices $4,205.86. I am clearing $90 a week, and I have no county printing at all. Of course I work hard. I employ four girls, a foreman and a devil, and am a practical printer myself. I set up from



No. 3.



No. 4.

twenty-eight to thirty-two columns of all home news every week. If the Czar of Russia came to St. Louis — thirty-eight miles away — my paper would not mention it. It is strictly a home paper. I also have thirty-three newspaper men on my subscription list who pay me for my paper at regular rates. My exchange list is cut down to eighteen papers, and I haven't a subscriber in arrears more than thirteen or fourteen months. I employ no collectors, haven't lost a cent by advertising or jobwork and am at peace with all the world." Mr. Powell has a concise way of stating conditions, and his individuality is in evidence all through his paper. There are few papers with more subscribers than the population of the towns where they are published, and few publishers who are clearing $90 weekly, particularly when practically all foreign advertising is excluded. An editorial in a recent issue of the *Gazette-News*, giving a practical illustration of the value of advertising, concluded as follows:

In sixteen months' time I have increased the circulation of this paper from two hundred and fifty to over fifteen hundred — an increase of five times over the original business. I didn't do it by saying, "Oh, everybody knows me; I don't have to advertise." Not on your tintype! I advertised. The *Gazette-News* has grown some. Sixteen months ago we started with a rheumaticky old job press with the lockjaw and the rickets to print the paper on. To-day we have added to this magnificent equipment a new tombstone to set the type on, a new combined directory and encyclopedia, in which finding a word is of itself a liberal education and a great training in self-possession. Then besides we have added to our library several Government reports about beet sugar, and some geological surveys.

Ad.-setting Contest No. 18.— As stated when Ad.-setting Contest No. 17 was announced, there have been so many suggestions and so much copy furnished for use in future contests, that it is difficult to decide what will be most beneficial to the majority. Such a large number have requested a magazine ad., however, that I have decided to diverge from the usual custom this once, and for Contest No. 18 will use an ad. of this character. The copy, which follows, contains no suggestion of the display, this being left entirely to the compositor.

Who's Your Tailor?

Many a suit looks two years old after a month's wear, and yet the cloth may be as good as ever.

To get permanent results from a good piece of cloth, every part of the garment must fit.

We start right.

The cloth is cut to individual measure. Each piece, as well as the inside materials behind the cloth, is molded, shaped and put together with the single purpose of fitting the man who ordered the garments; hiding a defect here and bringing out a point there, and when completed there is but one man in the United States that they will fit perfectly.

We make garments tailored to individual measure at about the same price you pay for ready-made clothing — $25 to $35 for a suit or overcoat.

Better investigate.

I. H. Simons & Co., Merchant Tailors, Chicago.

Compositors should not overlook the fact that this is intended for a magazine ad., and that it will stand by itself on a separate page, so that the possibility of its being surrounded by other ads. need not be considered. Practically the same rules that have so satisfactorily governed previous contests will be used, except that a new one is added — inflicting a penalty for failure to send in selections of the best ads. A few instances have been noticed where compositors have failed to designate what in their opinion were the best ads., thinking that by not adding to the points of other specimens they help their own. In future contests, if it is found that a compositor, whose specimen holds an advanced position, has failed to vote, it will be taken for granted that had he voted it would have been for his nearest competitor, and as a penalty three points will be deducted from his own score. The full rules of the contest follow:

1. Set 5½ inches wide by 8 inches deep.
2. Each contestant may enter two specimens.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 194 Fifth avenue, Chicago."
6. Use black ink on white paper, 7 by 10 inches *exactly*.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before October 15, 1905.

The usual plan of designating the best ads. will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in The Inland Printer, together with their photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. It will be noticed that the size of the ad. conforms to a full page of the ordinary magazine, and special care should be taken to see that the paper used is cut to the exact size indicated. As there has been such a general demand for a magazine ad., it is expected that there will be a very large number of entries. The Inland Printer is able to reproduce only a very limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display.

Newspaper Criticisms.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Plainwell (Mich.) *News*.—Transpose head rules. You are doing well for a nineteen-year-old editor, but need to study ad. display.

Crittenden Record, Marion, Kentucky.—There is a slur on the inner edges of several pages which should be overcome. Otherwise the paper is very creditable.

Lawton (Okla.) *Mineral Kingdom*.—Your special edition for the Editorial Association was nicely printed and very creditable, particularly when your facilities are taken into consideration.

Wetaskiwin (Alberta) *Post*.—A better distribution of ink is needed. The extra condensed letter does not make a good type for headings, and its appearance is not improved by the use of so many leads.

Clinton Republican, St. Johns, Michigan.—You are using four different styles of type in your four-line headings, which is two too many. The first and third parts are both in gothic, but of different styles. The head rules beneath the running title would give a neater finish to the page if light-faced parallel rule were used.

Ocean Park (Cal.) *Journal*.—A parallel rule between the title and date line would be better. Although paid items are marked in the local department, thirty-three advertisements to twenty-seven news items does not make an attractive proportion. "Other City Brevities" on the fifth page is not a good heading when it precedes by three pages the regular department.

Pechatny Vyestnik (Printers' Messenger) has recently been established at St. Petersburg by P. Orlov.

D. Cook, of South Bend, Indiana, sends the following ad., clipped from a local paper: "Wanted — Boys to distribute circulars and saleswomen, at Batt's, 116 West Washington." Mr. Cook says, "a modest youth might hesitate before applying for the privilege of performing such a strenuous task."

BETTER EVERY MONTH.

Your Inland Printer is better every month, and all who are interested in printing should avail themselves of the opportunity of studying its pages.— *E. W. Hack, Albert Lea, Minnesota.*



BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY. By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST. By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. $1.

CHALLEN'S LABOR-SAVING RECORDS. Advertising, Subscription, Job Printer's. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING. By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. $10.

OWNER BOOK AND RECORD OF COST. By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, $3. Must be sent by express at expense of purchaser.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK. By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country, 25 cents.

STARTING A PRINTING-OFFICE. By R. C. Mallette. Contents: The Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, $1.50.

PRINTER'S ACCOUNT BOOK. A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should be* made on it, what profit *is* made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; $3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER. By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, $1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS. By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, $3.

ACTUAL COSTS IN PRINTING. By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the printer's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office. $5.

Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. $2.

COST OF PRINTING. By F. W. Baltes. Contents: Forms — Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables — Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, cloth, $1.50.

DO WE NEED A STANDARD OF ESTIMATING?

That there are about as many methods in vogue of ascertaining the selling price of printing as there are printers, is barely possible, and this fact establishes more firmly the necessity for a uniform or standard method of estimating. If all printers used the same plan of getting at the actual cost of their work, it is a safe conclusion that one printer would not quote $25 and another $12.50 on the same job, which is frequently done.

It has already been suggested in this department that a more uniform rule of ascertaining cost is the goal we must all work for, and to be on the safe side and know that methods used to demonstrate our arguments are fully understood, we wish to have all familiarize themselves with the systems generally known to be most accurate.

Therefore we give in detail various methods recommended, one of which (or its equally satisfactory substitute) will, it is hoped, sooner or later, be adopted as a standard.

Rule A.— Estimate the actual cost of each item entering into the job and add the general expenses, loss and profit. The result is the selling price.

Rule B.— Compute the various kinds of work in all departments at a "customary" or "set" rate that is known to yield a profit, allowing sufficient margin on the paper stock and other material. The total result is the selling price.

Rule C.— Ascertain the actual *hour cost* of the general expenses by dividing the total of the latter for any given time by the number of hours put in for the same time, by the productive labor. Add the result to the *hour cost* of salary for such labor put on the job, and to this add cost of stock and other material, and you have net cost of job. Sufficient allowance must be added to the total for loss and profit.

Rule D.— First, ascertain from actual records, the total cost of your *productive* labor for the previous year, or for any other stated period (the longer, the more accurate) and also the total general or unproductive expenses for the same period. Divide the latter by the former and you will have the "unit" cost of the general expenses for each dollar of productive labor.

In using this method of estimating, calculate the cost of productive labor on a job and to the total add the percentage of general expenses (found in above-described manner) and you have the actual cost of the labor. To this, the costs of paper, electrotypes, ink and other material are added, with proper allowance for loss, and the final result is the net cost of the job. A profit of at least twenty per cent should be added to the whole to obtain the selling price.

To successfully compute each rule so that if cost should be estimated by all four the selling rate would be the same, would be an undertaking none of us wish to attempt, even if it were possible. It is necessary for each plant to adopt the system that is best adapted to it, and that will yield a profit on every job handled. It is possible, however, to so proportion these plans from your records that, should it be desired to prove one by another, the results will be very close, if the proper care has been exercised in arriving at each.

Some will argue that a system of estimating like Rule D is much too complicated to maintain. It may seem even too intricate, as described, to justify the effort to launch it, but when it is once figured out it is the simplest to inaugurate, easiest to maintain and most accurate to use in actual work.

By this system, it will be noted, general expenses are not

applied to stock or other material. The productive labor assumes all.

Some may ask, "What is the use of all this red tape? Why burden us with something we can get along without?" Mr. Dando says on this point: "It is probably true that a majority of printing manufacturers are drawing less, as a salary, than it is actually worth to manage their business. In many cases they stay at night to keep books after a hard day's work; some employ a low-priced clerk for a position where a higher-priced man with ability to handle things judiciously would, in fact, be cheaper; others use low-priced compositors, low-priced pressmen and all sorts of other low-priced help; put up with poor, low-priced accommodations and are forced to be content with practically no profit. Do you suppose for a persistent effort to sell the product at what it is worth, while it may be necessary to sell some goods for less than they are worth, there is no doubt but that most can be sold at what they are worth, and the time will come when it will not be necessary to sell any under value; if not, then enterprise is a natural failure, but to operate without knowing what the product ought to cost and what it ought to be worth is simply suicidal. There may be some excuse for a man selling goods at $250 when he knows they are worth $500, but the man who sells $500 worth of goods for $250 without knowing they are worth $500 can not possibly manage a business successfully."

This department will be pleased to receive for review, particulars of methods in use in various parts of the country



SIGNING THE TREATY OF "TRAVERSE DES SIOUX." Copyright, 1905, by F. D. Millet.

Frank D. Millet's historical picture of the convention with the Sioux Indians, by which the United States acquired title to twenty-three million acres of land. The painting is destined for the Governor's room at the new Minnesota capitol building at St. Paul. The treaty was made July 23, 1851.

one moment that this is because they want to sell printing at low prices? No. In most cases it is from stress of circumstances, forcing the most rigid economy in order to escape the sheriff."

It is true that if you succeed in landing every order you quote a price on you may be sure your prices are right from the standpoint of your customer.

It is the easiest thing in the world to keep busy day and night, at almost any season of the year, by making prices low enough; but how about the profit? Because you are busy signifies only that you *are* busy; that fact does not pay the bills, though. You must make a profit, and should do so on every job handled. Nearly every printer has a method of his own for estimating, but he may be a great way from right; it is extremely difficult, in fact, a close neighbor to the impossible, to *know* your costs from any plan of figuring if you have no way of proving your result.

"On the other hand," as Mr. Dando further says, "with true standard cost and true standard values ascertained, and of arriving at the cost and selling price of printing, also discussions of the systems outlined in this article.

THE LARGE AND SMALL SHOP — THEIR RELATION.

There seems to be a pretty general opinion among some classes of printers, both employers and employees, that a small shop can do work at a lower price and at the same time make more profit than the large printer. I suppose, further, that there is no dividing line — the smaller the printer, the lower can he do printing at a profit.

This opinion is based, of course, on the particular class of work the small printer in question can do — that for which he has the proper facilities.

For one, I can not see how such conclusions are arrived at; why the printer who owns a platen and a few fonts of type can print five hundred letter-heads cheaper and yet make the same profit as his larger and better equipped competitor.

Now, let us see. Suppose five hundred letter-heads, ruled, cost the small printer 50 cents; he must set the form, lock

it up, make it ready and run it off, taking in all, perhaps, two hours; he must then put them up in tablets and deliver them. His labor should be worth as much as a man competent to do the same work, in the same time — $3 per day at least — which would make the cost of the actual labor and material $1.10. Add to this, say, one hundred per cent for general expenses on productive labor — 60 cents — and the total cost would be $1.70. Two per cent loss and twenty-five per cent profit added, would bring the selling price to $2.15.

The same job comes to a plant employing one hundred hands. In buying stock in large quantities the five hundred blank headings cost perhaps twenty per cent less, or 40 cents; a job man receiving $3 per day, and working under a strict system of cost accounting, with labor-saving material and plenty of type and other supplies at hand, will set the heading in twenty minutes. The stoneman and other workmen in order, at same rate of wages, will have the job ready to run in twenty minutes, and a platen feeder at $1.50 will run it in half an hour more, making the productive cost thus far 68 cents; tabbing and delivering, 20 cents more, and with one hundred per cent general expenses added, brings the total cost to $1.36. If twenty-five per cent will not be an exorbitant profit, the selling price will become $1.70.

This can easily be assumed to be the situation usually met with; that is, actual figures will show in the vast majority of instances that the larger printer is in better position to quote lower prices and clear a profit than the printer who is proprietor, manager, compositor, pressman and delivery boy all in one.

The item of paper stock is larger with the smaller printer than the labor, it is argued by many, but if the time of the proprietor-workman is of any account or value, and general expenses are fully accounted for, any statements to that effect will prove against themselves. Unless the stock is furnished by the customer, or is some scrap or left-over, the cost of labor can not be lower than that of the stock.

Then, again, stock is purchased in such small lots by small printers that extra prices are exacted on transportation, and in buying broken packages the jobbing houses ask better prices. These things are avoided by the printer buying in large quantities; lowest possible prices are obtained, and, in addition, no doubt, the bills for material are discounted.

How many small printers discount their bills? This is a large item with the large printers.

All that is expected and all that printers, large or small, are entitled to, is a fair salary (at least that which could be earned laboring for some one else), interest on the capital invested, depreciation on plant and a profit above all. *Those four things a printer must receive before he can consider himself making money.*

A printer having a plant costing $2,000 and employing a compositor and boy for feeding his platens, receives from the business $18 per week and no doubt considers himself well situated and coining money. A brief canvass here of the true situation will be permissible. A plant costing $2,000 should pay five per cent interest per year — $100; ten per cent depreciation, $200; salary to proprietor, $1,000 (if he be good enough to make a business of his own prosper, he is worth more); and a profit of at least ten per cent. What does this amount to per week?

To begin with, we will suppose such a plant turns out $6,000 worth of business; ten per cent profit would be $600. This, added to the other items, makes a total of $1,900. *The business should pay this and no less.* This brings the weekly income about $36.50 — double what he has been considering a good thing.

What do you think about it? This printer may put some money into the bank every week out of this $18, but how long can he do so? The time sooner or later comes to add to the equipment, to replace worn-out machinery or material, and with what does he do this? It should not be done out of the savings of the $18 per week, as this is a salary only — that which any man of equal ability is entitled to.

The item of general expense is proportionately as great in the small plant as the large, amount of output considered. A one-man plant can, as a rule, turn out but one-tenth of the work of a ten-man plant, but, if the usual thing happens, a ten-man plant, with the labor judiciously distributed, turns out much more than ten times that of the one-man plant.

Another most important point is that a printing firm producing $50,000 worth of work in a year can clear ten per cent profit, and make a good thing, but if the printer with an annual output of $5,000 received but the same proportion of profit he would no doubt be insolvent in a few years.

This fact places the large printer with another advantage, as the small printer must get at least twenty per cent profit to be considered doing a good business and making money.

All this explanation is superfluous with many of the craft, but the object of this department must not be overlooked — to reach the printer who is ignorant of many important circumstances of the business he is in; ignorant of many things that are absolutely necessary to be familiar with before he will be able to lift himself out of a condition of chaos and destruction into the high road to success.

It is a matter of education to many, who, from our observations, will welcome with open hearts any assistance along the lines this department will work.

THE TECHNICALLY EDUCATED FOREMAN.

The question has been asked, "In an important printing-office, should there be a foreman whose special business it is to study the technical side in order to make jobwork the most profitable?"

If the general idea of printing-office system is not perfectly plain on such points as this, it might be well to state most emphatically that to produce the desired results in the conduct of a plant it is an absolute advantage where the foreman of each department fully understands the details of the technical side of the business.

A man can labor indefinitely and to the limit of his energy to perfect a cost system, but without the intelligent coöperation of those directly under or working in conjunction with him, his labors will avail nothing. A plant so situated will be in continuous uproar and confusion.

It is true that workmen are gradually becoming more and more familiar with the general idea of cost systems, and to a limited extent with the requirements of present-day business methods, and the time is not far distant when this point will be an important one in determining the value to the business of a prospective foreman.

Taking this view of the matter, it is of vital importance to the foreman, journeyman and apprentice alike, to familiarize himself with these details. Study, study, study all the time to increase your value to your employer, and eventually, to yourself, and if you become an employer you will be better prepared to handle a business and to carry it on to success.

In order to reach the point of greatest success as apprentice or journeyman, foreman or superintendent, you must not only have the *desire* to perform the duties imposed upon you, but must possess the *ability* to understand what is wanted and why, and the *talent* to execute correctly and intelligently.

The situation then resolves itself to that point where it is necessary for the workman, matter it not what position he holds, to thoroughly acquaint himself with all points of knowledge referring to the details of the technical side of the printing business, and in that way make the business more profitable both to employer and employee.

WHAT IS COST?

John J. F. York, Scranton, Pennsylvania, writes: "What is cost? If this question was better understood and more

easily answered, there are proprietors of printing-offices to-day who would not have gone into business for themselves, but would have remained in positions as workmen, and have been better off financially. There are printers who are very good workmen but incapable business men.

"There are others, who, if they knew what cost is, would not continually take work at lower prices than it can profitably be done; every man has an idea when he goes into business of making some profit. It is not human nature to deliberately give something for less than it costs; in other words, to take money out of one's own pocket and give it away for the privilege of being allowed to do another's printing, but there are printers who are doing this every day, because of a lack of knowledge of what cost is. The price of printing is usually made up from the cost of labor and materials, but the bare cost of these items is not cost.

"The average workman has an idea that there is a mint of money in the printing business, doing work at the prevailing prices. Take, for instance, envelopes at $1.50 to $2 for five hundred, or $2.50 to $3 for one thousand. I know of a foreman who deliberately states, and is honest in his belief, that there is big profit in printing five hundred envelopes for $1 to $1.25, and who enumerated the items of cost something like this:

500 envelopes cost	$0.55
Time of composition, fifteen minutes of compositor's time, at $17 per week	.08
Boy's time putting on press and feeding, thirty minutes, at $4 per week	.05
Total	$0.68

Is it surprising that with such ideas so many go into the printing business, when they think it is possible to cut the prevailing prices fifty per cent and still get, as is their idea, twice as much for the work as it costs to produce. This is the notion held by many printers when they decide to go into business for themselves.

"Like many others, this man thinks that the bare items of composition, presswork and material are all that enter into the cost of printing, and an endeavor to convince him that he was wrong was unavailing. He could not see any reason for, and thought it inconsistent, to add a profit to the cost of the stock, which in this instance should be at least fifty per cent for handling, and to cover part of the cost of office expenses. Of course, it must not be understood that it is necessary to add this percentage to the cost of all material; that must vary with the amount used, but on small items under $10, fifty per cent is little enough, and in some instances should be more.

"And then there are the items of proof, lock-up, distribution, wear and tear that enter into the cost of composition; but he argued that wear and tear should not be charged for, because it was necessary to buy type and machinery to be able to do business. Who would think of investing their money in stocks or bonds, or loaning it on mortgage, if they were not going to get any return from it?

"This argument reminded me of a printing-office proprietor who I once heard say that distribution was a waste of time, and could be done by the boy when he did not have anything else to do; and if the cases run short of anything, it was cheaper to go to the stone and pick what was wanted, rather than to pay a journeyman to distribute.

"To the items mentioned above must be added depreciation of type and machinery, rent, light, heat, power, oil, cotton waste, rollers, management and superintendence, office expense, bad debts, telephone, interest on money invested, and the thousand and one other things that enter into the conduct of a business. It is necessary to understand that everything that is expended for carrying on the business, even down to the string and paper that is used for tying and wrapping up the work, and the time of the boy that delivers it, even though his wages is only $2 or $3 per week, is nevertheless expense, and part of cost.

LESS WORK AT BETTER PRICES.

"The desire to get every piece of work that prices are given on, seems to be the bane of the printing business, and many a man is led into giving close prices with the idea that if he goes a little closer in price he will surely get the work, and may possibly be able to make it up somewhere, or to charge a little more for the next job; the one that there is no price asked on, which never turns up. This principle is entirely wrong and dishonest — dishonest to the customer and dishonest to one's self. Every piece of work should be charged for just what it is worth.

"Instead of cutting prices, it would be far better to realize that there is only a certain amount of printing to be done, and that less work at a reasonable profit is more desirable than a large amount of work at little or no profit, just to make a big showing. How delusive this idea of a big showing is, especially when at the end of the year you are no better off financially than you were at the beginning. The large amount of work is not what counts, it is work that shows a profit on every job.

"Give the other fellow a chance to get some of the work; he has to live, too; but try and induce him to keep up his prices and get what is right. Neither one will have to lie awake nights then, wondering how the bills are going to be paid, or where the money is to come from. What does it profit a man to wear out his material and be no better off when the work is done and delivered than he was before he started it? The customer will not give you money to buy new material with, just because you have worn your other out doing his printing cheap.

"The cutting of prices just a little bit to get the work, is the weakness that the average business man has come to understand and works upon; as a rule, when he makes the intimation that so-and-so will do it for so much less, it is not because he is sure he will, but only thinks so; he is feeling to see if the printer has any backbone, or if he has confidence in the price that he has quoted. They are successful in beating the printer down in price so often by this method, that they have come to think that the printer's first price is always too high.

"Then there are so many printers who are willing to take work at lower prices because they are told that somebody else will do it for so much, and they think that if that somebody else can do it for that price, why, he can, and takes it, only to find out when the work is done that he has not made anything. Instead of learning a lesson from this, they go on doing the same thing day after day, with the hope that they will yet come out all right.

"Many printers base their prices on what they think ought to be done by keeping things running full tilt all the time, rather than by what experience has taught them is the average output. It is well known that there is less printing done during the summer months than at any other time, and the one who resorts to the practice of taking work at a lower price during these months, just to have something to do, is setting a price for the future, and cutting off his legitimate profit. He is making a price that will have to be met at a time when he is busy, and it will not be so desirable. It is much easier to reduce prices than to raise them."

BEST YET.

You should be proud of the last INLAND PRINTER. It is the best of any.—*Frank Wiles, Fowler, Indiana.*

HOW PRINTERS' ESTIMATES ARE PRESERVED.

OF the many vexing questions with which the advertising man has to deal, probably none cause him more petty annoyances than the proper care of his printed matter, says Edwin B. Lord, in *Profitable Advertising*. Especially is this true where large quantities of printed matter are used.

An important factor in buying your printing is the matter of estimates. Where you have no printing-office in your establishment, it is advisable to get several estimates on each piece of work you purpose getting out, from reputable printers. Where you have your own printing department it is equally advisable to get frequent estimates on your work. The mercantile printer is often in a position to supply you certain kinds of work cheaper than you can produce it.

As your estimates come in, file them numerically according to form numbers, indicating essential points on face of envelope, using a strong 9 by 11½ manila envelope printed similar to this:

The three places for figuring paper are to allow for reaching comparative figures on different grades, or to allow for body and cover paper. These spaces could be made smaller if necessary.

If the bid covers the entire job except paper, enter the amount opposite total labor, etc., or, if including paper, opposite "Total," or if on one or more of the items only, bracket such as it covers, or write name and amount boldly across the face, regardless of ruling.

If illustrations are a separate expense, never include in the printer's bid, but place them above the composition item, or at the bottom below everything, so that they may not enter into the footing of other items.

No order for printing should be placed without keeping a copy for reference, and these should be so arranged as to permit quick reference. I have adopted the card-index system as the most accurate and convenient. Division cards numerically arranged from No. 1 up, and with five divisions, are the most convenient.

FORM NO._____ JOB NO._____ SEE PREVIOUS JOBS NO._____

ESTIMATE AND RECORD OF COST OF PRINTING M

Paper —	Paper — 2	Paper — 3
If cut from x	If cut from x	If cut from x
to x	to x	to x
No. to Sheet x —	No. to Sheet x —	No. to Sheet x —
Kind of Paper	Kind of Paper	Kind of Paper
Sold by	Sold by	Sold by

Estimated Cost					Bid of		Bid of		Bid of		Final Cost	
Date												
Qy.	Item Detail	Amt.	Cvr.	Amt.	Memo.	Amount	Memo.	Amount	Memo.	Amount	Memo.	Amount
	Mach. Comp.											
	Hand ,,											
	Illustrations											
	Making up Forms											
	Make Ready											
	Press Work											
	Cutting											
	Folding											
	Stitching											
	Stapling											
	Binding											
	Blocking											
	Numbering											
	Total Labor, etc.											
	Paper 1											
	,, 2											
	,, 3											
	Total											
	Date Ordered											
	,, Promised											
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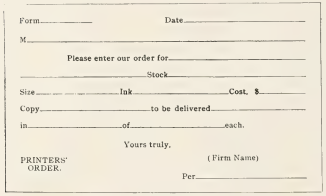
PRINTERS' ESTIMATE BLANK.

In placing an order for printing, a form similar to No. 1 is used. This copy is attached to printers' copy. All blanks used in this system are regulation, 3 by 5. The blank (No. 1) is printed on light-weight paper and is alternated in a tab of blanks with No. 2, with carbon paper between for manifolding, thus making your office record.

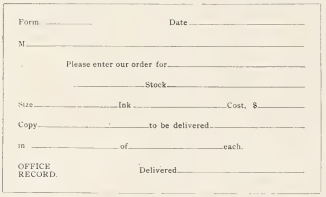
No. 2 is printed on good quality bristol board and is filed numerically according to form numbers.

When the job is received from the printer, two copies of the printed matter are attached to the estimate blank and filed. You may want to reorder and in no manner can you more quickly get at your copy. The office record is marked to indicate the day received and an account card is made out, charging the entire lot to the stock or mailing room.

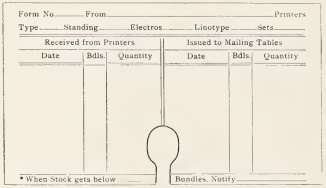
It will be noted that the printer's order calls for all jobs to be put up in bundles containing a certain definite quantity.



No. 1.



No. 2.



No. 3.

This may be hundreds, thousands or any multiple that will best conserve your interests.

In your account with the mailing-room, a regular ledger card may be used, or, if preferred, a specially prepared card similar to No. 3.

These cards are also filed numerically, or, where the business is small, may be made an integral part of the record system.

When the entry is made on the "Office Record" card showing printed matter delivered, an entry is also made on the ledger card debiting (left-hand side) it to mailing department or stockroom as the organization may provide.

Whenever printed matter is delivered to the mailing table, an entry should be made on this card by the forelady or such other person as may be entrusted with the work, thus crediting (right-hand side) to the mailing department.

It will be noted a balance can be made at once, showing the quantity of material in stockroom at any time. A notation is also placed on this card, instructing the stockman to advise the proper person when the supply gets down to a certain point, thus enabling you to reorder before supply gets too low.

It also provides for other information that will be of material assistance in keeping track of and reordering your printed matter, and the whole system provides an accurate and permanent record of your printing transactions, and the actual time consumed in a single year in keeping up this system would be wasted in looking up a single transaction if you have no system.

A TEST AND THE RESULT.

One of the leading manufacturers of machines for printers recently spent several thousand dollars advertising in trade journals. He kept tab on the replies, even going so far as to inquire of each correspondent, who omitted to mention it, where he had seen the advertisement. At the end of this test the figures showed that every reply to the advertisement, excepting a solitary *one*, was traced to The Inland Printer, whereupon the advertiser alluded to cut all the other printing-trade journals except The Inland Printer off his list, but he still uses a page in each issue of The Inland Printer and is well satisfied with results. One reader of the advertisement in South Africa answered by cutting it out of his Inland Printer and mailing the page to the advertiser. Another manufacturer of printing machinery relates how one of his representatives, calling on a printer in Stockholm, Sweden, found the latter could not talk English well enough to do business. Noticing an Inland Printer on the printer's desk, the American salesman turned to the advertisement of his house and showed it to the Swede. This expedited business and a sale was made on the spot.

CATALOGUES WANTED FOR BOHEMIA.

Exporters and importers would greatly oblige the United States consul at Prague, capital of the Kingdom of Bohemia, by addressing to his consulate their latest catalogue, together with the following commercial information:

Name of firm, street, city and cable address, codes used, export discounts and terms, languages of correspondence, references or commercial rating, nature of exports and imports, list of foreign branches and agents, supplementing this with complete information permitting immediate sales—thus getting rid of irritating epistolary angling.

This will be filed gratis by firms and merchandises in the Commercial Intelligence Department of the Consulate of Prague, by the card and catalogue system devised by our consul at this post.

The Kingdom of Bohemia has a population of over six million and that in the very heart of Europe, and is practically virgin territory for American exporters.

BETTER THAN SPRING MEDICINE.

The Inland Printer is the best medicine a printer can take, and relieves "that tired feeling" better than sarsaparilla. —*Frank H. Jackson, Angelica, New York.*

COVER-DESIGN OF "THE INLAND PRINTER."

Mr. August Petrtyl, the artist, has chosen a difficult color scheme on the cover-design of THE INLAND PRINTER this month, making it all the more interesting on that account. Pink is a difficult color to handle, as printers know to their cost, but the way Mr. Petrtyl has met the proposition shows a fine artistic resourcefulness. The type of beauty he has chosen is a Bohemian girl, with a background showing a typical Bohemian landscape with village in the distance. The decoration used is the linden tree, the national emblem of Bohemia. The lettering in Bohemian at the upper part of the page is the title of THE INLAND PRINTER and on the lower portion "a study of a Bohemian landscape." Contrasting examples of Mr. Petrtyl's work are shown herewith.



Drawn by August Petrtyl.



Drawn by August Petrtyl.

BISSELL COLLEGE OF PHOTOENGRAVING.

The Bissell College of Photoengraving has just purchased Austin College from the city of Effingham, Illinois, with an extensive physical and chemical laboratory equipment and all apparatus complete. The Effingham *Republican* states that President Bissell will have the college installed in the Austin College building by the first of September. The *Republican* says:

"Bissell College of Photoengraving enjoys the distinction of being the only institution of the kind in the world. It stands preëminent, as it is endorsed by the International Association of Photoengravers. In their last annual convention they endorsed the school and appointed an advisory board from its members to conduct the school.

"Photoengraving affords a profitable vocation for the young man. In the United States there are only three thousand and not a man out of employment. The salary is good, and the demand for engravers has never been met. As an illustration, one young man twenty years old is now making $100 a month after taking the course seven months. Another boy, aged eighteen, Homer Krone, made $110 last month, and had only partially finished his course. The demand for photoengravers is so great that President Bissell has no hesitancy in guaranteeing positions.

"President Bissell is already preparing to increase his facilities by installing a larger electric light plant. The new quarters will also have very fine chemical and physical laboratories.

"The tuition fee for the entire course is only $150, and after all is considered, a young man can enter no profession that will pay so well for so small an amount in preparation.

"The new property is valued at $30,000, but in reality is worth much more in the use to which it will be put.

"The July number of the *Progressive Printer*, in giving an account of the national convention of the National Association of Photoengravers, which is composed of the men who employ and pay the photoengravers of the country, among other things, says:

"'The Bissell College of Photoengraving, at Effingham, Illinois, received unanimous endorsement of the convention, and a committee was appointed, under whose jurisdiction it was agreed the college should be conducted, but that the International Association will not be responsible for any financial obligation of the college. It was recognized by the convention that a technical school is a necessity, and that its effect will be to raise the standard of work. Mr. Bissell, president of the college, was present and addressed the convention. His remarks received the closest attention, and he was questioned quite freely regarding all matters relating to the college. Certain suggestions were made in regard to its conduct, which were favorably received by Mr. Bissell.'

"Lon Sanders, president of the Sanders Engraving Company, St. Louis; George Benedict, president of the Globe Engraving Company, Chicago, and C. C. Cargil, president of a large engraving company of Grand Rapids, constitute the advisory board appointed by the association.

"The personnel of the advisory board is the best assurance of the merit of the new institution and its high standing among the photoengravers of the country. From the very outset it has every mark of success, and will bring a large number of students to this city."

NEW trade-mark regulations went into effect in China last year, with heavy penalties for infringement. The limit of duration is twenty years.

GLEN C. SHEFFER, ILLUSTRATOR.

THE frontispiece insert for the Harris Automatic Press Company in this issue of THE INLAND PRINTER shows the capacity of that company to produce a press which can print fine illustrative and color work at high speed, meeting the exacting modern requirements. The artist responsible for the drawing of the football player is a comparatively young man, whose studio at 263 La Salle street, Chicago, in the heart of the business district, mingles with its art atmosphere much of the strenuousness of the locality. Mr. Glen C. Sheffer first gained recognition in the newspaper circles of several Ohio cities, where, as cartoonist, his ability was early apparent.



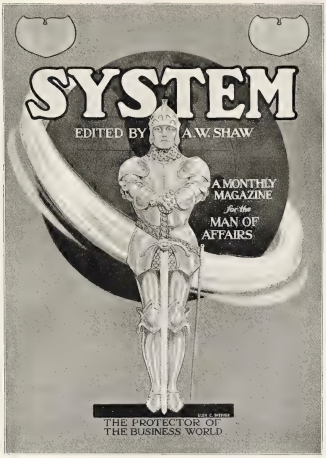
GLEN C. SHEFFER.

Preferring a broader field for his endeavors, however, he came to Chicago and turned his attention to more serious work. He soon became a familiar figure to the magazine editors and publishers, who were quick to recognize the extreme simplicity yet forceful originality of the young artist's pencil.

Drawing characters had influenced him only to the extent of enabling him to "tell the story" in the most direct and forceful manner, and in this quality, perhaps more than any other, lies the chief charm of both his illustrations and designs.

Mr. Sheffer gained his technical training at the Art Academy of Chicago, where after several years spent as a student, he now has charge of the illustration classes. Personally, Mr. Sheffer is a congenial fellow, one whom it is a pleasure to meet, either in a business or social way.

Several examples of his work are published herewith, which show conclusively the broad scope of his artistic capabilities and prophesy for him a prominent place among the "coming" illustrators.



COVER-DESIGN BY GLEN C. SHEFFER.



DECORATIVE DESIGNS BY GLEN C. SHEFFER.

Written for THE INLAND PRINTER.

THE EDITOR'S RETRIBUTION.

BY JOHN H. VALE.

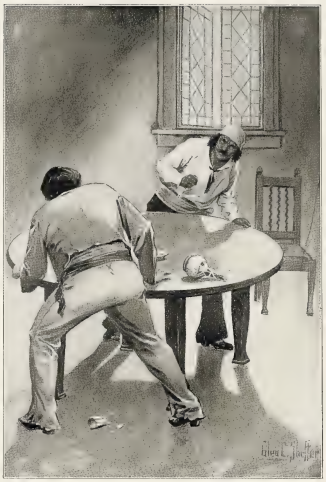
In Saltpeter avenue, close to the pit,
Where the geysers of brimstone sputter and spit,
There's a thrice-heated chamber, dug out with a scraper,
For the chap who writes on both sides of the paper.

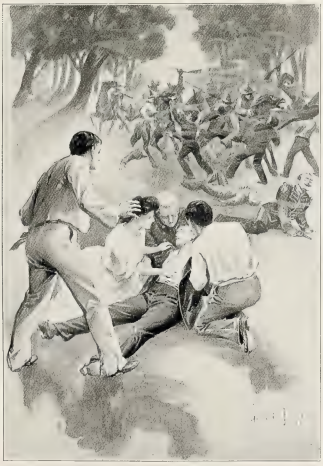
At the Molten hotel, in the Sulphuric glade,
Where the temperature's 998 in the shade,
There's a bed on a griddle that never gets damp,
Awaiting the querist who encloses no stamp.

At the gates of Perdition, the name's on the door,
Where living volcanoes their cataracts pour,
There's a quiet resting place in a cauldron of flame,
For the chump who neglected to sign any name.

THE Count Mendes de Almeida, director of *Jornal do Brazil*, conducts, with government aid, a trade school at Rio de Janeiro, to which is to be added a museum of such wares as are imported into Brazil.









ILLUSTRATIONS BY GLEN C. SHEFFER.

ADVERTISING

"Scores and hundreds of men can plan and plan — at almost every crossroads' general store you hear in conversation around the stove as good plans as ever moved the world to admiration. But execution — there's the rub."— *David Graham Phillips, in "The Plumb Tree."*

It is a pity that so many men with good ideas lack execution, and it is surprising how the "day dreamer" will frown upon the successes that have been attained by men with courage to carry out an idea. As he shuffles and lounges, and spits upon the stove, he finds opportunity to say that he, too, thought of the very plan that made Brown's success. "I was thinking of doing that very same thing ten years ago." But he did not. Brown did, and Brown profited thereby.

Is it not strange that men will wait and wait for others to prove the value of a new idea in advertising before they can sum up enough courage to participate? Golden opportunities are on the move and, like time, they do not wait for any man.

There is Jones, for instance, who has been running a small job office in Enterprise for the last twenty-five years. He is still trying to do business with the same foot-power press and the same type-faces that he used on the very day he first hung out his shingle. Type salesmen and makers of improved power presses had urged the necessity of a modern equipment as long as ten years ago. They argued that Enterprise was growing, that local business warranted improvements in his office, and that, even then, enough work to support a good sized office was being sent to larger cities.

Jones believed every word they said.

He was in the habit of saying, "Yes, I've been thinking of this thing for a long time." But he failed to act.

He was awakened one morning by the sound of a shrill whistle from just across the way. He yawned and rubbed his eyes and then, for the first time, realized the presence of a competitor. A few more years had elapsed; the new concern had grown with the town; new machines had been installed and new ideas had been infused into the business; a new building had been erected to accommodate a continually increasing patronage; but Jones slept on. He received little comfort from the thought, "I might have done likewise."

This is one of the chief causes of failure in the printing business. Men think of just the right plan, but they lack the enterprise to carry it out. They wait for others to prove its value, but then, perhaps, it may be too late.

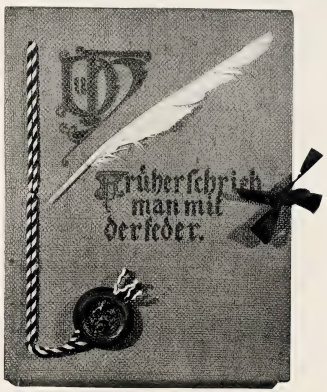
If it is important, and particularly if it is good for your business — DO IT NOW.

If you wait a while, you may lose heart and the opportunity as well.

"DO SOME BUSINESSMEN LOSE HEART?" This is the title of a booklet issued by the Protzman-Farrar Company, of Pittsburg, Pennsylvania. It is a stimulus for men in the business world who have fallen into lethargy. It points a way. It shows how well-printed advertising literature can and does put a new life into business. Its best philosophy is contained in a paragraph which reads: "It takes lots of nerve to put out thousands of dollars in advertising much in advance of any day it could be gotten back. The fact that all business men could not be persuaded to advertise is a good thing. It helps the man who does advertise."

THE Republican Publishing Company, Hamilton, Ohio, is sending out a booklet of "Things We Have Done." They are things to be proud of. Its title-page is a sumptuous affair. There is a large flourished initial T in solid gold, rimmed with a rich brown, and the interlacing scrollwork is in a delicate orange tint. The chief feature of the contents is a series of elaborate cover-designs, on a variety of cover papers. A wide range of choice color combinations are shown in the printings. There are four pages of introductory, each of vital concern to the user of high-grade catalogues. These are set in twelve-point Caslon Old-style, embellished with decorative initials printed in green and brown on a mellow background. The highest attainments of the moment are revealed in the designing, the engraving and the presswork of the half-tone section of this book.

THERE are but few printers who would venture the lavish expenditure entailed in producing a portfolio of specimens for advertising purposes such as that recently sent out by Doring & Huning, Hanau-on-the-Main, Germany. This production is elaborate almost to a degree of extravagance. But it sets forth what can be done by this house and how well. In this particular the outlay is worthy of consideration and, after all, no effort for higher attainments can be too great. The cover



is 10½ by 13½ inches in size; it is of stiff board, covered with coarse jute bagging and tied with tapestry cord. The protruding ends of the cord are fastened with the great wooden seal, like unto that used by King John in sealing the Magna Charta, at Runnymede, in the eleventh century. The cover-design is stamped in two colors directly on the bagging, and the goose-quill, the instrument of the scribes, and the predecessor of the printing-press, is cleverly placed to the fulfilment of a most artistic device. And under these covers there is no end of enjoyment, such as we find in things exceptionally well done. The introductory is printed in Satanic text, with a flourished enclosure, on oiled parchment. There is an interior pocket with a clever die-cut closure, which contains the choicest of specimens representing half-tone engraving and printing in one, two and three colors, embossing, letterpress, designing and rare coloration, in which the German printer is pre-eminent.

ONE of the most noteworthy advertising booklets received this month comes from the Curtis Advertising Company, of Detroit, Michigan. Its cover is odd and striking. The title, "The Short Cut," is printed from open lettering rimmed with crimson in a triangular field of solid green on gray stock. The points of the angle are cut off with three circles

containing three suggestive designs, an interrogation point, the dollar sign and a tallow dip. There are ten pages of interesting advertising literature, with half-tone illustrations, printed on pebbled paper. A supplemental section contains a number of choice booklets and advertising devices recently turned out by this house. These are completed examples, tipped on. The value of novelty advertising is set forth in the following terms: "There are many lines of business in which it would be superfluous to try to influence trade by the use of good, solid, advertising matter. Maybe there is little to really talk about, few points wherein the line differs from dozens of other similar lines — to constantly pound away on a technical basis soon becomes monotonous. Here is the opportunity for using something distinctive and different — something away from the ordinary rut. A clever jingle book, primer, a series of novelty folders, something unique in the mailing-card line — these lend themselves happily to such requirements."

The Challenge Machinery Company, Grand Haven, Michigan, has hit upon a cunning method to make interesting reading matter of a little talk on their expansion system of printers' blocks. Printers' machinery is usually a dry topic, and it requires unusual tact to hold the reader from start to finish. The introductory of this splendid booklet consists of a monologue of experiences as recited by a two-revolution cylinder press, which is entitled "The Two-revolution Butts In." A difficulty encountered with wooden bases and the advantages of the Challenge Machinery Company's system of printers' blocks are aptly related. The booklet is illustrated with a number of half-tone engravings and its cover is an artistic bit of designing, printing and embossing. It runs a close second to that much-talked-of booklet, "A Master Printer's Monologue," recently sent out by this house.

The Peninsular Paper Company, Ypsilanti, Michigan, is sending out a booklet of their Ornithoid, Onimbo and Orkid cover-papers. As an example showing the correct use of colored inks on these choice papers, it is at once instructive and a delight to the printer who has been looking for a reference book to be used when selecting papers and inks that will produce the most pleasing combinations.

There are things of exceptional interest to the printer in the advertising literature recently sent out by the F. Wesel Manufacturing Company, New York and Chicago. Among these is a descriptive circular of the Kittredge Patent Plate Mortising and Correcting Machine; *Wesel's Messages to Platemakers,* a monthly publication; a neat folder explaining the merits of the Raisebeck Patent Plate and Pan Cleaner, etc.

The sample book of Linotype job and body faces in the office of C. C. Hine's Sons' Company, New York city, recently issued for the use of their patrons, presents a valuable suggestion to other printers. The idea could be advantageously applied to a specimen book of job faces in use in the commercial printing-office. It offers an opportunity for the customer to make ready selections of type-faces and the expense of the booklet will be soon returned through a reduction in the cost of making numerous changes in first proofs submitted.

In a circular with the head-line "Advance Estimates or Cost Plus Fixed Per Cent," the Griffith-Stillings Press, Boston, says: "Long experience has demonstrated to us and our best customers that the method of making catalogues and booklets on a basis of cost plus a fixed per cent (say, ten per cent), is a good proposition and one which is fair to consumer and printer alike. It is especially applicable when all of the details can not be determined in advance, or when it may be desirable to change certain features as the work progresses, this being something more liable to occur than in any other business unless it be that of building construction. It is for the interest of the printer to keep the cost as low as possible consistent with good work, for the purpose of maintaining his reputation. It is also for his interest to expedite the work, in order to make room for other jobs which will bring him in return. On the other hand, there is absolutely no inducement for him to skimp the work, and the customer is reasonably sure that the results will be satisfactory. While we *prefer* to operate on this plan, we are always glad to furnish definite estimates on all printing, including writing, designing, engraving, etc., and being catalogue and booklet specialists, our prices will be found reasonable, especially when our unusual and effective service is taken into consideration."

Of the many good things that come regularly from the Westinghouse Companies' Publishing Department, Pittsburg, Pennsylvania, there is no better exponent of the higher attainments in printing than that shown in a booklet which has just been issued for distribution at the Lewis and Clark Exposition. Its cover, a handsome three-color half-tone engraving, is reproduced. The text has been adequately handled and just a sprinkling of red, here and there, and in the proper place, has supplied additional attraction.



The standard of perfection in printed things has been set in the current number of *Inkology*, published by the Ault & Wiborg Company, inkmakers, Cincinnati, Ohio. Wholesome literature, the correct use of superior colored inks, choice stock and highly meritorious illustrations and typework are its chief features. The frontispiece, entitled "The Booklover," is an excellent specimen of four-color engraving and printing, the work of Gatchel & Manning, Philadelphia. This design

is reproduced by permission from the *Booklovers' Magazine*. The crayon drawings from which the four double-page color plates were engraved were made by the Chappelow & Goe Advertising Company, St. Louis, who also planned and supervised the production of the entire work. In this issue of *Inkology* effort has been made to show the possibilities of marginal illustrations in the embellishment of books. Where there are many pages of unbroken text without illustrations, it is often desirable to brighten up the page. The marginal illustrations in this book have produced the desired effect.

A CLEVER device is a 1 by 2 inch pasteboard matchholder, lined with emery and containing six matches when handed to a prospective customer by a representative of the Glidden Printing Ink Company, Cleveland, Ohio. When the original contents have been burned, other matches may be inserted and ignited for an indefinite period. On the outside, the recipient reads the advice: "Strike it right and use Glidden's printing-ink." We are informed these little matchholders are no more expensive than calling-cards and more effective as an attention compeller and reminder; manufactured by the Van Wert Novelty Company, Van Wert, Ohio.

A CATCHY postcard from Byron & Willard, Minneapolis, Minnesota, is reproduced. An actual string reminder is tied



to the finger in the illustration by being passed through two holes and around the back of the card.

"JOHN MILLS," Toronto, Canada, writing for THE INLAND PRINTER, offers the following as an advertising suggestion:

"There are two qualities which the advertising matter of a printer must possess to make it effective. In the first place, it must be attractive enough to command attention when it is opened; in the second place, the argument must be forcible enough to convince when that attention is secured.

"I have been using an advertising plan which has proven successful because it commanded the desired attention, and presented convincing argument when that attention was secured.

"I receive an order for a piano catalogue, with instructions to have it printed in the finest style of the art. The order calls for five thousand copies, but when the job is completed the counter on the press registers considerably over that number, for I have had sufficient extra copies run off to provide one for each piano manufacturer on my mailing list. The five thousand copies are sent to my customer; the remaining ones to the office, where, in the upper left-hand corner, a slip of coated paper is posted with the sentence, 'Just a specimen of our catalogue work,' and our firm name and address in smaller type in the corner. The catalogues are then mailed to every piano manufacturer on my list, the same plan being followed in regard to magazines, reports and work of a similar nature.

"The cost of advertising of this nature is very small (merely the stock used and the postage), while its effectiveness can readily be seen. The booklet, blotter and the other mediums used by the advertising printer are very good in their way — I would not be without them for anything — but they fail in one point. It is one thing to *claim* that you can print a high-grade catalogue — it is another thing to *prove* it. The booklet or the blotter makes the *claim;* but it does not afford *proof;* and it does not necessarily follow that because a man has facilities for the production of effective booklets, he has also the necessary equipment for catalogue work. But the sample of the work itself forms a fitting culmination to the claims made in the blotter or booklet, and supplies in a simple, yet emphatic and forcible manner, the proof of the argument.

"I first tried this plan in connection with appeal case work, and the samples had not left the office three hours before I was called over to one of the recipients to receive an order, the profit on which paid a dozen times over the cost of all the samples I had issued.

"And, talking about advertising plans, here is another little one which I have used to good advantage. In tendering on a contract for a city firm, I invariably take over the tender myself and supplement it with a few arguments in favor of our establishment, and a sample or two of our work. But when it comes to a tender for a firm in another city or town, this plan is not so feasible. Of course I could place these arguments in the letter along with the tender, but it seems to me that talk like that in a tender for work is a little out of place. So, instead, I send with my out-of-town tenders the following little card: 'The memory of the quality will remain long after the price is forgotten.'

"Nothing forward or obtrusive about it — just the three lines in a quiet, delicate letter, on wedding bristol; but to my mind there breathes through that card a suggestion of quality which half a page of argument in the body of the letter would not give. And to follow the argument up I mail the day after a sample of some of our work in a similar line, with the slip attached as described in the beginning of this article.

"I am not giving these ideas for some of my fellow readers to copy. I trust rather that with them as a suggestion they will work out something better for themselves. For it is the use of these little finishing touches, these little things which are a trifle different from the other fellow's, which lend character and distinction to a firm and go a long way toward creating that asset of inestimable value — a reputation for quality."

B. F. Browne, of Harbor Beach, Michigan, is sending out a circular worded as follows:

I can sell you good printing cheaper than anybody else in the business.

I have a large and well-equipped plant and, by careful management and close buying, am able to make concessions which would be out of the question with my less progressive competitors. I make good printing for millers a specialty.

When ordering, state whether you want the letter paper put up in pads or not and whether to ship by express or freight.

Send me a trial order, I will do the rest.

There is a great question as to the wisdom of such advertising — concerning its value and truth. If Mr. Browne is situated to produce printing at lower prices than "any one else in the business," this fact will advertise itself, though there is little doubt but that such statements injure a business rather than better it. The most forceful present-day advertising is not that which proclaims "lowest prices," but the *best value at any cost.* It is true that people are still looking for bargains, but cheap printing is never a bargain. Good printing-offices can turn out cheap printing — that is, *profitable printing* for the user, but the "cheap" plant is not able to produce that kind, and it will not enhance the reputation of any firm to advertise themselves as cheap printers. This is one fault most printers have and is one that interferes with the advance of the trade as a profitable business.

OBITUARY

FRANK C. CULLEY.

Frank C. Culley, a widely known newspaper man, and for many years editor of the Kenosha (Wis.) *Daily Gazette*, expired at his home in that city, July 8, 1905, after a protracted illness. Mr. Culley was prominent in Wisconsin politics, and was elected mayor of the city of Kenosha in 1897. He established the *Daily Gazette* in 1890, and continued as its editor and publisher until 1901. He was a forceful editorial writer and his utterances were widely quoted by the Demo-



FRANK C. CULLEY.

cratic press of the State. Mr. Culley was a typical journalist of the old school, his sunny disposition and wealth of humor endearing him to all with whom he came in contact. Before coming to Kenosha he had conducted newspapers at Bowling Green, Ohio; Eton Rapids, Mich.; Defiance, Ohio; Los Angeles, Cal., and Valparaiso, Ind. He was a prolific writer, and under the nom de plume of "Major Clinton" published his first book, "Barbara," a tale of the Lower Sandusky country, the fame of which established his position in the literary world. Mr. Culley was born at Lower Sandusky, near Fremont, Ohio, July 2, 1838. He learned the printers' trade in the office of the Fremont (Ohio) *Journal*. In 1861 he enlisted in the First Ohio Infantry, Company F, serving until after the battle of Gettysburg. He was married, on his return to Emma Amelia Rudolph, and during her life four children were born to them, all of whom survive. In 1895 he was married to Mrs. Agnes Northway, whose care and companionship during his long illness did much to alleviate the patient's sufferings. Mr. Culley's last work was the preparation of his own obituary, on which he was engaged at the time of his death.

HERMAN IHLENBURG.

Herman Ihlenburg, well known as a type-designer and punchcutter, of Philadelphia, Pennsylvania, died July 31, 1905, at his home in that city. Mr. Ihlenburg was born in Berlin, Germany, June 6, 1843. He was apprenticed in the typefoundry of Trowitzsch & Son, in Berlin, and later was employed by G. Haase & Sons, typefounders, at Prague, Bohemia; the Flintsch Foundry, Frankfort-on-Main; Battenburg Foundry, Paris, and Haase's Foundry, Basle. In 1866 Mr. Ihlenburg came to Philadelphia and was engaged by L. Johnson & Co., typefounders, for whom he produced an immense number of faces, borders and ornaments. Mr. Ihlenburg was also employed in New York by George Bruce's Son & Co. During the last fifteen or twenty years he was occupied in perfecting an invention by which he hoped to revolutionize a branch of the typefounding business, but, unfortunately, died before his ambition was achieved.

HIRAM YOUNG.

Hiram Young, president of the Dispatch Publishing Company, York, Pennsylvania, and editor-in-chief of the York *Dispatch* and York *Daily*, died at his home in that city Friday, July 14, 1905, in the seventy-sixth year of his age. Mr. Young started his journalistic career in 1863 when he, with others, started a Republican campaign paper called the *Democrat*. In 1876 he founded the York *Dispatch*, a daily newspaper, which he has since owned and published. In 1901 the business was incorporated as the York Dispatch Publishing Company, with himself and his four sons, Edward, Charles, William and John, as the sole members of the company. In 1904 the York *Daily* was purchased, Mr. Young becoming the editor. He was a member of the Odd Fellows, and was a Mason and Knight Templar.

IMITATION TYPEWRITTEN LETTERS.

B. S. Creamer, an Everett (Mass.) printer, has patented an endless inking ribbon attachment for printing-presses for doing imitation typewritten letters, the object being to overcome the necessity at present existing for removing the ribbon for reinking or changing ribbons on long runs. The device is applicable to any kind of press, and consists of an endless ribbon attached to the ceiling and passing over a series of rollers, and, in the case of rotary presses, around the cylinder, so that the ribbon is presented between the printing plate and the paper and moved a sufficient distance at each impression to give a fresh inking surface. The patent is No. 672,890.

PRINTERS' SUPPLY HOUSE LOSES $1,000.

An amusing incident occurred in connection with the recent distribution of dollar marks, made by the Charles Beck Paper Company Limited, of Philadelphia. The Tubbs Manufacturing Company made a shipment of one thousand dollar marks to Philadelphia, but evidently some bold, bad Western bandit thought he had secured the "real stuff," as the package never reached the Quaker City. What his feelings were when he discovered that instead of picking up $1,000 in real money, he got one thousand dollar marks of six-line De Vinne can be imagined. But he got a good haul even at that.

THE Inland Printer Company's recent book of typographical specimens should be in the hands of every printer who is endeavoring to keep abreast with present styles of composition. Its title, "Menus and Programs," is hardly comprehensive enough on account of the wide scope of the suggestions offered therein. It is in addition a book of plain and artistic cover and title designs, all printed on costly deckle-edge and fabric-finished papers. It contains ideas for the printer who desires to produce choice color combinations and it sets forth the correct use of ornaments and borders in practical examples. Sent to any address for 50 cents.

FOR the purpose of completing the set at the famous St. Bride Institute, London, England, copies of THE INLAND PRINTER for April, July and August, 1896, are desired. Any reader able and willing to contribute is requested to write to Mr. C. J. Drummond, St. Bride Institute, Bride Lane, Fleet street, London, E. C.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

WRITING ON TINTED CHECKS.—J. C. Hendricks & Co., Cincinnati, Ohio: If you will take a clean rag and some powdered magnesia and rub the sheets gently, you will find it will reduce the gloss and the tinted checks will take writing ink without trouble.

MACHINERY FOR BINDERY.—H. K. Avery, Tabor, Iowa: This library expects to put in a bindery on a small scale. Will you kindly send catalogue of supplies and machinery needed, with estimate of cost? *Answer.*— Slade, Hipp & Meloy, 139 East Lake street, Chicago, can furnish you with an estimate for the machinery required.

TOOL FOR VIGNETTED CUTS.— Edgar Lerew, Jackson, Mississippi: Please inform me the price of tools for working down bad edges on vignetted cuts. I refer to a punch with screen grooves on end. I do not care for hammer. *Answer.*— Frank R. Craig, Republican Publishing Company, Hamilton, Ohio, manufactures and sells a tool such as you desire.

TYPEWRITER INKS.—The Pittsburg Duplicator Company, Pittsburg, Pennsylvania: Can you give us the name or names of people who make aniline colors? *Answer.*—The Inland Printer Company has on sale a book on "Ink Manufacture," price $2, which gives all the necessary formulas for making ink. "Inks: Their Composition and Manufacture," price $2.60 postpaid, is another valuable work on the subject.

COATED BOXBOARD.— Merten Brothers, Waukesha, Wisconsin: Where can we get heavy coated boxboard? We have written several Chicago houses, but have been unable to get what we want, unless we placed an order for two tons or more. *Answer.*— Gane Brothers & Co., 116 Market street, Chicago; Whitmore Manufacturing Company, Holyoke, Massachusetts, or Ingalls & Co., Castleton, New York.

COLOR FOR LETTERING ON COVER PAPERS.—D. Warren, Montreal, Canada: What color should be used in lettering by hand on cover papers to make the design appear as it would when printed? Black ink may be used for the black color, but other colored inks appear washy. *Answer.*— Use any opaque water-color for making lettering on cover papers. Any dealer in artists' materials can supply opaque colors.

AUTOMATIC TIME STAMP.— Ward & Shaw, Cleveland, Ohio: Can you recommend to us an automatic time stamp for use in a printing-office? *Answer.*— The following firms handle time stamps: Frank Sing, 325 Dearborn street, Chicago; Perry Time Stamp Company, 72 South Canal street, Chicago; Henry Karstens, 418 West Twenty-seventh street, New York; S. H. Hoggson & Co., 267 West Seventeenth street, New York.

MAKING TRANSFERS ON WOOD BLOCKS.— W. A. Friend, Director, "Montana College Press," Deer Lodge, Montana: Will you kindly give the best method of transferring on to maple and boxwood, especially from a print which is perfectly dry? I have experienced a good deal of difficulty with some kinds of ink and paper, others working very satisfactorily. *Answer.*— Methods of making transfers on wood blocks were explained in the August issue of this magazine. There are several specially prepared solutions for transferring dry prints. The S. T. C. Transfer Fluid, made by H. J. McKeel, Chicago, is good.

RIBBONS FOR IMITATION TYPEWRITER WORK.— Standard Manufacturing Company, Rochester, New York: The address of the Neidich Process Company? This firm makes ribbons for imitation typewritten work. *Answer.*— The Neidich Process Company is located at Philadelphia, Pennsylvania. Other manufacturers in the same line are, Miller-Bryant-Pierce Company, Aurora, Illinois, and M. M. Rothschild, Times building, Chicago.

WASHING CUTS.—J. W. Sander, Allentown, Pennsylvania, writes: "In regard to the inquiry of W. H. Lindsay, of Pittsburg, Pennsylvania, for the 'best solution to wash cuts with,' the best and simplest way that I have experienced is to wash them with sulphuric ether. I have had cuts brought to me that have laid for years unused, with a deposit of ink, etc., as if baked in, and I find that such deposits always yield to a liberal application of ether and a brush."

CIRCULAR PRINTING.— H. L. Martin, Kenmore, New York: There is a firm in Philadelphia which makes a specialty of printing circulars. Can you give me their name and address? *Answer.*— Very likely there is a firm in Philadelphia which makes a specialty of printing circulars, but we do not remember seeing their advertisement, so it is likely that they cater principally to local trade. The Neidich Process Company, 1038 Ridge avenue, Philadelphia, advertises a method of producing imitation typewritten circulars, and it is possible that they also do the printing.

PATENT OVERLAY PROCESS.— E. Bordner, Seattle, Washington: Can you inform me of some good patent overlay for half-tones? *Answer.*—The Gilbert-Harris metallic overlay process is a very practical one. An etched zinc overlay is prepared in an etching outfit furnished by the manufacturers, and this overlay is attached to cylinder or platen beneath the drawsheet. As the etched overlay is the exact duplicate of the half-tone in reverse, the finest gradation of color is possible. Full particulars will be furnished by the manufacturers, Gilbert, Harris & Co., 334 Dearborn street, Chicago.

BOOKS ON COST ACCOUNTING.— E. Sheltman, Louisville, Kentucky: I want to get something in print which will give the idea or the hint as to so systematizing the bookkeeping for a job-printing plant that separate reports can be had of the different departments, enabling us to locate the leaks or profits and thus be able to tell exactly what each department is doing. *Answer.*— In order to get the best results, purchase any one or all of the following books: "How to Make Money in the Printing Business," Nathan, $3; "Starting a Printing-office," Mallette and Jackson, $1.50; "The Cost of Printing," Baltes, $1.50; "A Money-making System for the Employing Printer," Stuart, $1, and other helpful works devoted to just this subject, all sold by The Inland Printer Company.



"THE STRENUOUS LIFE."

Mr. E. G. Smith, Typographical Union No. 54, Raleigh, North Carolina. The energetic agent of THE INLAND PRINTER.

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

C. T. Trott, Billings, Montana.—All of the examples of printed stationery and booklets are noteworthy, because of their plain and effective typography.

Ryan & Saunders, New York city.—The composition in the letter-head is too weak. The ornaments and the panels suggest heavier display lines. The present setting would afford a neat heading by omitting all the ornaments and rules.

Merchant & Co., Sydney, New South Wales.—The display composition of the printers' booklet is quite in keeping with the tendency of style in the United States. The half-tone illustrations are well printed and encourage favorable comment on the make-ready and presswork.

A. W. Fleming, Chicago.—All of the work could be improved upon by imparting more warmth to the coloration. The deep blue and brown inks used in printing from tint-blocks are too severe. A lesser tone of these colors, with black for the typework, would give a better effect.

O. F. Collier, Duluth, Minnesota.—The title-page and cover are the only weak features of the catalogue, which is well done in other respects. The arrangement of the half-tone illustrations has been handled in a pleasing manner, and the presswork is exceptionally good.

A portfolio of special designs for bottle and proprietary package labels comes from The Gugler Lithograph Company, Milwaukeee, Wisconsin. Many of these specimens are done in three and four colors and gold bronze. The cover contains an embossed design in graduated relief.

"The flowers that bloom brightest are those that get the most light." This sentence, illustrated with a three-color plate of a refreshing cluster of flowers, serves well to bring out a good point in the advertising blotter of the John T. Palmer Company, printers, Philadelphia.

Industrial Printing Company, Providence, Rhode Island.—"Smart and proper" expresses the quality of the specimens submitted in fitting terms. The delicate olive green tint and black used in the office stationery are especially pleasing. All of the ornaments have been appropriately used.

Chas. E. Palmiter, Watertown, New York.—The cover-page, "Promotion Exercises," is a good specimen of conservative typography. It offers a suggestion which could be advantageously applied to improve the other cover-design submitted. The heavy scroll border in the latter specimen is uncalled for.

A. W. Osgood, Olean, New York.—Try a plain setting for the series of price-list covers and note the improvement. The typography of "List S" is well-balanced within itself, but the heavy rules and ornaments do not conform. Remove all of these and substitute a plain one-point rule as an exterior panel.

The greater effectiveness of pure typography unadorned with rule-work or ornaments is more fully appreciated after reviewing a package of printed things from Emmons E. Anow, Springfield, Massachusetts. The typework and coloration of the Jodd Paper Company booklet have produced a vigorous specimen.

William H. Gallop, Chicago.—The circular could be improved upon by removing the underscoring and the crinkled panels. A displayed heading is not imperative in this kind of an announcement. This matter would look better if run in with the descriptive. In such case, it is well to supply an ornamented initial.

W. S. Mead, Capetown, South Africa, writes: "Can any good thing come from Africa?" The interrogative is accompanied by a business card of *The Suburban Herald,* Wynberg. As a specimen of modern typography, it suggests an affirmative answer. It's up-to-the-minute and prompts one to ask, "Why Darkest Africa?"

Carl Holman, Dayton, Ohio.—The letter-head No. 2 is better than No. 1 as a typographical specimen. But emphasis has been applied to the wrong words. The copy reads, "Crown Manufacturing and Plating Company, manufacturers of hardware for pianos, carriages, saddles, furniture and stoves, and for building purposes." By using the words "manufacturers of hardware for" as a catchline, while giving emphasis to "Pianos, etc," leads one to assume that this house is engaged in the manufacture of this miscellaneous line of goods. "Hardware," which is next in importance to the firm name, should receive due emphasis, and all other parts of the heading should be subordinated. Both specimens are imperfect, mechanically.

J. H. Livingston, Bennington, Vermont.—The practice of closely relating the type-designs of various specimens comprising a series of office stationery is a good one, and it has been well applied in the letter-head and envelope. Green and light red, with green predominating, have produced a pleasing color scheme on the cloth-finished paper. A better grade of ink should be used on these hard papers.

The Western Press, San Francisco, California.—The display composition of the specimens submitted would be too vigorous if printed in black. The excellent color scheme has softened this effect. The old black text in the business card, printed in deep brown with red initials, and embossed, is thrown out in striking relief by the use of a tint-block background, engraved to give a white outline to the lettering.

Continued interest is attached to the series of historical calendars issuing from the Times Printing House, Philadelphia. "Historical Philadelphia No. 47," a recent number, contains a photogravure of the first locomotive run on the Germantown Railroad in the early thirties. The illustration is printed over a delicate yellow-tinted background. The chap-book style of typography has been well chosen and conforms to the subject treated.

The peculiar talent of producing effect inheres in everything that is said and done by the Edward S. Paret Company, printers and advertisers, Philadelphia. Their products are the proof of this. Something different from the common run of printed things is noticeable in each one of the specimens submitted. It's partly in the use of harmonious colors, a great deal in the high order of the display composition, and mostly in the argument.

Harry Haime, Boston, Massachusetts.—The ability to produce the best results with the least effort is evidence of genius. This talent



inheres in all of the specimens submitted. The reproduced title-page is a gauge of their quality.

A distinguished folder from The Tubbs Manufacturing Company, Ludington, Michigan, bids well to encourage further interest in printers' wood furniture made by "The Factory of Quality." This title is printed on light blue, cloth-finished paper, with a two-color panel enclosing a photogravure of this extensive plant, its large lumber-yard and the surroundings. The engraving is printed in art-brown ink on enameled paper and it is tipped on.

"*The Sunnyside Courier,* an amateur amalgamation of the past and present." This is the title and description of a booklet "published once each month by the Sunnyside Printery, up in our attic, Ossining, New York." Although a confessed amateur publication, it has a smart

typographical appearance and a clean literary style. It contains contributions from the local laity, which have the effect of creating a certain interest in the Sunnyside Printery.

THE Pennsylvania Railroad is sending out a booklet which sets forth the charms of Asbury Park in a delightful manner. The text is in black ink, and it is printed to overlap the vignetted edges of a number of splendid half-tone views in photo brown. There is warmth in this color-scheme. A three-fold half-tone view of bathing on the beach forms an attractive cover-design. The work was done by the American Bank Note Company, New York.

W. P. PIERBET, Muscatine, Iowa, has shown considerable tact in the selection of appropriate type-faces, in the arrangement of committees, programs and department heads, etc., in a year-book for the Mothers' Club of that city. The cover and contents are set in Cheltenham and there is a page in memoriam set in Carlton text, with a black border. It is printed on white deckle-edge paper, tied with a violet-colored silk cord. The entire booklet is dignified and fitting.

THOMAS STAFFORD, Plainfield, New Jersey.— It is impossible to produce good results by printing over a bronzed surface. Printing over bronze never shows a solid effect, because the ink will not adhere to the surface, as noted in the letter-head submitted. There is only one way of securing perfect results with a bronzed background for typework, and that is by using an engraved tint-block with open lettering made to register with the letters of the type-form.

GILBERT, HARRIS & Co., Chicago, have created a clever letter-head design, which shows the efficiency of their patent metallic overlay in preserving the high lights of vignetted half-tones. A vignette, covering about three inches of the heading, is used as a tint-block background for the typework. This tint effect blends perfectly with the lighter shade of the cloth-finished paper and one is unable to tell just where the vignette ends. This gives the effect of a delicate smoky haze.

FRED W. HAIGH, Toledo, Ohio, has made clever use of a familiar humorous illustration in a recent desk calendar. A stout individual is shown resting on his elbows over a stile in the act of reading a printed circular. A mischievous youth is hesitating whether to apply the big stick to the other fellow, so temptingly posed. "Do it now," a phrase of the moment, adds flavor to the suggestion, and it leads on, in clever fashion, to other things concerning the products of this printing-office.

THE JEFFERSON GAZETTE COMPANY, Lawrence, Kansas.— Eccentric display composition is neither novel nor attractive. Less elaboration would improve all of the typework submitted. The three-color effect produced with a one-color half-tone is interesting, however. It shows the possibilities within the home-made tint-block. Patent leather, cut to register and mounted on a block, was used to produce the red background for the brickwork of a building and the blue sky effect was secured by the same method.

RICE COUNTY EAGLE, Lyons, Kansas.— It is always well to consider the suggestive value of stock cuts when these devices are used in advertising literature. Printers too frequently use inappropriate stock illustrations in an effort to bolster an apparent weakness in display composition. These designs are usually far-fetched. If the typework in the blotter submitted were arranged in some neat, plain style, eliminating the brownies and unsuitable border, its advertising value would be increased two-fold.

A NUMBER of specimens of catalogue printing from the publishing department of Thomas Robinson & Son, Limited, Rochdale, England, are up to the higher attainments in process-engraving and letter-press printing. The cover-design of the booklet, "Efficiency in Milling," is odd indeed, and quite catchy. The design is enclosed with a solid green border, which has the effect of bringing out the interior panel in relief. The stock is a violet-tinted cloth-finished cover-paper. The lettering and ornament are in gold bronze and green, rimmed with brown and embossed.

"A FEW PROOFS," from The Republican Publishing Company, Hamilton, Ohio, bring with them the power of conviction. These proofs show the higher attainments in half-tone engraving and printing by the one, two and three color processes. All of the illustrations possess that desirable air of reality which can be produced only with the modern half-tone in the hands of an expert pressman. "Mechanical Illustrating," another booklet, with a handsome embossed cover-design, recently sent out by this house, is a fitting companion to the portfolio of proofs.

A PACKAGE of commercial printing, of exceptional quality, has been received from the Star Printing Company, Wyoming, Iowa. Due regard for color harmony, simple and yet effective typography and careful attention to mechanical details, such as word spacing, "whiting," etc., are responsible for the excellence of the work. "Bouquets" is the title of a booklet that deserves individual mention. It contains letters from pleased patrons. A potted rose bush, selected from the American Type Foundry's Mission Toys, printed in white and red, on green cover-paper, is appropriately employed to produce an attractive cover-design.

F. L. ESTES, Osceola, Iowa.—There are splendid possibilities within the letter-head design submitted, but the attractiveness of the typework is lost through inharmonious coloration. The use of a deep blue ink for the display on the delicate blue-tinted cloth-finished paper is an excellent choice. But the dirty brick-red of the heavy border and the pink background do not harmonize with this scheme. Substituting two shades of either light blue, purple, gray or green, of a slightly darker tone than the paper, would produce a pleasing effect. The rollers and distributing plate should be washed perfectly clean if you would preserve the true tone of colored inks. The mottled appearance of the ink in some jobs printed from solid tint-blocks is often due to oil or grease on the distributing plate. In such cases, it is well to wash up a second time with borax water.

NOT less enjoyable than the dinner itself was the handsome menu booklet issued by The Barnes-Crosby Club, at their monthly banquet held in Chicago a short time ago. The ornate cover-design was printed in brown, red and green, on hand-made deckle-edge paper. The seal



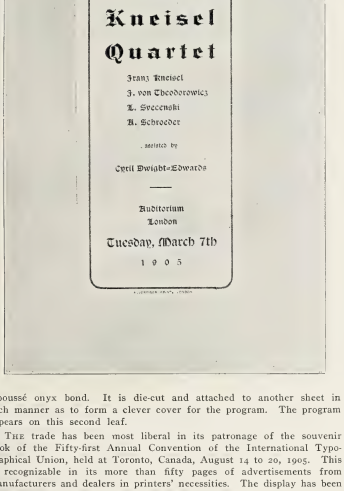
covering the protruding ends of an interlaced white silk ribbon is embossed and tipped on. A series of clever cartoons have been arranged as a border for the dinner bill.

"PICTORIAL Caledonia," and "Passing Thoughts in Simple Rhyme," two booklets from the press of a country printer with limited facilities, prove that it is "the man behind the gun" who does the work. W. P. Delaney, of Caledonia, New York, writes: "This is a country village of but twelve hundred inhabitants. All of the composition in these specimens was done partly by myself and partly by two compositors of fifteen months' experience, working under my instructions. Our pressroom facilities consist of one Gordon press." The specimens show excellent judgment in the selection and use of a limited number of type-faces, harmonious color combinations, and good presswork, in both letterpress and half-tone printing. "Pictorial Caledonia" is an ornate cover-design, printed in green and gold, with rubricated initial, on a dark gray paper.

E. N. MILLS & BROTHER, Griffin, Georgia.— Panels and rulework must be made mechanically perfect to be effective, and they should be used sparingly under the most favorable conditions. The letter-head submitted was printed in an office where a lack of perfect materials discourages this kind of work. Some of the panels are pieced with too many short rules and the numerous broken joints are displeasing. A rearrangement of the typework is also necessary. The heavy ornament should be removed, which would create a place for the paragraphs which are now crowded into two ungainly panels. This new arrangement would permit of applying more strength to the firm name, for the sake of better contrast. The present color-scheme is inharmonious. Primary yellow, bright red and black, in the present proportions,

produce a harsh effect. The study of combining subdued tones to produce a dim warmth is interesting and of value to every printer who would produce perfect color harmony.

A NUMBER of neat and tasty specimens of display composition have been received from C. Benjamin Stapleton, London, Canada. The program title reproduced is printed in blue ink, with a red border, on



repoussé onyx bond. It is die-cut and attached to another sheet in such manner as to form a clever cover for the program. The program appears on this second leaf.

THE trade has been most liberal in its patronage of the souvenir book of the Fifty-first Annual Convention of the International Typographical Union, held at Toronto, Canada, August 14 to 20, 1905. This is recognizable in its more than fifty pages of advertisements from manufacturers and dealers in printers' necessities. The display has been ably handled by the typographical artists in the employ of the Miln-Bingham Printing Company, Toronto, Canada, the publishers, and considering all, it is a masterpiece of designing and presswork. The literature of its contents is far-reaching and of vital concern to all the members of the craft. There is an able introductory article on "Toronto: Its Past and Present," contributed by Phillips Thompson, which is supported with a number of charming views taken in and about Toronto. "After a Quarter of a Century," a résumé of the progress of the International Typographical Union since its last convention on Canadian soil, is of importance and authoritative, coming from the pen of President James M. Lynch. "Simple Truths Needed" has been supplied by Professor Goldwin Smith, and the article merits the attention of all union printers. It is an intelligent discussion of the important subject of arbitration. Other contributions are "The Futility of Anti-Union Crusades," by W. B. Prescott; "The Apprenticeship Question," by Edward M. Meehan; "We Wish to Excel in Our Craft," by William Powell; "The Trades and Labor Congress of Canada," by P. M. Draper; "The Union Printer's Home," by David Hastings; "Reminiscences of an Ex-Delegate," by John McVicar; "Sketch of the Early History of No. 91," by John Armstrong; "Labor Laws of Canada," by D. J. O'Donoghue; "Toronto's Labor Temple," by James Simpson; "Woman's Auxiliary to the International Typographical Union," by Mrs. Frank A. Kennedy; "Formation of the Woman's Auxiliary," by Mrs. Ed. D. Donnelly.

FOLLOWING is a brief review of additional specimens received this month: National Photoengravers' Association, a souvenir postcard of the national convention held at Buffalo, recently, containing a clever cartoon, printed from an amalgamated half-tone and zinc etching; Reginald H. Buckler, Annapolis Royal, Nova Scotia, some commercial work which is uninteresting on account of excessive rulework and overornamentation; Smith & Porter Press, Boston, Massachusetts, a splendid two-color illustration used in a desk calendar; A. H. Pugh Printing Company, a stylish announcement; The International Syndicate, Baltimore, Maryland, an attractive letter-head, consisting of type-work and a decorative panel design, fashioned with the American Type Foundry's combination ornaments; The Leader Printing Department, Tomahawk, Wisconsin, a dignified folder representing correct typography and good presswork; Livingston Middleditch Company, New York city, a number of railroad time-tables, well printed; Nelson E. Greer, New York city, the typework in the church announcement reveals a style of composition that is very desirable in ecclesiastical printing; J. Horace McFarland Company, Harrisburg, Pennsylvania, a dignified invitation to an employees' outing, printed in Flemish Black and Missal initial on deckle-edge society stationery; Goodrich-McMillan Printing Company, Monroe, Michigan, the composition, presswork and coloration of the specimens sent in reveal uniform quality; H. C. Beatty, Winnipeg, Manitoba, the booklet covers are average specimens; George Lilienthal, Zanesville, Ohio, the bill-head is overburdened with rulework; Maverick-Clarke Company, San Antonio, Texas, a splendid series of advertising blotters; Chas. B. Kline, New York city, a package of specimens, all of exceptional quality; The Dunham Press, Bridgeport, Connecticut, an attractive closing card, accompanied by a business getting die-cut folder; Wm. H. Howe, Indianapolis, Indiana, a neat bill-head, which could be improved upon by removing the ornament; Stutes Printing Company, Spokane, Washington, "Our First Move," a noteworthy folder; Gatchel & Manning, designers and engravers, Philadelphia, a fetching three-color half-tone used as a blotter design; Charles Wallin, Gaylord, Minnesota, the letter-head containing the line of caps. and small caps. is preferable, because it is the neater of the two; Allen A. Werner, Burlington, Vermont, a package of good specimens of commercial work; R. F. Haniss, High Point, North Carolina, adhere to styles of composition similar to that adopted on the bank letter-head if you would improve your work; E. F. Goodall, Chicago, a die-cut blotter, representing a cannon cracker and containing a July calendar; The Robinson Printery, Monmouth, Illinois, "Start Something," showing the little boy applying the punk, is an illustration well used in a Fourth of July blotter; Stetliner Brothers, New York city, the blotter is too crowded to be effective; The News Print Shop, Tarrytown, New York, a good folder; S. Barker & Sons, Cleveland, Ohio, some distinctive printing for the English Woolen Mills Company; Charles Lawson Wood, Atlanta, Georgia, a number of specimens of efficient commercial work; P. Liberman, New York city, avoid curved lines — they do not add attraction, while they consume considerable time; H. C. Forward, Bucyrus, Ohio, a package of inferior specimens; Jewett & Leonard Press, New York city, "The Totem Machine," a stylish catalogue; The Hillsboro *Journal*, Hillsboro, Illinois, some good specimens of plain printing; Harvard *Independent*, Harvard, Illinois, better inks would improve the presswork in the folder; George L. Selby, Gloucester City, New Jersey, a package of ordinary printing; J. C. Hewitt, Los Angeles, California, some advertising literature with the power of conviction, supported by the right kind of printing; H. C. Forward, Wheatland, Wyoming, the closing card makes up in vigor what it lacks in beauty; L. Wietlispach, Streator, Illinois, some commercial printing better than the average; The E. Wallace Bryan, Texas, worn-out materials and mechanical imperfections are responsible for the poor quality of the work submitted; Joseph Betz Printing Company, East Liverpool, Ohio, a business-getting blotter; The United States Printing Company, Brooklyn, New York, a timely blotter; Great Falls Stamp Works, Great Falls, Montana, the advertising device arranged in imitation of a legal form bids well for briefs, transcripts and other legal printing; John T. Palmer Company, Philadelphia, a handsome patriotic blotter design; The *Daily Times*, Davenport, Iowa, a dainty announcement; The Courier Company, Madison, Indiana, an announcement folder, containing some specimens of modern commercial printing in addition; The Eagle-Carter Printing Company, South Bend, Indiana, a few choice specimens of modern typography; Superior Printing Company, Birmingham, Alabama, green and brown form a harmonious color-scheme and they have been well used in the announcement; Aste Press, New York city, too many ornaments and an excessive quantity of red ink have destroyed the advertising value of the circular submitted; The *Monroe County Sun*, Clarendon, Arkansas, the cover-design of the Mount Vernon High School booklet is the best among the package of good printing; The Schumann Art Print, South Norwalk, Connecticut, "Are you thinking about the harvest?" illustrated with a chap-book cut, is a reasonable leader used in a well-printed blotter; The Acme Publishing Company, Morgantown, West Virginia, a novel post-card; Jester, The Printer, Eaton, Indiana, printing with the stamp of originality; G. K. Mills, Washington, Illinois, inferior inks and poor presswork lend the appearance of rubber-stamp printing in the letter-head; Arthur A. Whitbeck, Springfield, Massachusetts, a package of better things in printing; Teller Publishing Company, Lewiston, Idaho, some of the specimens are excellent, but a tendency to overornament is noticeable in others.



Decorative Photography.—J. Horace McFarland is the writer of No. 68 of the *Photo-Miniature*, in which he shows how any one with a camera and taste can utilize flowers, plants, trees and the common things around him to get appropriate designs for book and magazine covers, and, in fact, for every purpose to which pictorial design enters. The writer shows something of what he has accomplished himself, which is full of suggestion to others.

"The Sunny Side of the Street," by the professional humorist, Marshall P. Wilder, issued by Funk & Wagnalls Company, is interesting from the large number of distinguished personages mentioned intimately by the author. Entertaining as Mr. Wilder undoubtedly is, his personality goes for much in that type of success, but as an author he is undeniably flat, and antagonizes his readers by the too evident effort shown to claim intimacy with those much in the eye of the public.

Australia, a country lacking a little over one-fourth the area to be as large as the United States, if we exclude Alaska, is making great strides in the graphic arts as in other industries. By the courtesy of Mr. James Bourke, of Sydney, New South Wales, who recently visited this country on his way to England, we have received from Mr. W. A. Gullick, government printer, Sydney, a handsome work issued by authority of the government, "Picturesque New South Wales: An Illustrated Guide for the Settler and Tourist," by T. A. Coghlan. The varied character of the scenes shown in the work are no less interesting than the delicate detail and the softness of the photographs, which have been excellently engraved and printed. The letterpress is very acceptably done, but the title and other pages carrying display letter could be improved and made more worthy the valuable text of the book. The scenic beauty of the country shows mountain heights with heavy snows in summer, and sandy wastes where camels are used as beasts of burden, with irrigating bores "changing the entire character of the country," as the apostles of irrigation express it in our Western States. The book contains over two hundred pages rich in illustrations, with maps and most complete information.

"War of the Classes" is the title novelist Jack London gives his exposition of socialism, of which he is and has been for some time a prominent expounder. As a rule, the books of socialists have a forbidding look and are filled from cover to cover with arguments of the heaviest caliber. With Mr. London's effort it is different. He is convinced the class war is on, and believing few upholders of the present order have any conception of the real aims and purposes of the socialistic agitation, he wrote this book for their enlightenment. He has kept the mental attitude of his desired readers in mind, and does not quote from Marx and other leaders of socialist thought, but writes entertainingly and informingly of socialism in this country. He tells us what it has achieved, what it wants, why it must succeed, and finishes with a dramatic recital of how he—a pronounced individualist, having a gospel of work that would shame Kipling with his working for the joy of it—became a revolutionary socialist. This chapter contains the real explanation of the growth of socialism, though it be but a personal chronicle. He saw the noisome mess at the bottom of the social pit, realized the hopelessness of escape for the common man, and rebelled against the system, just as millions of other men have within the last generation. To one who wishes to know something at first hand of the rising force which Herbert Spencer reluctantly conceded would yet sweep all before it, this book affords an excellent opportunity. Though buoyant and extremely optimistic, it is serious without being heavy, and is not only worth the price—25 cents—but worth while. The Macmillan Company, New York.

The new edition of "Moody's Manual of Railroads and Corporation Securities" is so comprehensive and complete that the claim made by the publishers, that the book is superior in every department to that of any publication in the country, is a statement that can not be repudiated. This year's edition comprises twenty-six hundred pages, size 7 by 9 inches; the book is four inches thick and weighs over twelve pounds. It contains over three million words and covers the entire field of corporation investments. There are ten sections to the volume and each section has been prepared by its own special experts, who have made it their entire work to make the book complete and up-to-date in every sense of the word. It is the only investment manual containing reports on mines and oil corporations. Furthermore, it is the only book in the United States which contains anything like complete statements of banking and financial institutions showing the essential facts of interest to investors in bank or trust company stocks. It is also the only book containing complete and up-to-date lists of the members of the twenty-five stock exchanges of the cities of the United States. The growth in the size of page over the last edition is 30 per cent; the growth in the size of the volume is 35 per cent, and the growth in actual quantity of contents is more than 80 per cent. There is no growth in price. Since the publishing of the first edition, which appeared in 1900, the growth in pages has been over 140 per cent; the growth in the size of this volume over the first edition is 100 per cent; the increase in quantity of contents as compared with the first edition is over 800 per cent, and the increase of the current edition in circulation over that of 1900 is over 400 per cent. The book now circulates all over the world and will be found in the leading banking institutions and in the hands of investors as far away as South Africa, Australia and Japan. Its European circulation is increasing with remarkable rapidity, and throughout the United States the book is looked upon as the standard of its class by all progressive bankers, brokers and men of affairs. Its circulation in the Wall Street district is probably double that of any of the other railroad or investment manuals. This large circulation is due to several causes, the chief being that the book is not confined to one or two particular lines, like steam or electric railroad statistics, but covers all fields of interest to the dealer or investor in securities, and does this with even more accuracy, comprehensiveness and enterprise than those books which make a specialty of a particular line and merely skim over or entirely ignore equally important fields of investment. Another reason for its great success and rapidly increasing circulation is that a person can secure all the information obtainable at a cost of $10, this being the price of the book; whereas, under the old plan of buying a railroad manual for railroads, a street railway manual for street railway securities, and a mining manual for mining stocks, it was necessary to invest anywhere from $20 to $40 in miscellaneous publications, and even then not be able to get the information wanted with any kind of accuracy or uniformity. The growth and development of Moody's Manual during the past few years is enabling the financial community to do away with these old inconveniences. The book is coming more and more to be looked upon as being as necessary a feature in the average banking or brokerage office as is the ticker or the telephone. The volume is published in two bindings, one being full Russia leather at $12 per copy, and the other red cloth at $10. Express charges are prepaid in the United States, Canada and Mexico.

AN EVENING WITH THE SPACE CLUB.

BY R. R. SHUMAN, WESTERN EDITOR, "THE IRON AGE."

THE third annual dinner of The Space Club of Chicago, the young and vigorous organization of advertising representatives of the various technical papers throughout the country, was held at Chicago, about sixty members and guests being present. The feature of the evening was an illustrated lecture by John T. McCutcheon, the famous cartoonist of the Chicago *Tribune*.

Before introducing Mr. McCutcheon, H. H. Roberts, president of the club, delivered an informal address in which he sketched rapidly to the guests present the history of the club, its aims and objects, and congratulated the members upon the large measure of success which has attended their efforts.

Mr. Roberts said in part: "The Space Club membership consisted in the first place of men who were sellers of space in technical trade papers. Its purpose was to bring together into a closer fellowship men who by the nature of their work were competitors and to eliminate the element of hostility which had previously existed. Before the formation of the club, when 'A,' representing one paper, saw 'B,' representing another, on the same street he would cross over for fear of being recognized or having to recognize the other man and would watch his competitor with eagle eyes to see whether he went to a certain place to see a certain customer. After the formation of the club, 'A,' who met 'B' as a fellow member, discovered that 'B' was not half as bad a fellow as he thought he was, and the result is that while each man is a free lance as he was before, advertisers are not now compelled to listen to abuse of one paper by representatives of another, as they were in times gone by. But this is only part of the object of the association. We have, by working together, been able to eliminate the salaried advertising man who sought to hold up solicitors for ten per cent commission or for any sort of bribe. We have put one such man out of business and we will put all others out as soon as we find them. The days are past when a blackmailer can prey on the advertising representatives of the trade press.

"This club represents newspapers whose annual subscriptions and advertising aggregate more than $5,000,000. The articles represented in the advertising columns of the papers belonging to this club range from a tenpenny nail to a locomotive, and there is not a member of this club who does not give as much attention to the advertisement of the manufacturer of the nail as to the large manufacturer of the locomotive.

"We are, year by year, gaining more of the confidence of the trades which we represent, and we believe we are entitled to this confidence because of the important influence of our papers in the trades represented. The status of the advertising solicitor is very different now from what it was some years ago. There was a time when the advertising solicitor had to sit out in the entry way and cool his heels until the proprietor had seen every one else, and then, in all likelihood, he was turned over to some office boy who had been promoted to a position bearing the name of advertising manager. To-day members of the club are called into conference with the proprietor of the business themselves. They are told in plain figures the amount in tonnage and dollars of business that was done, the plans for the future, and their advice is asked as to best methods of publicity to pursue in order to widen the scope of the business, and their advice based upon a broad acquaintance with that and allied trades is of value and is accepted as such. New cuts are shown to the advertising representative and his suggestions as to the best method of exploiting new goods are received with careful consideration. The broadened scope of the advertising solicitor, as exemplified by the formation of this club, has led the club in a recent action to admit to its membership, as associates, men connected with the editorial department, the engraving department, the subscription department and other departments that are in charge of men whose education and experience suggest their usefulness to the club and the club's usefulness to them. No matter how well set an advertisement may be and no matter how handsome the cuts, it is the reading pages which at last hold the subscriber, and in recognition of this fact we are enrolling in our membership editors and editorial representatives of the papers, to the mutual profit of the club, and I hope to the editors themselves. The days when an advertiser could demand puffs in the news columns, regardless of their merit as news, are past with all live trade papers, and instead of puffs, it is the aim of the advertising solicitor to-day to secure admission in the columns of his paper, through the coöperation of his paper, of articles and items that will not only be valuable to the advertiser, but that will be of general news or editorial interest to



the readers of the paper. Soliciting is a profession. The soliciting of advertising is one of the most difficult professions, because we are selling what is sometimes known as blue sky, giving our customers immediately an intangible something known as space. Time was when this space was filled with a card that ran month after month, and perhaps year after year, stating simply the name, address and business of the advertiser. This method of advertising is becoming scarcer every day. When you rent a house and put your name on the front door and your number above it, is that all you show your friends, or do you take them into the parlor and show them its finish and furnishings; into the den and show them the curios that you have collected from all corners of the earth; into the dining-room and show them your dining-table, chinaware, bric-a-brac and sideboard, and thence into all the rooms of the house, explaining the efforts you have put forth to make them comfortable and beautiful. This is what we try to pursuade our advertisers to do. They, of course, must use their name and their number, but we want them to go farther than that and show in one advertisement after another the various rooms of their business houses, the merits of each of their machines discussed in interesting detail, for it is only by this method that advertising can be made to pay actual tangible returns.

"The back of the program, which you will find at your plate, shows the membership of this club. We have now fifty members, and the membership is rapidly increasing. We aim to give dinners at intervals at which experts of recognized ability will address us on topics of mutual interest and value.

For to-night we have for the treat of the evening an illustrated lecture on a topic that is very intimately associated with every publication, in the person of John T. McCutcheon, of the Chicago *Tribune*, whom it is now my pleasure to introduce." [Applause.]

When Mr. McCutcheon was introduced he said: "I feel at home in this club for several reasons. In the first place I feel that I am one of you because my business for a good many years has been that of a space filler, and I have run up against the same limitations of space that you have, with a howl from the managing editor when an extra long cartoon of mine happened to come on a morning when the importance of other news made first-page space valuable. I also feel at home because members of The Space Club are newspaper men as I am one. I am often asked how I became an artist, or rather a cartoonist. I started to take the mechanical engineering course at Purdue University and thought I was going to be a mechanical engineer, but I soon found that mathematics and



I were on anything but friendly terms and my monthly averages ranged from 70 to 71. You can understand that that was a pretty dangerous position to be in, and so I decided to change my course to one where there was but little mathematics. There happened to be an art course that had but little required mathematics in it and I took that to escape mathematics. If the agricultural course had had still less mathematics, I would have taken that. [Laughter.] I never thought I had any taste for art and certainly had no desire to be an artist, as I always thought an artist was a fellow who lived in an attic and starved. You must not expect a finished oration from me, because that is not in my line, even though I was class orator once in college. That happened this way: It was the custom of the college to select two men from each course to be commencement orators, and I was selected from the art course because I was the only man in it, all the rest of the men being girls. As I did not pretend to be an artist and yet felt that I had to take some subject bearing on art, I took one in which I thought it was least likely that anybody in the audience could trip me up on, selecting as my subject, 'The Caricature in Art.' I began with Mr. Stonehatchet, who carved rude imaginings on the soft faces of the rock. Some of my friends are good enough to tell me that the art of the stone age is just about on the same par as my own cartoons and I feel flattered. Then I made a bluff at telling about Raphael and his justly famous cartoons, and from that I gradually got down to the comic weekly. Mother saved this oration—I didn't. I was down home a little while ago and she let me look at it. I found I used words then that have never been used since, except possibly by Grover Cleveland. It was very impressive. The selection of the art course and the selection of the topic of 'Caricature' were both done by me on the basis of playing safe, and even then I never had any serious intention of becoming a newspaper artist.

"People often ask me 'where do you get your ideas, a fresh one for every morning? I should think you would run dry.' I explain to them something like this: First, I mystify them by giving a dissertation on the necessary qualifications of the caricaturist: that he must know art; that he must have humor; that he must be acquainted with the Bible, with history, with mythology; must keep track of politics and be acquainted with different forms of religions and must keep abreast with all other branches of human activity; that he must also have the news sense. Then I tell them frankly that I do not believe drawing has much to do with the success of the cartoon. Many people differ from me on this point, but it seems to me that it is the idea rather than the art that the people want in a cartoon. I occasionally draw pictures whose sole purpose is to amuse. The true cartoon is judged by its idea and this idea I bring out in the greatest simplicity and without any frills and do it in such a way that people will know it is a cartoon and not an attempt at art."

Mr. McCutcheon then illustrated the difference between the work of the artist and the cartoonist. He rapidly sketched a conventional picture of a suburbanite, loaded down with packages, running for a train, and, turning to the audience, said: "This is about as correctly as I can draw a subject of this kind in this hasty manner. I will now show you the difference between drawing and the cartoon." He then drew the same subject in cartoon form amid the laughter and shouts of the audience. His cartoon was much more forcible than the drawing, although it may have violated all canons and rules of physical proportion in drawing.

"A cardinal principle of journalism is not to offend, particularly not to offend advertisers. [Laughter.] There are times when news is of sufficient value to risk offending some subscribers, but it never pays to get gay with advertisers. [Laughter.] The cartoonist must not take liberties with any large class of people or any prominent race as, for instance, the farmer, the workingman, the German, the Irishman, the Jew or the Swede. If we want to pick out some race, we have to pick out Bulgarians or Fiji Islanders or some distant foreigners who do not take the paper. We have to avoid anything that is vulgar or horrifying. We try never to draw women except in a complimentary way. We avoid cartooning disasters or horrors, and if these subjects are treated at all, it is done in the most serious vein. It is a question how far we should go in caricaturing the president of the United States. Immediately following the assassination of President McKinley, there was a great outcry against a series of cartoons which were blamed by many people as having possibly contributed to inflaming the mind of the assassin. This had the effect of causing cartoonists everywhere to draw Mr. Roosevelt at first with the utmost dignity, always representing him in Prince Albert coat, noble brow and serious mien, but after a while the edge wore off and we took a middle ground, aiming, while we caricatured the President at the same time, not to do so in a manner that reflected on the dignity of his office nor the character of the man. Mr. Roosevelt has always taken great interest in cartoons, and his wife made a very large collection of cartoons of her husband during his vice-presidential campaign. Mark Hanna said that cartoons did him more good than anything else in his campaign. Grover Cleveland even seemed to have a kindly feeling for the cartoonist. Possibly I can best illustrate this by a personal experience. It was incumbent upon President McKinley to select an American representative at the coronation of the Czar and Cleveland's name had been suggested. I drew a picture showing Mr. Cleveland in a boat fishing, while on the shore was President McKinley beckoning him to be his embassador to the coronation. I represented Cleveland as replying, 'Can't go; got a bite,' and sent the cartoon to Mr.

Cleveland. Shortly after I sent it to him I received a personal letter in which he thanked me for it, and said that the cartoon was correct, except that he had never been asked to go to St. Petersburg, and that the string of fish was altogether too small.

"In selecting political cartoons, it is necessary to select topics that are being generally talked about. For instance, during the recent campaign I made a cartoon representing Senator Hoar, of Massachusetts, as a benevolent, grandmotherly sort of old gentleman, who was trying to protect the Filipinos from wrong and injustice, and put a motto on the wall,

DO UNTO US AS YOU
HAVE DONE TO CUBA.

At the same time there were brutal lynchings in the South and I had sketched out a cartoon in which the Filipino who had suffered by the 'water cure' was expressing thankfulness that they had not given him the 'fire cure' instead. This I rejected, because it conflicted with the general principle of avoiding anything horrible, and when I was at my wit's end I made up a cartoon that was appropriate of the school commencement season, showing a young man surrounded by cyclopedias preparing an oration on 'What Congress Should Do,' and another part of the same cartoon showing a girl making her preparations for commencement by being measured for new gowns. This cartoon, though lacking the force of the other two, was the better because it had the merit of offending no one. I look upon the cartoon as a pictorial breakfast food that makes people laugh and be cheerful in the morning. This thing of getting up ideas is hard, but it has to be gone about methodically. Fortunately, every day presents at least one big piece of news — a good first-page story — and this keeps us pretty well supplied with material for cartoons. For instance, the cartoon for to-morrow is drawn to-day, applying to the leading feature of news of to-day. If there is no feature that lends itself to a cartoon, then we simply have to 'dig.' One day we may have so many ideas that we hardly know which one to select, and the next day we have none at all. But there is no use in worrying, because we know there will be a cartoon in to-morrow morning's paper and we will get it out because we are under contract to do so. [Laughter.] The process of thought in getting out a cartoon, when we are in a tight place, is about as follows: First, we put down the date of the paper and look at it hard. [Laughter.] If it is the anniversary of some great happening of local or general interest, our problem is solved; if it is a holiday like Christmas, the Fourth of July or the first of January, the topic of the cartoon is obvious, but if it is none of these, we ask whether anything is happening at Washington. Then we ask what the President is doing. If he is doing nothing, there we have it. But we have had no such topic under the present administration. [Laughter and applause.] Fortunately, once a week some preacher or professor will say something startling and that helps us out. For instance, a Chicago University professor was credited with having said — whether he did say it or not — that Rockefeller was greater than Shakespeare. Of course this was meat for the cartoonist. Then a doctor came out and said that bathing was unhygienic, and, of course, that made a good cartoon subject. The weather is often a last resort, because we always have weather of some kind and there are enough different kinds in this climate to give the cartoonist a chance; but right here there is danger again. For instance, last March, after very severe weather, we had two or three warm days. I drew a cartoon one day for the following day's paper, representing Winter with his back broken, but while that cut was being made and printed the weather turned suddenly, and the people next morning looked at the spring-like cartoon and then out the window to see one of the worst blizzards of the year. I was charged so generally with bringing on the cold weather by my cartoon, that I drew another, in which I sought to placate Winter. Then finally, on April 21, I thought that I was at last safe in showing Winter with back broken, but behold next morning, when people got the paper, the weather was about ten times as bad as it had been in March. One afternoon, when ideas were as scarce as hen's teeth and there was nothing doing in the weather line, I drew a group cartoon representing the happenings at a country church bazaar. Then I followed this up shortly afterward with another bringing in the same characters. These cartoons, drawn at a time of desperation at the eleventh hour, were the origin of the Bird Center cartoons. They caught immediately, and I discovered that I had sounded a popular chord. As another illustration of the fact that one may do by accident something that wins greater popular favor than a cartoon carefully studied out, I was drawing a cartoon one day and there was a vacant space that I had to fill up to make the proportions right. I might have put in a stump or a tuft of grass or a stone or any idle thing, only I put in a dog. It happened on the following morning that the same hole was present and I sketched in another dog that bore a family resemblance to the one of the previous day. Right away people began writing in letters asking, 'What do you mean by the dog?' From this I saw that it was attracting attention, and I worked in the dog again and again. First the



letters came in by hundreds and then by thousands, importuning the editors to explain what McCutcheon meant by the dog. Some of the letters were in a serious vein, and some correspondents expressed the opinion that the dog was to represent the foreign powers. [Laughter.] People had ignored carefully studied cartoons in which I had employed great earnestness of thought and had been captivated by the dog. In fact, my sole claim to fame was due to that accidental foolish little dog. Everywhere I went, people would say, when they learned my name: 'Oh, are you the fellow who drew the dog?' Finally things became so serious that, to escape the dog, I decided to go away. One day, way out in the Philippines, I ran across an American soldier, and as

it was hot, I sat down with him in the shade under a tree; he offered me a drink from his canteen, we entered into conversation and finally we exchanged names and he said, 'Why, are you the fellow who drew the dog?' I found I could not escape the dog in the Philippines, so I went to South Africa, where I got in with a brigade of Irish-Americans, who were fighting with Kruger, and, would you suppose it, almost identically the same experience of the Philippines was repeated, and I was at once given the freedom of the camp, because I was the fellow who had drawn the dog.

"Of course the dog played out after a while and I cast about to find something else that would be of popular favor and would offend no one. After studying the thing over I concluded that a little boy, next to a dog, was about as interesting an animal as I knew of. So I drew one cartoon of a country boy, and this seemed to have such elements of popularity that I followed it up with others, making a country series, showing the country boy in fall, summer, spring and winter."

Here Mr. McCutcheon drew a portrait of a country boy and followed it with a group of country girls and with a baby caricature. These were done with lightning rapidity, and were so comical that the audience broke out in fresh roars at every stroke of his crayon. Mr. McCutcheon also drew a typical caricature of the club woman, then one of Grover Cleveland, followed by drawings showing that it is only necessary to make a few lines to show dominant peculiarities of public characters to have the cartoon recognized even though it is in no sense a portrait. For instance, he drew a pair of eye-glasses, a nose and teeth to symbolize President Roosevelt; a plug hat and a fringe of whiskers to represent Kruger, the features not being drawn in at all. Other cartoons were drawn to represent such typical subjects as the capitalist, the boodle alderman and the domestic man. Mr. McCutcheon narrated another personal experience to illustrate the importance of time in connection with cartoons. He had gone to Geneva Lake for Saturday, Sunday and Monday rest and had prepared cartoons for Saturday and Sunday mornings, leaving them at the office before he left. The cartoon for Monday he completed at Geneva and mailed it with a special delivery stamp at the Geneva Lake postoffice. Sunday night he received a telephone message to the effect that the cartoon had not been received in Chicago, and, after much telephoning and labor, it was found in the local postoffice, resting just where he had placed it the day before. The *Tribune*, by quick work, had a special train made up at Geneva Lake, which left there at 11:24 and reached Chicago at 12:26, was met at the station by a *Tribune* man in a cab, who rushed the cartoon to the office, where it was examined by the managing editor, was photographed, etched and mounted, stereotyped and on the press by 1:30 in the morning. He also narrated his experience of having provided cartoons for the *Tribune* during about two months last summer in which he took a trip to Japan. The public was much mystified at seeing illustrations, evidently made in Japan, signed by McCutcheon, and on the front page cartoons with the same signature. His method of studying out subjects enough for supplying the paper during his absence was extremely interesting, but it is too long to reproduce here. It may briefly be said that he took the various State days and feature days of the World's Fair for a part of his series, the official notification of election of both Presidents, so that either one could be selected, the opening of the oyster season the first of September, the quadrennial prediction of election of Grosvenor, who always claims the whole of the United States for the Republican party except Texas, and, to use McCutcheon's words, "made a vile stab at a cartoon celebrating the arrival of a son and heir to the Czar. I didn't play safe on this, but made up my mind that I would draw the boy and let the Czar do the rest."

CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

SPACE at this time does not admit of an extended report of the fifty-first convention of the International Typographical Union, at Toronto, Ontario, held from August 14 to 19. There were in attendance, delegates and visitors, about twenty-five hundred. Dominating all other measures in the convention, the Smith case, the Philadelphia situation and the eight-hour proposition occupied the chief attention and time of the delegates. Next month we hope to present a detailed account of the convention, but as the eight-hour discussion is chiefly on the mind of the trade at present, attention is confined to that subject at this time.

On the second day of the convention the presence of Mr. George H. Ellis, president of the United Typothetæ of America, Mr. John Macintyre, secretary, and Mr. William Greene, chairman of the executive committee, was announced, and they were introduced to the delegates by the chair amid applause. Mr. Ellis said:

Mr. President and Gentlemen,—I wish to thank your Executive Council for the invitation to speak to you this morning on behalf of the United Typothetæ of America, to present as best I may the employer's side of the eight-hour question.

Before doing so I wish to say a personal word. In the last number of the *Typographical Journal* is a report of a meeting of employing printers, held a short time since in Milwaukee, at which I am credited with the following:

"Mr. Ellis said it was a crime and against the Constitution to make a contract with organized labor. It was detrimental to the willing non-union workers, and tended to deprive them of making a living. That he hoped they would never be under obligation to sign any agreement in the future."

This is absolutely and unequivocally false, and such meaning could not be twisted out of anything that I said. To those of you who know me, I hardly need to say that I not only said no such thing, but that I hold no such views.

I wish also to correct another misstatement. It has been repeatedly stated in print and in various public meetings that the officers of the United Typothetæ of America have refused to confer with your officers on the eight-hour question. This is not true. The officers of the United Typothetæ of America have not received directly or indirectly any request for a conference until within the last week, since the meeting of the United Typothetæ of America in St. Louis in June of last year. At that time a conference was held and the result of the discussion in our convention, as embodied in its preamble and resolutions, was reported to your committee. It is true that the stand taken by the United Typothetæ of America in these resolutions was so decided as to lead your President to remark that he supposed there was no use in further conference, but I think those resolutions have not been fully understood, and I would like to read them here.

"Whereas, The International Typographical Union has asked the United Typothetæ of America to declare its position upon the proposed eight-hour day, and

"Whereas, Under existing conditions any attempt to reduce the hours of labor in the printing trade would be disastrous to the employer and employee alike, be it

"*Resolved*, That the United Typothetæ of America declares that it is opposed to any reduction of the fifty-four-hour week, and be it further

"*Resolved*, That the United Typothetæ of America will resist any attempt on the part of the International Typographical Union to reduce the present hours of labor."

That the Typothetæ is not opposed to conferences is, I think, fully proved by the action of the local Typothetæ of Chicago, St. Louis, Indianapolis and Detroit, who themselves proposed the so-called Detroit conference at which, besides the local committee, your Executive Council and the committee of the United Typothetæ of America were present.

As President of the United Typothetæ of America, it has been my duty with other members of the Executive Committee to attend the meetings of employing printers held to consider this question during the past few months in different parts of the country; not, as has been frequently stated, to stir up opposition to the ultimatum of the International Typographical Union, but to learn the sentiment of the employing printers on this question and, of course, to assist in organizing such opposition if it existed; and almost without exception we found the conviction expressed that it would be ruinous to undertake to put the printing-offices on eight-hour basis in the immediate future.

This is not guess-work on the part of the employers, for they had an experience with the reduction from ten hours to nine. This reduction, as many of you will remember, was advocated by members of the Boston Typothetæ, to which I happened to belong, for several years before it

was brought about by the Syracuse conference; and yet to-day, not only is every member of the Boston Typothetæ opposed to this further reduction of hours, but every man will stand out against it; and while they now have no less sympathy with their employees and would be glad to meet their wishes if possible, they are convinced through experience that the reduction is not so simple a matter as appears on the surface; that its effects are far reaching.

The theory that about as much would be accomplished in nine hours as in ten was a delusion. Not only is no more work done per hour, but the better work which it was prophesied would result has not been forthcoming, while the reduction was not merely one hour in ten, but the actual working time on a ten-hour basis being not more than nine and one-half hours on the average, with the shorter day the whole hour comes off the working time.

The claim that the introduction of machinery into the composing-room makes the shorter day possible is fallacious. Not only is it impossible to do a large part of the work coming to the general office to-day on machines, but even on such work as can be done on them it must be remembered that the work of operatives on machines is but a part of the necessary cost of the completed composition; proofreading, make-up and general expenses are not reduced by them, while every department of the business will be affected.

The claim that the nine-hour day is excessive on sanitary grounds is hardly worthy of consideration; the physical condition of our employees is sufficient answer to that.

The decrease in hours and increase in wages since 1898 amount on the average to at least an increase of 33⅓ per cent in wages per hour and the increased cost of a further reduction to eight hours will result in an additional increased labor cost of from 18 to 25 per cent, depending upon conditions and locality. For it should be remembered that this reduction must be followed either by increasing the size and cost of plant with attendant increase in rents, etc., or the work must be done on overtime and at overtime prices — elements too often overlooked in the computation.

The building trades, so often cited as on eight hours, form no basis for comparison, as the invested capital per employee is but a small percentage of that in the printing business and their work must be done on the premises while much printing can be done anywhere; and such an increase in cost as is contemplated, which must inevitably be borne by the customer, will result in driving no inconsiderable amount of work out of the country. (This is no idle dream, it is a cold fact as stated by reputable publishers in the city of New York).

The increase in cost will inevitably result in a reduction of the total amount of work to be done, for the large purchasers of printing are counting the cost as never before and competition is not alone between men, but between methods as well, and any considerable increase in cost will change the current which has been for some years so largely in the direction of catalogue work and other printing into other channels.

Comparison is sometimes made between the working hours in newspaper and in book and job offices. I do not need in this assembly to call attention to the difference in conditions. In the newspaper offices the demand is for the greatest possible output in the shortest possible time and the nervous strain to which a newspaper man is subjected when compared to that of the book and job man is, I believe, even now disproportionate to the difference in working time. Then the work must be done, not only in a specified time, but in a specified place and is not in any sense a subject of competition.

Gentlemen, if you carry out your program and insist on eight hours or a strike next January, sorry as we shall all be (and we shall be sorry, as we always are at any differences between employers and employees) there is no alternative for us; we must meet you in a fight which will mean much to both of us, but in which WE are fighting with our all at stake, and we MUST fight to win.

This is not a matter of principle, but a practical question of dollars and cents. In our convention, in the many meetings of employing printers throughout the country and during the year in constant interviews and correspondence with the employing printers of the country, I find there is an almost unanimous feeling that it is impossible for them to increase the price of their product to their customers; and under these circumstances it means, should they accept the eight-hour day, certain ruin.

By your demand you are presenting to the employing printers of the country the two horns of a dilemma: either to accept the eight-hour day and face certain ruin, or to fight your demand to the very limit of their resources. I recognize that both your officers and many of your rank and file honestly differ with the belief of the employing printers that the eight-hour day would bring to them ruin. Yet you must accept their honesty of mind in believing the contrary and give due weight to their experience in the conduct of their business.

The situation then narrows itself down to the following: If you insist upon the eight-hour day, the printers of America must fight you. We have no idea that in every place we will be successful, but we are confident that in the majority of cases we will win and that the present relationship between your Union and the United Typothetæ of America will be broken up — a relationship which has been to the benefit of both parties — and that, from now on, throughout this country most of the large book and job offices will operate in disregard of your organization, if not in hostile opposition to it.

The insistence on the eight-hour day on January 1, 1906, will result in a disastrous warfare; and the object of my presence here to-day is to assure you, gentlemen, in spite of the many reports to the contrary, that the employing printers of the United States are sincere in their opposition to this movement and will resist it to the last ditch.

One thing more: It has been stated that if there is a strike, we, the employers, will be held responsible. We deny this responsibility. Employing printers as a class were never more anxious for coöperation with their employees than now. Never did they realize more fully that their interests are largely identical, that prosperity for one means prosperity for both — look back over the past few years and see how fairly your demands have been met — but when their business sense and experience tell them that you are asking what can not be granted, they must refuse at any cost.

I sincerely hope that your more mature judgment will rescind a resolution, which if acceded to by your employers will mean ruin to many of them and no financial advantage to yourselves.

Mr. Greene said he had nothing to add to President Ellis' address, he assuming the position of the fifth wheel.

The gentlemen then retired amid great applause.

President Lynch announced that if there was no objection the address of President Ellis would be made a part of the records and referred to the eight-hour committee. There being no objections it was so ordered.

The committee on the eight-hour day subsequently rendered a long and exhaustive report concluding with the following:

Your committee, after thoroughly considering all of the facts recited in this report, after carefully scrutinizing all of the documents issued in connection with the eight-hour campaign, after interviewing the International officers and delegates to this convention, after in every way familiarizing itself with the vast subject submitted to it for consideration, finds not a single flaw in the methods and policy that have thus far been pursued by the International Eight-hour Committee, and we recommend that the continuance of the campaign and the further steps that are to be taken in order to secure the shorter work-day be again committed to the International Committee, with assurances of the full confidence of the delegates to the fifty-first session of the International Typographical Union.

We recommend the adoption of this report in lieu of all propositions submitted to this committee.

Concluding the report, your committee desires to reiterate the declaration of the International President that

We do not want the eight-hour day by reason of charity or philanthropy. We do not want it in order that our physical or mental well-being may be improved. We refuse to abandon our eight-hour demand because we may under present conditions be more fortunately situated than other artisans. We want the eight-hour work-day because we are convinced that it suffices for the work there is to do, the work that is to be done, the demand of society for the product of the press. We purpose to sell to the employer eight hours out of twenty-four, and we will do as we please with the remaining sixteen.

THE Japanese government forbids the construction and equipment of new plants when the material for these purposes is purchased abroad. This has a very damaging effect upon many importing houses. A paper factory wished to enlarge its plant, and an American agent secured the contract for the necessary equipment. The machinery arrived, but could not be installed and had to be sent back to the United States. The Tokyo Electrical Company, however, is seeking to evade the law by securing a loan of 6,000,000 yen in America and paying for its equipment in foreign gold. This is not in conflict with the spirit of the law, which only intends to prevent the export of gold from Japan.

IN the printing shops of Eyre & Spottiswoode, who do the King of England's printing, there are 209 employees who have worked there twenty years and over, 131 over thirty years, 57 over forty-six years, 22 over fifty years, and one compositor who has worked at the same case for fifty-nine years. Many have been discharged with pensions after long service.

THE New York branch of the United Printing Machinery Company has moved into its new premises, Nos. 12 and 14 Spruce street. Charles S. Mills is manager in New York.



The plant of S. J. Bixler & Co., well-known finishers of show cards, labels and other printed and lithographed work, 63 South Canal street, Chicago, was destroyed by fire July 24.

O. W. Bradley, paper dealer, 420 North Third street, St. Louis, has leased for a term of years the six-story building located at 420 North Third street (nearly opposite his present location) and will occupy same on or about July 25.

Increasing business has compelled Charles Hellmuth, manufacturing agent for Kast & Ehinger, makers of fine printing inks, to add the premises at 355 Clark street, Chicago, to his extensive plant, thus increasing his floor space fifty per cent. The new address is 355-359 Clark street.

Mr. R. C. Mallette, whose contributions to The Inland Printer are well known to our readers, has entered the law and formed a partnership under the name of Spafford & Mallette, attorneys and counselors at law, Bridgeport, Connecticut. Mr. Mallette will still retain stock and a voice in the management of the Jackson Print Shop at Waterbury, Connecticut.

Dan C. Shelley, former Chicago representative of the Wood & Nathan Company, selling agents of the Monotype machine, resigned on July 1, and after taking a short rest has joined the selling force of the Chicago branch of the American Type Founders Company. Mr. Shelley will work in Chicago, where he has a large acquaintance in the printing trade.

The enterprise of railroad advertising is well exploited by Mr. John Sebastian, passenger traffic manager of the Rock Island System, in a very attractive folder, entitled "Chicago As a Summer Resort." Beautifully rendered photographs printed in art brown on tinted stock show the varied diversions offered by Chicago, its inviting parks and lake shore resting places, together with fine views of the attractive residential and business sections of the city. It is an excellent compilation and an admirable production from a printer's view.

The Mittineague Paper Company, Mittineague, Massachusetts, has divided the United States into three divisions, which it denominates the "East," "West" and "Far West," and has established uniform prices on its "Strathmore Quality" bond papers in each division. The announcement is made in an ingenious portfolio containing sample sheets and prices of these papers, and a map by which the customer can tell at a glance which of the three divisions he is in, and consequently the price he will have to pay. The cover of the portfolio is made to serve as the envelope for mailing it.

An interesting printers' exhibition was held in the showrooms of the Charles Beck Paper Company Limited, 609 Chestnut street, Philadelphia, during the first week in August, and was a decided success. Everything in the way of labor-saving appliances was on view and afforded a good deal of interest to the visitors who called. Machinery in full operation was one of the features. The special attraction of the exhibition was a complete line of wood goods. This line included cabinets, stands, imposing stone frames, etc. Paper cutters of several makes, mitering machines, rule cutters, and, in fact, everything requisite for the composing-room and press-room were in evidence. Altogether the exhibition was a great success, and all who took advantage of visiting it were amply repaid by the display. Encouraged by the success, the Charles Beck Paper Company Limited intends having an exhibition of this nature at frequent intervals, the dates to be announced later.

GOVERNMENT PRINTING PLANT AT PORTO RICO.

Porto Rico is the second of Uncle Sam's new possessions to get a Government printing-plant. The first was installed in the Philippine Islands some four years ago and has filled an important mission in Americanizing the natives of those islands, to say nothing of developing and facilitating the business of the Government there.

Unlike the Philippines, which received their printing-plant all at one time, Porto Rico started years ago in a small way to do such Government work as could be turned out with its very limited facilities. The demand for printing and binding has steadily grown and the little print-shop originally occupying a corner in the Postoffice building has been added to from time to time and has increased in importance until now the Hon. Regis H. Post, Secretary of Porto Rico, has recognized the need of an up-to-date plant of sufficient size to properly meet present requirements at least, and instructed Mr. Thomas Green, Public Printer of Porto Rico, to proceed to the United States and purchase type, supplies and machinery necessary to equip a printing and binding factory at San Juan for turning out the Government's printed matter.

Mr. Green arrived in New York in June, and after inspecting machinery, furniture, type and supplies of various manufactures, awarded the contract for the entire plant to the Keystone Type Foundry, of Philadelphia, New York and Detroit. He returned to San Juan the latter part of July, accompanied by mechanical experts who will assist him in installing the new machinery, and in the early fall the islanders will see for the first time a modern printing and binding plant in full operation, and the Government will realize the convenience and benefit of its new departure there.

THE INLAND PRINTER A GOLD-MARKER.

Rowell's American Newspaper Directory explains these gold marks as follows:



(⊙⊙) Advertisers value this paper more for the class and quality of its circulation than for the mere number of copies printed. Among the old chemists gold was symbolically represented by the sign ⊙.—*Webster's Dictionary.*

The Inland Printer is one of only one hundred and eleven papers which Rowell's American Newspaper Directory for 1905 accords the gold marks, and the *only paper in the printing trades which has this distinction.* This testifies to the *quality* of its circulation. The *quantity* of its circulation is greater than all the printing-trade journals published in this country combined. For complete and result-bringing advertising, use The Inland Printer.

THE PRINTING ART FOR SEPTEMBER.

A number of very attractive features appear in *The Printing Art* for September. Mention of these will be found in the advertisement shown in this number of The Inland Printer (page 949). The publishers announce change in price of the magazine to $3 per year; 30 cents per copy. The University Press, Cambridge, Massachusetts, the printers of the publication, state that the high character of the magazine will be fully maintained. Mr. E. H. Wunderle, 115 Dearborn street, is the Chicago agent, and orders in the West can be filled through him.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

For some time the firm, Charles Hellmuth, of New York and Chicago, has had on the market two articles, Solvine and Solvine H, for removing hard ink from forms, rollers, fountains, or any other part of the press where for some reason or other, it has dried. The "H" acts more quickly, but should not be used on composition rollers. Every printer knows what it is to clean out type or half-tones when the ink has dried hard. With Solvine it is done better and quicker than with anything else known, and without the slightest injury to press, rollers, plates or type. Samples with prices may be had for the asking.

A FOUNTAIN LOCK FOR PRINTING-PRESSES.

The Nathan Automatic Fountain Lock, manufactured by the Henry Nathan Company, of Indianapolis, Indiana, is especially designed for use on Colt's Armory and Gally Universal presses. It is so arranged that when for any reason the form rollers are tripped while the press is in motion, it automatically locks the ink fountain, thus stopping the flow of ink to the ink cylinder and form rollers and absolutely preventing an overcharge of ink to the form when the rollers are again set in motion.

By stopping the flow of ink, the fountain lock will accomplish the following results: It produces an absolutely uniform color throughout the longest run; it will reduce the possibility of an offset to the minimum; it will prevent the filling up of half-tones and small type; it will save from five to ten per cent in ink; it will prevent the pulling off of surface on coated papers; it will save time and labor, thereby increasing the output of a press from ten to fifteen per cent.

AN UP-TO-DATE PRINTING PRESS FACTORY.

One of the best equipped manufacturing plants is that of Chandler & Price, at Cleveland, Ohio, and any one interested in printing who visits it will find the time well spent. No factory, in any industry, has a finer collection of automatic machinery, so necessary for accurate and expeditious production.

During the past month the sale of Gordon presses alone reached the astonishing total of two hundred and fifty, besides proof-presses, paper-cutters, composing-sticks, lead and rule cutters, etc., and the sales of Gordon presses for the present year will total twenty-five hundred. There are more than twenty-three thousand Chandler & Price Gordons now in use. Such a record has encouraged this enterprising company to install some of the most expensive automatic machinery, which makes the innumerable parts far more accurately and rapidly than the best artisans could produce them in the usual way. Yet, so great is the demand for Chandler & Price products that this exceptionally well-equipped plant, employing hundreds of experts, each of whom is a specialist at his peculiar work, is always behind and rushed to the limit. Hundreds of completed presses are always to be seen running for the final test before shipment, and hundreds more nearly completed, looking very much like the ranks of a regiment, so imposing is the display.

An ample supply of parts, automatically and therefore accurately made, is always on hand, so that a breakdown of his Chandler & Price Gordon in a rush has no terrors for the busy printer, for any part can be shipped immediately on receipt of order for same. The tracks of the Pennsylvania Railroad run right into the center of the plant and cars are always waiting, under the Chandler & Price roof, to be loaded. When The Inland Printer's representative was shown through the plant recently, two cars were being loaded with Chandler & Price Gordons for export, one carload for India and another for Panama. Frequently special trains, loaded entirely with Chandler & Price products are sent out. This company's foreign business is growing very rapidly and Chandler & Price Gordons are to be found in every land, in the vanguard of the march of enlightenment. It is doubtful whether any other American product in the printing industry — great as is the enterprise of America's manufactures — is to be found in so many distant localities as the Chandler & Price Gordon.

RUXTON'S REMOVAL.

Philip Ruxton, Incorporated, have removed their Chicago offices to 158 East Harrison street, corner Sherman. The offices and workrooms occupy one entire floor of the Patten building, which gives them the largest and finest salesrooms in the West. They claim that they can now ship any sized order the day it is received.

ARE YOU GOING EAST OR WEST?

If so, you can save money by traveling on Detroit & Buffalo Steamboat Company's new steamers between Detroit and Buffalo. The service is the best on fresh water. Send two cents for folder, map, etc. Address A. A. Schantz, G. P. T. Mgr., Detroit, Michigan.

SUIT OVER LINOTYPES.

Smith, Markey, Montgomery & Skinner have taken action to recover $500,000 from the Mergenthaler Linotype Company, on behalf of The Toronto Type Foundry Company, for alleged infringement of patents. The latter company claims that a patent for the United States on a Linotype machine, known as "Style B Linotype," which rightfully belonged to it, has been wrongfully acquired by the Mergenthaler Company, and they seek to prevent it from manufacturing these machines or selling them in the United States. An order of the court was issued to-day calling upon the Mergenthaler Company to appear and answer accusations upon being summoned.

STANDARD BRASS TYPE GAUGES.

To meet the demand of printers for serviceable type measures, combining accuracy, durability and usefulness in a high degree, the Standard Rule Company, 186 East Thirty-first street, Chicago, Illinois, whose advertisement appears at the bottom of the classified pages, is placing on the market, through representative printers' supply dealers, an excellent line of Standard brass type gauges.



These gauges are time and labor savers and should be of inestimable value to printers, whether they are job, newspaper or machine men.

It is quite patent that the hook on the end of these gauges is a decided advantage and adds greatly to their utility as a type-line measure.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¼ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 200 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "Making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for etching dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾; art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — A one-half interest in one of the oldest established and best paying weekly newspaper and job-printing offices in central Illinois, in flourishing county seat in rich agricultural district, 60 miles from St. Louis; splendid opportunity; will sell or trade for real estate. S 555.

FOR SALE — An old-established newspaper, located in Central Michigan city of nearly 6,000, good railroads, and one of best cities and counties in State; good property and good business; office and real estate, including building and lot, offered at fair valuation for personal reasons. S 573.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. S 32.

FOR SALE — Good job-printing office and bindery in large Southern city, doing a profitable business; plant almost new; best reasons for selling; part cash, balance easy. S 556.

FOR SALE — Job-printing business, Los Angeles, Cal., 4 presses, 14 by 22 Universal, 13 by 19 Universal Style No. 3 Combination C — all attachments for hot embossing; 10 by 15 C. & P. Gordon, 8 by 12 Challenge Gordon; splendid opening for printer able to make designs for engravings — office originally fitted for that class of work; large assortment display type, stock and designed cuts; everything that makes complete printing plant; doing good business. S 554.

FOR SALE — PRINTING-OFFICE LOCATED IN OHIO TOWN OF 100,000; 4 CYLINDERS AND JOBBERS; EQUIPPED FOR SIGN AND SPECIAL WORK; SELL CHEAP; GOOD BUSINESS AND GOOD REASONS FOR SELLING. D. M. KIRKBRIDE, COOPER HOUSE, DAYTON, OHIO.

FOR SALE — Whole or half interest in fine equipped job-printing office, with established business, in Kalamazoo; to terminate disagreeable partnership; price $3,000; must be sold at once. S 380.

FOR SALE — $1,000 cash buys controlling interest in $5,000 stock company in manufacturing city of 65,000, finely located; low expense; write for full particulars. S 530.

GREAT BARGAIN — Printing plant for sale; 2 cylinder presses, 2 job presses, cutter, body, display and job type, etc.; suitable for daily or weekly, with job office; excellent condition. E. A. HEMPSTEAD, Meadville, Pa.

I HAVE FOR SALE 3 good newspaper plants in Central Iiiinois; they are ranging in price from $750 to $3,500; all of them are worth prices being asked; for complete information, address C. A. BURKS, Business Propositions, Decatur, Ill.

IF TAKEN IMMEDIATELY, $1,750 cash buys Illinois Republican county seat weekly, netting owner $90 per month. S 281.

MACHINIST-OPERATOR, with references and experience and $1,200, can secure permanent position with corporation having daily paper and job department in best business center in the West; need interested man in composing-room; write with references. BOX 517, Minneapolis, Minn.

OWNER OF SMALL printing plant in Boston, Mass., having other business interests, will take as partner young man willing to take hold as working foreman and manager; exceptional opening for competent man with business ability. S 567.

PRINTING AND PUBLISHING BUSINESS in Chicago down-town district; thoroughly modern equipment, well stocked composing-room, 3 cylinders, 4 jobbers, complete bindery; will sacrifice for immediate sale; money-maker for practical printer. S 283.

UP-TO-DATE JOB OFFICE in university town of 4,000 in Indiana, doing large line of university, society and commercial work; only exclusive job office in city; exceptional opportunity. S 183.

WANTED — A man with $5,000 to $10,000, capable of managing a fair-sized printing plant; or one with a like investment, who can hustle business for same. S 26.

$600 BUYS $2,000 printing and rubber stamp establishment, gasoline power; money made with this material. A. H. CORRELL, Bloomsburg, Pa.

Publishing.

BECOME YOUR OWN CUSTOMER — Publish profitable periodical; make larger profits; request booklet "Specialized Journalism." EMERSON P. HARRIS, 253 Broadway, New York, N. Y.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BARGAINS — 36 power cutter, lever cutters, presses, type, fine line new presses, type and supplies; large discounts. ALEX MCKILLIPS, Harrisburg, Pa.

BOOKBINDERS' MACHINERY— SECONDHAND — One paging and numbering machine, nearly new, foot and power; one 30-inch Champion paper-cutter, hand and power; one 25-inch Advance paper-cutter; one 48-inch Rosback perforator; one Seybold lever bench stamper; one No. 2 New Jersey wire stitcher, ½-inch capacity; one Hickok ruling machine, 36-inch; one Brehmer power paring machine; one Tennis pamphlet-sewing machine; one steam glue heater, 5 holes; one Marshall 30-inch board shears. GANE BROS. & CO., 213 Locust st., St. Louis, Mo.

FOR SALE — Electrotyping plant; fine condition; bargain prices. THE MORGANS & WILCOX MFG. CO., Middletown, N. Y.

FOR SALE — Fine bargains in cylinder presses; 43 by 56 Century Campbell, practically new in every respect; 38 by 55 Cottrell, front delivery, 4 rollers, table, very modern; 43 by 60 Campbell, 2-revolution, 4 rollers, front delivery, all rebuilt; 37 by 52 Campbell, 2-revolution, front delivery, 4 rollers, thoroughly rebuilt; 43 by 56 Campbell, 2-revolution, front, printed side up, 4 rollers, fine; 33 by 48 Cranston drum, air, tapeless, 6 quarto, good as new; 33 by 46 Cottrell drum, air, tapeless, 6 quarto, ready to ship; 28 by 32 Campbell oscillator, front delivery, table, 4 rollers, first-class; many other sizes and makes always in stock. BRONSON'S, 54 N. Clinton st., 4 doors north of W. Lake, Chicago.

FOR SALE — On account of change in power equipment, 4 Sprague, Linotype, direct-connected motors, quarter horse-power, 220 voltage, 1.1 amperes, 650 speed, direct current; also one of 110 voltage and 2.2 amperes; good condition. THE VAIL COMPANY, Coshocton, Ohio.

FOR SALE — Sprague Electric Company "Lundell" motor for attachment to Mergenthaler Linotype machine, wound for 110 volts, direct current; will sell at bargain for reason that Denver circuit is 220 volts. MINING RECORD, Box 1722, Denver, Colo.

HARRIS card and envelope press, style E 1; good condition; bargain. S 445.

ONE PAIR Twin Ideal grooved blocks, sizes 22¾ by 33 and 23¾ by 33; bargain. S 322.

PRINTING PRESSES FOR SALE — Secondhand 43 by 56 Cottrell, 2-revolution; 44 by 60 Potter, 2-revolution; 43 by 56 Campbell, 2-revolution, and several drum cylinder and pony presses at very low prices. CHASE, 1417 Commonwealth bldg., Philadelphia, Pa.

SIMPLEX typesetting machine, with about 500 lbs. of type and brass leads; in excellent condition. S 446.

⅜-INCH UNIVERSAL and ½-inch Thompson wire stitchers, $100 each; other machinery cheap. C. A. NICHOLS, Jr., Chili, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

Artists.

WANTED AT ONCE — A first-class artist, thoroughly capable on up-to-date figurework, designing and lettering; one having had experience in art department of photoengraving house preferred. Address, with full particulars, No. 1229 Race st., Philadelphia.

Bindery.

WANTED — Bindery foreman capable of managing 20 people, and finishing; good position; union. S 532.

WANTED — Experienced man to run Dexter folders and feeders. S 548.

WANTED — Two rulers and forwarders, or combination; Southern city of 75,000; the best of wages, model office; unless you want a permanent position don't write. S 524.

WANTED — Young man with experience in ruling and bookbindery work; first-class opportunity to complete trade in all branches. Address, stating experience and wages expected, HEADLIGHT BINDERY, Pittsburg, Kan.

Composing Room.

AN EXCEPTIONALLY GOOD SITUATION is open for a compositor who can design and compose artistic displaywork; best equipped office in country, conditions ideal, situated in Middle West; wages, $19 upward, according to ability; splendid chance for advancement; 54 hours a week; applicant must be non-union and submit specimens, which will be returned if desired; just the place for an ambitious, well-informed young man. S 550.

WANTED AT ONCE — Two competent up-to-date job compositors for permanent positions; apply at once, stating experience and wages. THE STOVEL COMPANY, Printers, Lithographers and Publishers, Winnipeg, Can.

WANTED — Two first-class job compositors capable of handling general class of commercial work; good wages for good men; Southern city of 75,000; scale, $20; permanent. S 522.

Engravers.

MAP ENGRAVERS — We want several map engravers; send sample of work with applications; good city, favorable shop conditions. IOWA PUBLISHING CO., Davenport, Iowa.

Operators and Machinists.

LINOTYPE OPERATORS — If you are out of a situation or seeking to better yourself, you can learn something to your advantage by dropping me a postal card at earliest convenience. J. C. HILTON, Box 1218, Bloomington, Ill.

Pressroom.

WANTED — By 7-day morning paper, combination pressman and stereotyper; union man preferred; operate Goss perfecting press; Southern State; we also want mailing clerk to operate Dick mailer. Address, with references, S 531.

WANTED — Cylinder pressman for first-class, thoroughly model printing house; one capable of handling medium and high-class work; good wages to good man. S 523.

Miscellaneous.

INK SALESMEN — With an established trade. S 536.

WANTED — Capable, energetic office man 25 to 35 years of age, who is thoroughly familiar with the engraving and electrotyping business; must be capable of taking orders for all departments, and handling country orders by correspondence; address, stating experience and salary, S 540.

WANTED — First-class solicitor on daily paper in city of 12,000; must be hustler; steady position. S 144.

SITUATIONS WANTED.

Artists.

ARTIST AND FIRST-CLASS LETTERER, experienced in engraving and sign house work, wants change of position; age 28. S 116.

Bindery.

A YOUNG MAN of 30 years desires a position as trimmer on a Seybold duplex trimmer, with quite a little experience at stock cutting; state wages granted. S 577.

WANTED POSITION by an all-round bookbinder as foreman or on all-round work; South preferred. S 543.

Composing Room.

A1 JOBBER and stonehand who can invest some money in modern plant in New York city. S 572, care New York Office INLAND PRINTER.

ALL-ROUND, EXPERIENCED PRINTER wants position in California or Washington city; make-up on daily preferred, with chance to learn Linotype. S 528.

FRENCH TYPOGRAPH, able to correct his native language, first-class job compositor, but not talking English fluently, desires position; references, union. S 545.

GOOD JOBBING COMPOSITOR desires change; South or West preferred; abstainer, single, 24, union. 5430 Ontario st., Austin Station, Chicago.

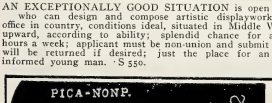
JOB COMPOSITOR, 12 years' all-round experience first-class work, desires position on Pacific coast. S 553.

PROGRESSIVE, ALL-ROUND JOB-PRINTER would like to get in touch with firm in need of conscientious workman; habits good. S 415.

SITUATION in South by thorough printer, up-to-date in composition of high-class booklets, catalogues and commercial work; thorough knowledge of imposition; non-union, but not a strike-breaker; coast town preferred; desire change before winter. S 546.

Engraving.

EXPERIENCED SALESMAN for photoengraving, high-grade catalogue printing, etc., very active and successful, desires change of position; well connected in New York State, Vermont, partly Massachusetts; up-to-date houses only considered; references furnished. S 248.

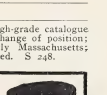


50-Pica Gauge . . . . 50c. 72-Pica Gauge . . . . 75c.
50-Pica-Nonp. Gauge 70c. 72-Pica-Nonp. Gauge 90c.
100-line Agate Gauge . . . . . 50c.
and with Nonp. added on reverse side 75c.
BRASS GAUGES MADE TO ORDER ANY SIZE

Standard Brass Type Gauges

Are great time and labor savers. They are unexcelled for accuracy, durability and usefulness—note the hook. Endorsed by all who use them as the handiest and best type measures made.

Sold by Representative Dealers Everywhere. Write for Circular, or order direct from
STANDARD RULE CO., 186 East 31st Street, CHICAGO



SITUATIONS WANTED.

Managers.

A GENTLEMAN OF FINE BUSINESS ACUMEN, who is thoroughly practical in all departments of letter-press printing, well up on estimating costs, management, etc., now employed by a very large New England concern in capacity of superintendent, desires to change connection; results guaranteed. S 158.

NEWSPAPER FOREMAN desires position; competent and capable in every respect; temperate and steady; Middle West preferred or New England States. S 529.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR, rapid, clean, also able to do foreign composition, wishes to change present place of employment. S 533.

LINOTYPE MACHINIST wants steady situation; union; can operate double-decker; sober, married, references. Address B," Typographical Union, Fisher Block, Cincinnati.

OPERATOR-MACHINIST, sober, reliable, competent; speed 5,000; references; permanent position wanted anywhere northwest of St. Paul, Minn. S 211.

YOUNG MAN of good habits wishes position in or near New York where he can learn Linotype operating; 4 years in printing business. S 526.

Pressroom.

A FIRST-CLASS PRESSMAN desires position at once; fine half-tone and three-color man, 18 years' experience, understands all modern methods of overlay making; good press mechanic. S 566.

A FIRST-CLASS PRESSMAN, expert in vignette and color work, desires to secure position as foreman in New York city, where high class work is required; will submit the best references in city. S 148, care New York Office INLAND PRINTER.

COMPETENT CYLINDER AND ROTARY PRESSMAN desires situation with progressive firm in country town of 20,000 population; Wisconsin or northern Illinois preferred; correspondence solicited. S 537.

CYLINDER PRESSMAN, first-class half-tone and colorwork, desires to make change; steady, sober, union. S 560.

FIRST-CLASS job and pony pressman; permanent position; 9 years on fine platen work; can take charge; married, reliable. S 559.

POSITION WANTED — Practical pressman of wide experience in all classes of printing, would like to take charge of manufacturing concern doing their own printing; advertiser is at present employed in the same capacity. Address replies to 570 New York Office INLAND PRINTER.

PRESSMAN, A1 catalogue and publication work, wants steady position; can take charge; union; Middle West or South. S 538.

PRESSMAN, cylinder and job, competent young man; cut stock, operate Dexter feeder and folder; moderate wages. S 571.

PRESSMAN of over 18 years' experience, desires situation; experienced on cylinder, Gordon, Duplex and newspaper and envelope automatic presses; $16.50 per week expected. S 219.

PRESSMAN, 30 years of age, married; 10 years' experience on cylinders, platens and Harris rotaries; samples submitted; reliable; state wages. S 184.

SITUATION WANTED by first-class cylinder pressman; first-class references. S 51.

SITUATION WANTED — Foreman of pressroom under 25 cylinders; an expert on magazine and book; can furnish references from New York houses; age 34; married, temperate. S 539, care New York Office INLAND PRINTER.

WANT TO MAKE A CHANGE — Good, practical working or non-working pressroom foreman; good, economical manager, up to date and a hustler, expert on folding machines; will guarantee to turn out good work and keep presses in good order; strictly sober and steady; good references. S 551.

WANTED — A position by a first-class platen and cylinder pressman. WALTER CAVELL, General Delivery, Middlebury, Vt.

WANTED — Foremanship of pressroom; an expert on fine half-tone and three-color work, with executive ability to handle a force of men, and show results; unquestionable references. S 220.

WANTED — Position as pressman on platen or cylinder presses or Duplex press; union man, steady, sober; state wages. Address PRESSMAN, care Caldwell House, Fort Smith, Ark.

WANTED — Steady position, cylinder pressman, in or near large city; capable taking charge. PRESSMAN, 2114 N. 4th st., Kansas City, Kan.

WANTED POSITION by first-class pressman, Eastern man; some town west of St. Louis preferred; capable of taking charge of medium-sized pressroom. S 465.

Miscellaneous.

ESTIMATOR wants position; accustomed to large orders and railroad work; speaks Spanish; knowledge of copper, steel engraving; married. S 568.

MAN of 25, experienced writer on Sunday papers and weeklies, desires position on large weekly as reporter; warm climate preferred. S 562.

PRINTER, with experience on job and cylinder presses and 2 years as Linotype machinist; can estimate on work. S 513.

PROOFREADER, book, job; efficient; have literary education; fine on publications; can O. K. to foundry; New York city preferred; terms moderate; non-union. S 565, care New York Office INLAND PRINTER.

WANTED — Position by a lady as proofreader. B. S., 406 North Seventh st., Goshen, Ind.

WANTED TO PURCHASE.

LITHO. MACHINERY WANTED — RELIABLE STONE PLANER; STATE SIZE, MAKE AND PRICE. H. A. MEYERCORD, MGR., LAKE AND LA SALLE STS., CHICAGO.

WANTED — Second-hand Linotype or any kind typesetting or casting machine; state condition. S 569, care New York Office INLAND PRINTER.

WANTED — To buy for cash a two-revolution, four-roller cylinder press in first-class condition or rebuilt; Optimus preferred; size bed about 33 by 46 inches; want front delivery, printed side up. S 552.

WANTED TO PURCHASE — A 25 or 30 inch Paragon paper-cutter; state price and condition. S 561, care New York Office INLAND PRINTER.

WE want two or three copies of the Color Printer in good condition. Write, stating price. INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

IMPROVED THALER KEYBOARD — Made of metal; instructions in fingering; belt announces finished line; detachable copyholder; send for literature; price, $4. THALER KEYBOARD CO., 453 "O" st., N. W., Washington, D. C.

MY TRADE-GETTING PLAN for printers fully explained for $1; used for 7 years in my own job-printing business, and has been worth thousands of dollars to me; no personal soliciting, no bank deposit-slip scheme, no humbug; further particulars free. F. H. COOK, 930 W. Thirty-sixth st., Los Angeles, Cal.

PUBLISHERS — I will install a new Linotype plant for you and do your composition by the thousand, providing you guarantee a reasonable amount; no old machines; furnish reliable operators. S 576.

SEND 2 cents to THE MANGAN PRESS in St. Louis for samples of calling cards; you'll be surprised.

GOOD PRINTERS should write THE ADVERTISING WORLD, COLUMBUS, OHIO, for specimens of striking designs for business-bringing BLOTTERS



CHICAGO "Water Motor" THE CHEAPEST POWER KNOWN.

Simple, Reliable, Durable. Thousands in Use.
NO NOISE — NO DIRT — NO TROUBLE.
Send for particulars and prices.
We also have a 2 h.p. Gasoline Engine, price $95.
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26 SOUTH CANAL STREET, CHICAGO.

PRINTS BRIGHT GOLD
(See Insert December, 1903)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.
Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold,	$3.00	per lb.
Pale Gold,	3.00	"
Copper,	3.00	"
Aluminum,	4.00	"

Put up in ½ and 1 pound tin cans.

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Peerless Padding Glue The Best and Cheapest
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.
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our Padding Glue makes the strongest and most flexible pads.
We use *the best materials* the market affords, and know how to use them to get the best results. It doesn't get sticky.
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Gas or Gasoline Engines
It will pay you to send for our catalogue. State number and size of your presses and we will give full information.
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EVERYTHING FOR THE ENGRAVER
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SCHREINER'S CROSS-CORE CASTING BOX
The most perfect machine. Cast irregular size plates, type high, with crossing cores; the best base, saves time, saves metal, produces the best plates, saving time on the press. Plates move easily from the cover, by improved gauges and lifter. No warping or shrinking of plates. Saves all expense for metal or wood bases. Also, we have **Stereotype Paper,** ready to use, for the finest class of jobs, etc.
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The Neidich Process of Imitating Typewriting (Ribbon Printing)
Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.
NEIDICH PROCESS CO., Philadelphia, Pa.

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All Envelop Factories make the Odd-Size or Special Size or very thick or extra fine Envelops by Hand. YOU CAN DO IT if you write to Alfred L. Sewell, Niles, Mich., U. S. A. who was founder, and many years Pres't and Manager of Sewell-Clapp [Envelop] Manuf'g Co. of Chicago. Write to him at NILES, MICH., U. S. A.
P. S. If you do not care to take hold of this yourself you may do a kindness to some young Printer by calling his attention to it, and not injure yourself. A good thing, and costs little. A knowledge of this art will help your Printing business, and give you much advantage.
ALSO WRITE ME FOR SEWELL'S SYSTEM OF MAKING
CALENDARS Forty years business in Chicago taught me some things of rare saving and profit to the Printer and benefit to the Customer.

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IRON OR WOOD

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MONOTYPE

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THE MONOTYPE

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The Norwood Press is, beyond all peradventure, one of the most notable printing establishments in America. Indeed, its fame as a producer of finely printed books is world-wide.

FACT II

Last March Mr. J. Stearns Cushing, after having thoroughly investigated machine composition, decided that the Monotype was the machine best adapted to the needs of the Norwood Press, and ordered two Monotype equipments.

FACT III

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FACT IV

Mr. Cushing ordered two more full equipments to be delivered at the earliest possible moment.

FACT V

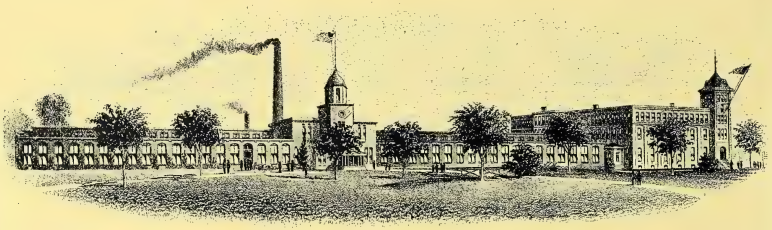
The experience of the management of the Norwood Press is the experience of every leading printer in America who has installed a Monotype equipment.

THE MONOTYPE

The Monotype Alone is Modern

The Monotype Alone is Modern

Norwood Press



Office of J. S. Cushing & Co.

Dictated. Norwood, Mass., *May 15, 1905*

WOOD & NATHAN CO.
Selling Agent The Monotype
1 Madison Ave., New York City

Gentlemen:

We have so far found the Monotype machines entirely satisfactory. The only trouble at the present time seems to be that we have not enough of them.

Please enter our order for two more keyboards and two casting machines for immediate delivery, and advise us how quickly they can be installed.

Very truly yours,

[*Signed*] J. S. Cushing & Co.

The Monotype Alone is Modern

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History of Composing Machines

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Author of "The Mechanism of the Linotype," "Correct Keyboard Fingering," etc.

A Complete Record of the Art of Composing and Justifying Type by Machinery, including an accurate list of all patents granted on composing machines, both in England and the United States, since the earliest record (1822) to date, with valuable hints on the securing of patents. Invaluable to students and inventors. 200 pages, 72 illustrations. Full leather, soft, $4; cloth, $3

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W. M. KELLY, The Unitype Company, San Francisco, Cal.: "I have enjoyed reading the History very much, and Mr. Thompson is entitled to much praise for the careful manner of collecting the numerous illustrations and sketches presented."

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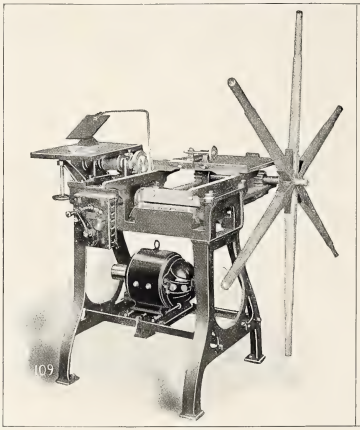
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Saw and
Shaver
} **Combined**

MADE IN TWO SIZES.
FURNISHED WITH OR WITHOUT MOTOR.

Does all the work that can be done with the separate machines, as easily and as satisfactorily. Hundreds in use. Every patron well pleased. Built of the highest grade material and guaranteed to be thoroughly fitted for the purpose.

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Typographic Roller-Washing Machine

takes composition rollers of any length from two to eight inches diameter, performing its work with a pair of propelling distributors and ONE CRESCENT SCRAPER. It will wash a sixty-two inch roller in twenty seconds; shorter rollers proportionately quicker. The machine is very compact, being only six feet long and weighing five hundred pounds. ONLY FIVE WORKING PARTS. It is mounted on casters, which enable the user to move it from press to press. The roller revolves through a liberal bath of kerosene, the crescent scraper, adjusted automatically by the roller, removes the color, picks and kerosene. The roller is fully supported and can not be injured by the scraper, NO MATTER HOW SOFT. A wetting device is attached which "sponges" concurrently, when desired. The price of the machine, with motor, is $400 net, F. O. B. Poughkeepsie, N. Y.; without motor, $350.

THIS MACHINE SHOWS ADVANTAGES OVER ALL COMPETITIVE MACHINES

IN THE FOLLOWING PARTICULARS:

Reduction in length of almost one-half.
Reduction in weight of almost one-half.
Reduction in working parts of 300.
Reduction of ten scrapers to one.
No brushes, no pumps, no massage wheels or inaccessible parts.
No adjusting for different size rollers.
A means of cooling soft rollers in hot weather.
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Rogers System of Rule and Figure Work — Will save time and money. Tables containing rules composed as rapidly as those without. It will pay you to investigate. Send for full description.

Price . . . $150

Automatic Quadding Attachment — Consists of a movable right-hand jaw, which closes in on every unfinished line. A great time-saver on questions and answers, poetry or broken lines.

Price . . . $125

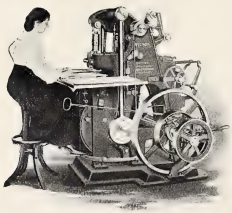
New Recessed Mold — Weight of slug reduced one-third. Expense of keeping matter standing lessened. Less air to be displaced from mold, thus giving more solid and perfect slug.

Price . . . $60

Mergenthaler Linotype Co.

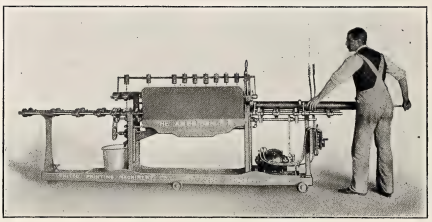
New York Chicago San Francisco New Orleans

United Printing Machinery Co.



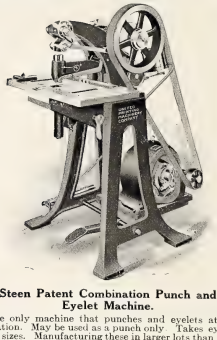
Victor Steel-Die Embossing Press.

Two sizes made. Rapid, perfect results. Used by the leading steel-die printers. We have improved our manufacturing methods and reduced selling prices.



American Roller-Washing Machine.

It cuts out all the cost of rags, waste and benzine. Two gallons of coal oil will clean rollers for ten presses for a week or more. In a pressroom with about ten cylinder presses, it will easily save its cost in a year. Its work is superior to hand washing and is beneficial to the roller.



Steen Patent Combination Punch and Eyelet Machine.

The only machine that punches and eyelets at one operation. May be used as a punch only. Takes eyelets of all sizes. Manufacturing these in larger lots than heretofore, we have reduced the price.

Sparks Round-Hole Machine.
Sparks Slot-Hole Machine.
Sparks Crimping Machine.

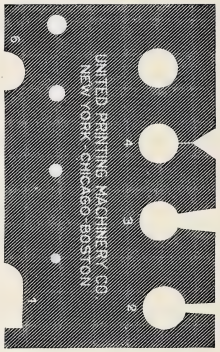
These machines form an ideal equipment for loose-leaf manufacturing.

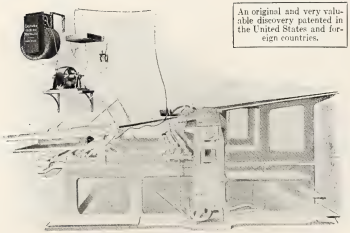
The **Crimping Machine** crimps and presses at one operation. Send samples of paper and we will crimp them perfectly.

The **Slot-Hole Machine** slots 500 sheets of paper or 200 cards at one operation.

The **Round-Hole Machine** has a capacity of about 750 sheets of commercial paper at each operation, or 250 sheets of cardboard.

The stock does not need clamping. There is no drag or twist. It will cut a clean hole in one sheet of tissue or in 1,000. Punches are in use ranging from $\frac{3}{32}$ in. to size of a half dollar. Work can be padded or blocked and drilled afterward without perforating the pad-board. If stock has been drilled or punched with too small a hole, the next size patent drill will enlarge the hole.





An original and very valuable discovery patented in the United States and foreign countries.

Chapman Electric Neutralizer.

This invention absolutely and forever removes every trouble caused by static electricity in pressrooms and other factories—this we *positively guarantee*, or no sale. It has been applied to over 700 presses since October, 1904, in the leading printing establishments of the Eastern States. The cost of maintenance for each press is not more than the cost of one 16-candle incandescent electric lamp. The season for troubles caused by electricity in pressrooms is at hand. We can relieve you of all delays and losses caused by electricity—loss of paper, cost of slip-sheeting, loss by offsetting, diminution of speed and output, difficulty in jogging, etc.

We will quote terms on receipt of the following information: (1) Number, size of bed and make of presses, and (if not in one room) how many in each room, with distance and location of each room from the others. (2) Is building of iron construction? (3) Nature of construction of ceiling and walls. (4) Exact extent of the trouble experienced, and under what conditions trouble is most intense. (5) Is current alternating or direct?—stating voltage.

In pressrooms where electric current is not available, we can supply electric generator at moderate charge.

NEW YORK, 12 Spruce St. CHICAGO, 337 Dearborn St. BOSTON, 246 Summer St.

Everything for Stereotyping, Process Engraving and Electrotyping

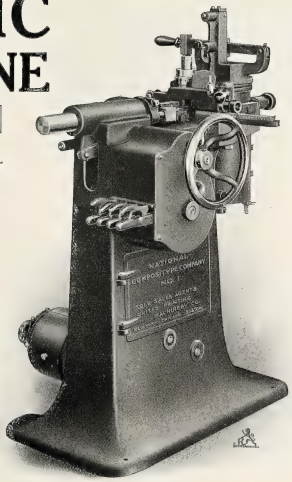
If It's New and Good, We Have It

The United Printing Machinery Company is organized to manufacture and sell machinery for reducing the cost of producing printing.

AUTOMATIC TYPE MACHINE

Manufactured by the National Compositype Co.

In the American Printer for September we show how little the labor cost is on this machine.



THE time is not far distant when this machine will be universally accepted as a utility equal in value in the composing room with the Linotype and the Monotype, completing the emancipation of the printer from the typefounder. The printer who buys body type in large quantities is a rarity. The printer who will buy job type, unless he operates on a small scale, will also be a rarity.

We can not recount in this space all the advantages this great invention offers to printers. In this issue we will refer briefly to the direct economies.

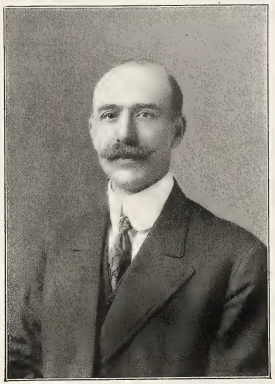
AS A DIRECT ECONOMY Type of all bodies, from 6 to 36 point, inclusive, cast on this machine averages the same cost per pound, *and that cost is from 15 cents to 20 cents per pound*, according to conditions, the major part being for metal, a constant asset. In large fonts the typefounders' price for 6-point job type is 85 cents per pound, and for 36-point is 44 cents per pound. This is particularly interesting to the publisher who is about to buy a new dress, or a printer starting a new business, as well as to the printer who buys only $400 worth of type in a year. *Here is great direct economy, but always the indirect economies are greater.*

THE MACHINE The machine makes a complete type at one movement, of sizes from 6 to 36 point, inclusive, equal in quality and accuracy in height, body, set and line to the best product of the typefounders. Any unskilled, intelligent person can make perfect type on it after a few days' instruction. For each change of character only one simple adjustment is required. The space occupied is 30 x 45 inches; the weight, 800 pounds; the power, one-quarter horse. The product varies according to fatness or leanness of type. The machine will cast from 50 to 60 lbs. of average 12-point per day of nine hours, including necessary matrix changes.

United Printing Machinery Co.

SOLE SELLING AGENT

NEW YORK—12 Spruce St. CHICAGO—337 Dearborn St. BOSTON—246 Summer St.



HERBERT M. BINGHAM
President of
BINGHAM BROTHERS CO.
NEW YORK — PHILADELPHIA
also of firm of
BINGHAM & RUNGE
CLEVELAND

BEGINNING with the week of September 18, we shall commence covering Rollers of full Winter grade. Winter Rollers should be *softer than others*, and the more seasoning they get before the cold weather arrives the more durable they are and "sharper" work is the result.

A COMPETITOR, upon being brought to task for his poor Rollers recently, excused (?) himself and his Rollers in comparison with ours, saying, "The Bingham Bros. have their business down to a science, and have a plant unequaled in the world."

OUR Rollers are the standard of quality and of price. Everything else in the Roller line is relative, being quoted as "Just as good as Bingham's" or "Lower in price than Bingham's." Why are Bingham's always quoted? You never hear Rollers being quoted as "Just as good as Brown's;" it is always "Bingham's." The *best* is what every printer should have. Try Bingham's "Star" on your winter order.

WHAT is the use of trying to save a few cents on Rollers, articles or tools absolutely necessary in your printing department? Months' wear out of good Rollers makes them cheaper than weeks' wear from poor ones. Besides, cheap ones are crooked and the composition on them must be apologized for all the time you have them. A cheap Roller is always a poor one, and recommends itself only on account of being low in price. It will do cheap work, *but*, will never do fine printing, while ours are always ready for both kinds.

BINGHAM BROTHERS CO.
Roller Makers
(Founded in 1849)
NEW YORK—406-408 PEARL ST. PHILADELPHIA—413 COMMERCE ST.

The Printers' Store

For everything used
in the Printing Art
WRITE US

Presses, Paper Cutters
Wire Stitchers
Imposing Stones, etc.

SPECIAL AGENTS FOR

Tubbs Wood Goods and Wood Type

Chas. Beck Paper Co.
Ltd.
609 Chestnut Street
Philadelphia

Everything in Stock

It is the printer who often spends a day cleaning his press with sandpaper and benzine with whom we want to talk about SOLVINE.

We carry two grades—

SOLVINE
AND **SOLVINE "H"**

The latter works more rapidly of the two, but must not be used upon *composition rollers*, for which the former, my regular Solvine, is prepared.

These are not cleaners that supplant benzine, but mediums that cut the dried-up ink and bring it to such a condition that it can easily be washed away with the regular cleaners used in pressrooms, and they accomplish it without injury to rollers or forms.

MANUFACTURED BY

CHAS. HELLMUTH
Manufacturing Agent for KAST & EHINGER
OFFICES AND FACTORIES
NEW YORK, 46-48 E. Houston Street
CHICAGO, 355-359 S. Clark Street

Number while you Print!

SAVING 100%

Investment Returned in Two Weeks



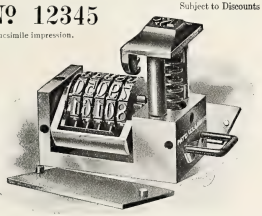
Absolutely Accurate . .
Fully . . . . Guaranteed

$14.00
Subject to Discounts

№ 12345
Facsimile impression.

Simplest . .
Strongest .
Best in the World . . . .

Cleansed in One Minute Without . . Removing a Screw . . . .



VIEW, SHOWING PARTS DETACHED FOR CLEANSING

BATES

"Model No. 27"

The only reliable Type-high Numbering Machine made to-day.

Incomparably Superior Construction
ASK US "WHY?"

20,000 IN USE THE WORLD OVER

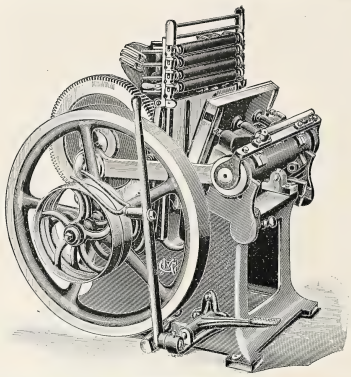
CARRIED IN STOCK AND RECOMMENDED BY

ALL BRANCHES OF { AMERICAN TYPE FOUNDERS CO.
BARNHART BROS. & SPINDLER
GOLDING & CO.
INLAND TYPE FOUNDRY
AND DEALERS EVERYWHERE

ALWAYS IN STOCK — NO DELAYS

THE BATES MACHINE COMPANY

346 Broadway, NEW YORK — **315 Dearborn St., CHICAGO**
63 Chancery Lane, London, Eng. — 2 Cooper Street, Manchester, Eng.



Style No. 4

Style No. 4

17 x 25 inside chase.
Four Form Rollers.
Heavy Box Frame.
Heavy Fly-Wheel and Platen.

Cutters and Creasers

No. 4—30 x 44 inside chase.
No. 3—27 x 40 inside chase.
No. 2—23¼ x 31 inside chase.
No. 1½—22½ x 30¼ inside chase.
No. 1—20 x 30 inside chase.

Stamper

24 x 26 Bed Plate.

THE M. GALLY
IMPROVED UNIVERSAL PRESSES

MANUFACTURED BY

THE NATIONAL MACHINE CO., HARTFORD, CONN.

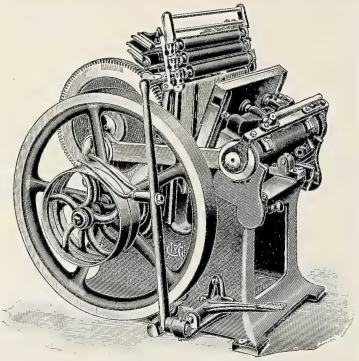
For Catalogue and Prices, write the nearest Printers' Supply House.

Printing Presses

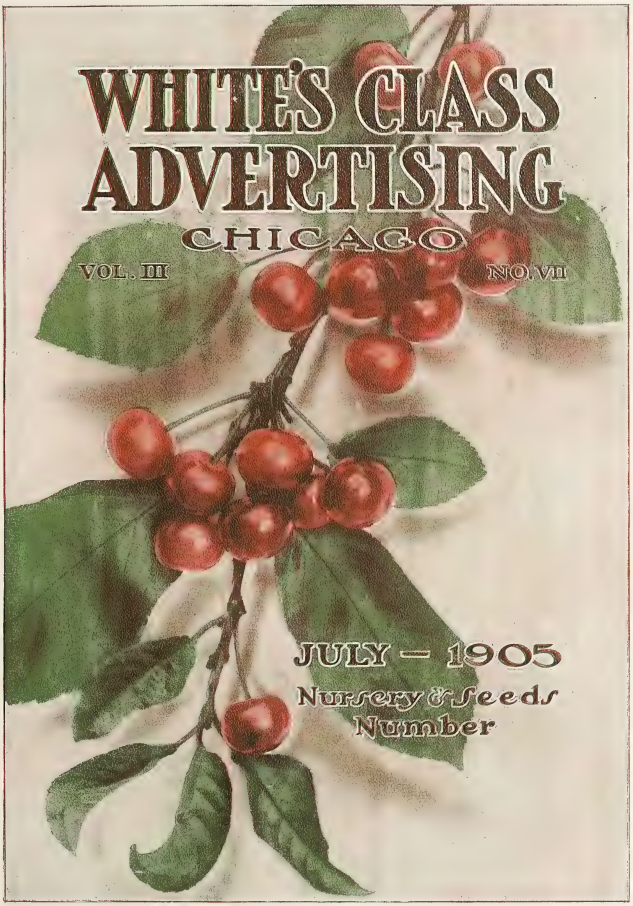
No. 4—17 x 25 inside chase.
No. 3—14 x 22 inside chase, five combinations.
13 x 19 inside chase, five combinations.
10 x 15 inside chase, three combinations.
No. 2—14 x 22 inside chase.
13 x 19 inside chase.
No. 1—14 x 22 inside chase.
13 x 19 inside chase.
10 x 15 inside chase.

Embossers

No. 2—24 x 26 Bed Plate.
No. 1—21¼ x 22 Bed Plate.



Style No. 2



PRINTED BY

THE HENRY O. SHEPARD COMPANY

DESIGNERS, ILLUSTRATORS, PRINTERS AND BINDERS

STIPPLING FOR THE TRADE

120-130 SHERMAN STREET

CHICAGO

LOCAL AND LONG-DISTANCE TELEPHONES, HARRISON 4230-4231

ALL DEPARTMENTS

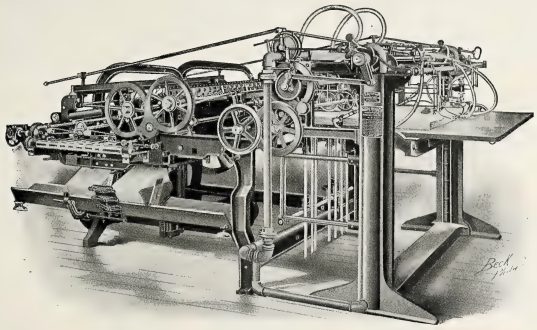
LOCAL and LONG DISTANCE
TELEPHONES
HARRISON
4230
4231



ATTRACTIVE
and INTERESTING
DESIGNS
with FRESHNESS,
VIGOR
and SPARKLE
CUTS IN ALL PROCESSES
with FINE PRINTING QUALITIES

THE INLAND-WALTON ENGRAVING CO.
120-130 SHERMAN ST.
CHICAGO

COPYRIGHT 1905
INLAND-WALTON ENGRAVING CO.
CHICAGO



Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

The Chambers Paper Folding Machines

have a successful business record of over forty years, while the

King Automatic Feeder

has now a proven record of nearly three years constant hard use under many different conditions.

AMONG OUR CUSTOMERS FOR KING FEEDERS ARE

Curtis Publishing Co.	Philadelphia	18	
Times Printing House	"	2	
Mr. Geo. F. Lasher	"	6	
Historical Publishing Co.	"	1	
American Lithographic Co.	New York City	2	
Doubleday, Page & Co.	"	2	
Williams Printing Co.	"	1	
Chas. Schweinler Press	"	1	
Methodist Book Concern	New York City	1	
J. J. Arakelyan	Boston, Mass.	1	
Western Methodist Book Concern,	Cincinnati, Ohio,	3	
Peruna Drug Mfg. Co.	Columbus, Ohio	1	
Egbert, Fidlar & Chambers	Davenport, Iowa	1	
Inland Printer Co.	Chicago, Ill.	1	
Kenfield Publishing Co.	"	1	

CHAMBERS BROTHERS COMPANY

Folding and Feeding Machines

PHILADELPHIA, PENNSYLVANIA

Agent for Great Britain, W. H. BEERS, 170 EDMUND STREET, BIRMINGHAM

TUBBS

NEW WOOD TYPE CATALOG READY

¶ Our New Catalog of Wood Type, Borders, Ornaments, etc., was completed August 1, and is ready for distribution. If you are interested in perfect Wood Type, send for it. Sent postpaid upon request. TUBBS QUALITY TYPE is so far in advance of the common kind that we are without a competitor. We leave this to you.

Discount 50 per cent

TUBBS SILHOUETTES

MADE ANY SIZE



No. 7 60 Cents



No. 12 60 Cents



No. 5 60 Cents



No. 9 60 Cents



No. 2 60 Cents

We Do Things
That's What Counts

You have a right to be suspicious of goods that require so much defense and explanation. The common kind requires considerable praising to make them stand with the Tubbs Quality. Our work needs no recommendation — it speaks for itself.

We are selling more goods than we can make!

¶ TUBBS NEW IDEA CASES, the kind that have no paper, except the guarantee slip, are replacing the common kind all over the world. ¶ We are also making more Wood Type than any concern in existence. All that is necessary is for you to see both kinds, then you'll appreciate the Tubbs Quality. We'll send you a letter if you say so.

Would you mind reading what some of the boys say?

THE MEMPHIS TIMES.
Times Building,
MEMPHIS, TENNESSEE.

July 17, 1905.

THE TUBBS MANUFACTURING COMPANY, Ludington, Mich.:

Dear Sirs.—We beg to advise that since using your products, such as Cabinets, Wood Type, Standing Galley Racks, Brass Galleys and the like, that we could not be prevailed upon to use any other make. Heretofore this office has used none other but —— of ——, our impression being that it was absolutely superior to any other kind. This, however, was previous to our knowledge of your firm or its goods; the result of this being, that your company is not advertised among the printers and publishers of the South. Your Cases are the "limit." We have never seen anything like them, and believe that they will, in due course of time, create a veritable revolution in that class of goods. As for us, we do not intend to ever use any other kind, and it is our belief that were the same facts before all the southern publishers and printers as they are before us, your trade in this section of the country would be great.

Very truly yours,
THE MEMPHIS TIMES.

THE DIEPRESS COMPANY,
CAZENOVIA, N.Y.

THE TUBBS MFG. CO., Ludington, Mich.:

Gentlemen.—The Cabinets which we ordered from you were received July 6, and we enclose herewith payment for same. Permit us to compliment you on these Cabinets. They are the best pieces of printing office furniture that we have ever seen.

July 8, 1905. THE DIEPRESS COMPANY.

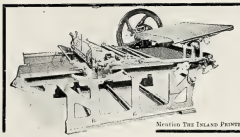
ST. LOUIS, MO., July 6, 1905.

THE TUBBS MFG. CO., Ludington, Mich.:

Gentlemen.—I have received shipment of goods ordered from you recently, and I assure you it has paid me to wait, as the goods are as you say, "as perfect as a diamond." The old expression, "a thing of beauty and a joy forever" must have been written for The Tubbs Mfg. Co., as the cases and type which I have received from you are so pretty as compared with the goods of the "trust factories" that they deserve a place in the parlor instead of the print-shop. Wishing you success, I am,

Yours truly,
W. J. SCHERCK.

THE TUBBS MFG. CO.
LUDINGTON, MICHIGAN, U. S. A.



The NEW WONDER Book and Job Press

Rack and Screw and Table Distribution—A GEM. Greatest Bargain Out, for the money.

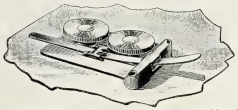
Ten Special Big Bargains on hand.

W. G. WALKER & CO., Madison, Wis.

Mention The Inland Printer.

Are you still plodding with the Glue Pot? Keep up with your neighbor by using the new

DOUBLE-GRIP GAUGE



The strongest fixed gauge ever invented, and the thing for 10-ply cards and other heavy stock. No glue. Adjustable.

Do your sheets stick to the form? Try Megill's Improved Gripper Fingers. Do you find it impossible to get perfect register at high speed? Write about Megill's Automatic Register Gauge.

E. L. MEGILL, Mfr., 60 Duane Street, NEW YORK

Cover and Book Papers



TRADE-MARK

JAMES WHITE & CO.

PAPER DEALERS

210 MONROE ST. CHICAGO, ILL.

THE SMITH & WINCHESTER MFG. CO.

Successors to Cranston & Jones *and* The Frank A. Jones Co.

SOLE MANUFACTURERS OF

Overcut and Undercut Auto. Foot and Hand Clamping **Paper Cutters**

Die Presses, Paper Bag Machines, Paper Machinery

OFFICE AND WORKS . . . . . SOUTH WINDHAM, CONN.

NOTICE

Our former New York office at 260 West Broadway has, since May 1, 1905, been united with our main office at South Windham, Conn., where now, with facilities increased, all orders and inquiries will have our prompt attention.

Our "Method" has brought Early Success.

COURTESY, Promptness and Absolute Accuracy is the method that has made our competitors wonder how we have been able to succeed with such apparent ease in a few years. Established less than four years ago, we are already in the van with our Patent Blocks of all descriptions. Patent Iron Grooved Blocks, Light Metal Sectional Grooved Blocks, Patent Stereotype Blocks, both iron and light metal, Light Metal Sectional Fillers for colorwork, in all sizes from 2 x 6 to 16 x 32 ems pica.

Pittman's Improved Register Quoin.

Experimental work of all kinds for printers.
Send for estimates and samples.

Andrews & Pittman Mfg. Co.



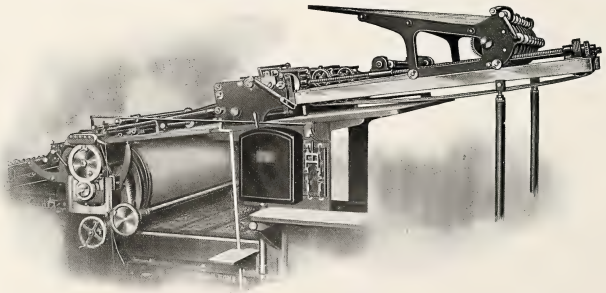
Reduce Your Payroll
AT LEAST $10.00 PER WEEK

Increase Your Output
AT LEAST 10 PER CENT PER PRESS

Under certain conditions we guarantee both.

These conditions exist in nearly all large pressrooms.

F A C T S F R E E



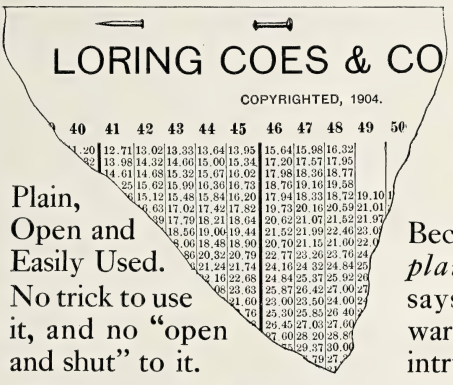
Two distinct types — pile and continuous — this cut shows continuous style.

CROSS PAPER FEEDER CO., 185 Summer Street, BOSTON, MASS., U. S. A.

TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830

Coes' Price-list is different, too.





LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That *may* be, but it can't be juggled with.

Coes' Knives



Are *Honest, Reliable* and *Sound.*

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES Is Always Best!

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

Loring Coes & Co. Inc.

Worcester : : : : Massachusetts

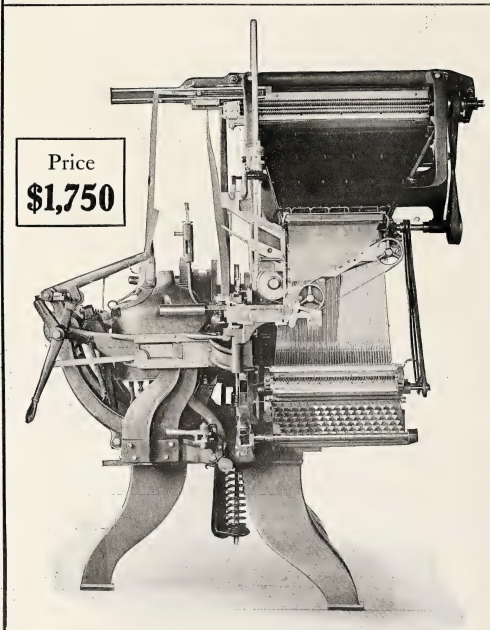
NEW YORK OFFICE—G. V. ALLEN, 10 Warren Street

The "Style B" LINOTYPE

Speed, Over 7,000 Ems an Hour

The Latest and Most Effective of all Composing Machines. The Simplest and Most Compact One-man Machine ever produced.

THE "Style B" Linotype is the invention of Linotype experts who have devoted their lives to building Linotype machines, and it is a natural evolution of the original Linotype. It was conceived in a Linotype factory, a factory engaged in the building of Linotype machines for fourteen years, beginning at the time when the Linotype first became a commercial necessity in printing. From the first it became apparent to our experts that the original invention, because of its complexity and its almost innumerable separate pieces of mechanism, was too cumbersome and should be simplified.



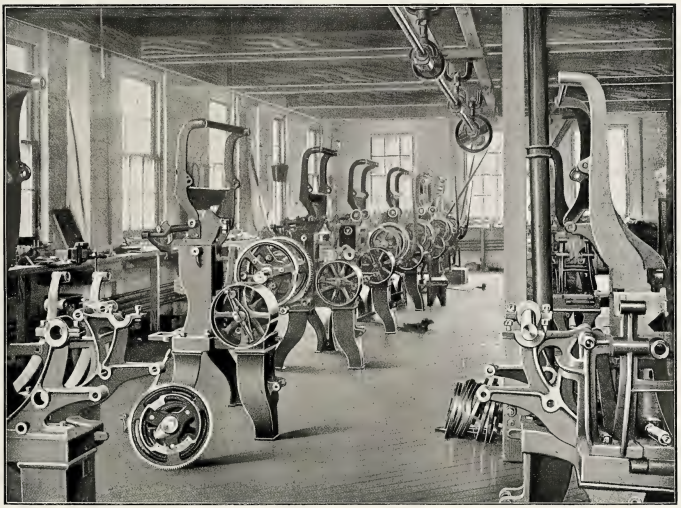
THE "STYLE B" LINOTYPE — *Front View.*

Two principal objects have been accomplished in the "Style B" Linotype: 1—Reduction in cost of manufacture and consequently in selling price. 2—The opening up of a field for the Linotype in the smaller centers where the conditions of business would not admit of the investment required for the more expensive and more complicated standard machine, requiring the constant attention of an expert machinist.

The "Style B" attains both these objects. It has only about one-half the number of parts contained in the original machine, and it has a novel method of its own of automatic "stops" which makes it impossible for the machine to be put out of order even by a careless operator. The "Style B" Linotype is more strongly

constructed, has fewer parts and is much easier to learn and to operate and will withstand more hard usage than any other composing machine.

The automatic "stops" on the "Style B" Linotype control all its movements, and in case of any derangement at any point in its operation the machine instantly stops, and breakage or disturbance of any part of the machine is made simply impossible. Every working part of the machine is in plain sight of the compositor and can be reached by him without leaving his stool. In short, the whole object of the invention of the "Style B" Linotype was to build a simple line-casting machine that could be operated by the average compositor or printer without the aid of expert machinists, as is necessary with all other composing machines, and this object has been attained.



A CORNER OF THE "STYLE B" LINOTYPE ASSEMBLING ROOM AT OUR CANADIAN FACTORY.

The "Style B" is also admirably adapted for setting newspaper headings in three faces, condensed advertisements with two-line initial and all similar work up to the capacity of the machine, which is eighteen twelve-point ems. Its range of work makes it useful in the largest printing offices as well as in the smaller ones, and its low price brings it within the reach of those printers who have hitherto felt that they could not afford to purchase the more expensive machine.

Arrangements are being made for the manufacture of the "Style B" Linotype in the United States, and it will be offered for sale in a short time fully guaranteed as to speed and efficiency. For Catalogues and further particulars address

Canadian-American Linotype Corporation, Ltd.

OWNERS OF INVENTION ALL OVER THE WORLD.

Head Offices, 70-72 York St. - - - TORONTO, CANADA

All purchasers will be protected against any patent claims of the Mergenthaler Linotype Company of New York, as our machine infringes no patents legally held by them.

A moment!

in a year.....

always.....

The business problem in every proposition, is that of economy. This is especially true in a printing office. The composing room is a source of loss more often than one of profit, one reason being increased wages without increased production. To overcome this, leading printers are adding the kind of type which saves its cost many times over. We refer to **Standard Line Unit Set** type, the original point line point set type, whose users have been saving money thru its labor-saving features, for nearly twelve years. Those who have once used it, will continue to buy the type which was made right in the first place, and has never been changed in hight, body or line.

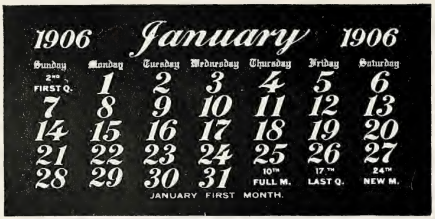
Inland Type Foundry
Saint Louis

Buffalo
Chicago
New York

Sullivan's Calendar Pads for 1906

NOW READY FOR SHIPMENT.

Send for Sample Book and Prices.



The Best and Cheapest.

FORTY SIZES AND STYLES.

We guarantee pads correctly gathered, uniform color, uniform margins, perfect printing, full count, and with our reinforced method of gumming, pads absolutely free from breakage. Shipments made the day we receive the order.

Sample Book and Prices Sent Upon Request.

THE SULLIVAN PRINTING WORKS CO.,
COURT STREET AND BROADWAY, CINCINNATI, OHIO.

You are invited to visit the

Exhibition of

Printers' Machinery and Devices

at the

Inland Printer Technical School

120-130 Sherman Street

Chicago

where modern apparatus are displayed doing practical and experimental work under the supervision of expert instructors and demonstrators.

There has been gathered together for the purposes of this exhibit the following line of Printers' Machinery and Materials, all of which can be viewed in practical operation and use:

A complete outfit of display type and a model composing-room equipment, including Hansen Mitering Machine, Riebe & Hamel Quoins, Lynchard Square-lock Quoins and Martin Lock-up Quoins, Barnhart Bros. & Spindler's Electric-welded Chases, etc.; McGreal Patent Combination Sectional Chases, Champlin & Smith, Chicago, owners.

Seven Mergenthaler Linotypes, with Jenney Linotype Motors and Imperial Slug-cutting Attachment.

Wesel Electric Proof Press.

Blatchford Perfection Gas Furnace and Water-cooled Recasting Molds.

An ideal pressroom equipment, comprising:

Campbell Century Press, 36 x 48, with Jenney Motor and Cutler-Hammer Controller.

Miehle Press, 34 x 46, with Crocker-Wheeler Motor and Carpenter Controller, and automatically fed by Dexter Feeder.

Optimus Press, 41 x 55, with Sprague Electric Company's Motor and "Kohler System" Controller.

Harris Automatic Two-color Rotary Press, with Peerless Electric Company's Motor.

Challenge Gordon Press, 12 x 18, with Jenney Motor and Warnock's Power Transmitter.

Gilbert-Harris Metallic Overlay Outfit.

Hoerner's Combination Shuteboard and Type-high Machine.

Challenge Machinery Co's Metal Sectional Blocks, Little Giant and Eureka Register Hooks, Riveted Zinc Galleys.

American Press Seats, Champlin & Smith, Chicago, sole agents.

C. H. Booton Co's Extension Arm Register Gauge.

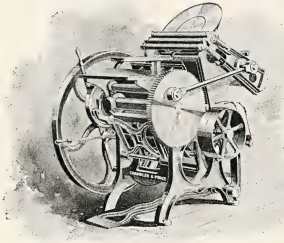
Dexter Folder and Automatic Feeder, with Jenney Motor and Speed Regulator.

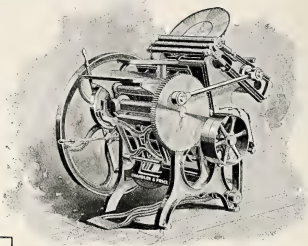
Crawley and Anderson Bundling Presses.

The Chandler & Price Press Pyramid

SHOWING ACTUAL SALES AND DELIVERIES OF THIS RENOWNED PRESS

FROM DATE OF THE BEGINNING OF BUSINESS UP TO JULY, 31, 1905





FOR YEAR ENDING JULY 31

1887—311 GORDONS
1888—367 GORDONS
1889—413 GORDONS
1890 — 610 GORDONS
1891 — 652 GORDONS
1892 — 657 GORDONS
1893 — 732 GORDONS
1894 — 743 GORDONS
1895 — 1,143 GORDONS
1896 — 1,375 GORDONS
1897 — 1,086 GORDONS
1898 — 1,589 GORDONS
1899 — 1,707 GORDONS
1900 — 1,763 GORDONS
1901 — 1,634 GORDONS
1902 — 2,130 GORDONS
1903 — 2,358 GORDONS
1904 — 2,282 GORDONS
1905 — 2,393 GORDONS

TOTAL NUMBER CHANDLER & PRICE GORDONS SOLD AND DELIVERED IN NINETEEN YEARS 23,945

THINK OF IT! 23,945 CHANDLER & PRICE GORDON PRESSES Made, Sold and Delivered in NINETEEN YEARS. Such is the result of manufacturing goods of real merit. The Chandler & Price Presses lead! Ask your dealer for them and accept no substitute.

391 Gordons Sold and Delivered in month of October, 1904

THE CHANDLER & PRICE CO., *Makers*, Cleveland, Ohio, U.S.A.

ABC BLACK ⚜ ABC BLACK

Of late years there has been a large demand for an

All around
Book and
Cut **BLACK**

suitable for general book, catalogue, circular work, etc., for type, cuts and half-tones on cylinder presses; a black which is lustrous, dense and strong in color, yet free-flowing and good working, that dries readily when printed but not on the press, and is withal moderate in price.

WE HAVE JUST SUCH A BLACK

We have sold tons and tons of it, with such great satisfaction to all purchasers, that we have decided, in order to introduce it generally and rapidly, to make 100,000 pounds of it, and offer it while this supply lasts, at the following prices. It is our

ABC BLACK

ABC Black in barrels containing about . .	500 lbs.	each	18 cents per lb.
ABC Black in half barrels containing about .	250 lbs.	each	19 cents per lb.
ABC Black in quarter barrels containing about	125 lbs.	each	20 cents per lb.
ABC Black in kits containing	50 lbs.	each	22 cents per lb.
ABC Black in kits containing	25 lbs.	each	24 cents per lb.
ABC Black in case containing 12 10-lb. cans or	120 lbs.	each	22 cents per lb.

50,000 pounds of the above will be on sale at our factory, the other 50,000 pounds will be distributed from our Chicago branch.

The **ABC Black** will be furnished only in the above packages. Prices f.o.b. either New York or Chicago—terms 30 days net, no cash discount. We reserve the right to limit the amount sold to any one customer, and to reject future delivery orders.

USE THE ANNEXED COUPON, sending it either to our New York or Chicago address.

SIGMUND ULLMAN COMPANY

146th Street and Park Avenue . NEW YORK CITY
45 Plymouth Court . . . . . CHICAGO, ILL.

Sigmund Ullman Co.

Please send at once by freight ..... lbs. of your **ABC BLACK** packed in ..... at ..... cts. per pound as advertised in The Inland Printer.

Name .....
Address .....
City .....
State .....

Happy Relief!

To replace the mushy, battered, way-off lead stuff with our
ALL RIGHT IRON FURNITURE



A pleasure to use it—so light, strong and accurate. Lasts a lifetime.

Get our circular, also of our Patent Steel Furniture—the great labor-saver.

MORGANS & WILCOX MFG. CO.
MIDDLETOWN, N. Y.
Printers' and Electrotypers' Machinery.

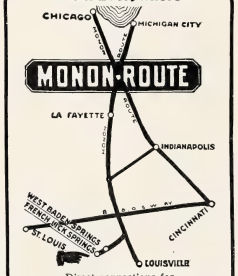


Across Lake Erie Between Twilight and Dawn

THE D. & B. Line Steamers Leave Detroit daily at 5.00 p.m. (central time) and Buffalo daily at 5.30 p.m. (eastern time) reaching their destination the next morning after a cool, comfortable night's rest en route. By special arrangement all classes of tickets reading via the Michigan Central, Wabash and Grand Trunk Railways, between Detroit and Buffalo, in either direction, are optional and will be accepted for transportation on the D. & B. Line.

Detroit & Buffalo Steamboat Co.
A. A. SCHANTZ, *Gen'l Supt. & Pass. Traf. Mgr.*
Detroit, Mich.

Easy to Reach
From Everywhere

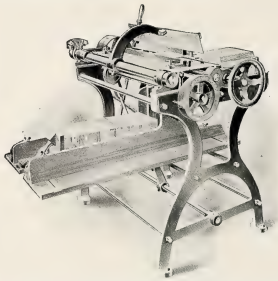


Direct connections for
French Lick and West Baden Springs
can be made from anywhere via the places shown in above map.

The wonderful health-giving qualities of these waters, the beautiful country and splendid accommodations are all described in our Illustrated Booklet.
Send for one.

CHAS. H. ROCKWELL Traffic Manager CHICAGO
FRANK J. REED Gen'l Pass. Agt.

Increased Production Decreased Cost



Is obtained by using our One-fold Folding Machine. It will fold a single sheet as well as a 64-page section from 4x6 to 18x24. Any one can feed it.

SENT ON TRIAL

C. F. ANDERSON & CO.
394 to 398 South Clark Street, CHICAGO, ILL.

Can be "Locked" in Form same as Type
to Number and Print at One Impression

WETTER

Type-High Numbering Machine

We have 132 Models--to suit all needs.

The only one that will successfully work on any Cylinder or Platen Press

SOLD BY ALL DEALERS

Model 130

Five-wheel Machine to automatically number from 1 to 99999



Prints figures like this impression

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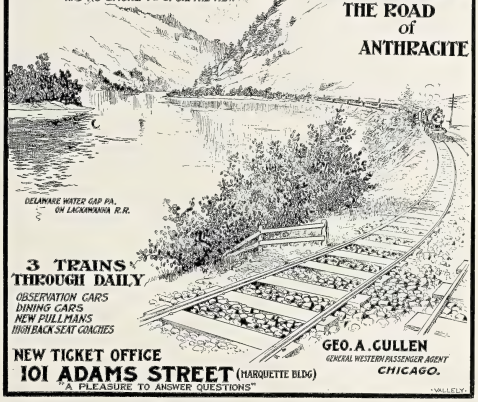
List Price $14—subject to discount.

WETTER NUMBERING MACHINE CO. 331-341 Classon Avenue BROOKLYN, NEW YORK, U. S. A.

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CHICAGO to NEW YORK
"THE BEAUTIFUL WAY"
EVERY MILE A PICTURE
AND NO SMOKE TO SPOIL THE VIEW

Lackawanna Railroad
THE ROAD of ANTHRACITE



3 TRAINS THROUGH DAILY
OBSERVATION CARS
DINING CARS
NEW PULLMANS
HIGH BACK SEAT COACHES

NEW TICKET OFFICE
101 ADAMS STREET (MARQUETTE BLDG)
A PLEASURE TO ANSWER QUESTIONS"

GEO. A. CULLEN
GENERAL WESTERN PASSENGER AGENT
CHICAGO.

Picturesque Florida

Is a sixty-page booklet embodying numerous handsome half-tones and illustrations of scenes in Florida. It contains no advertising or reading matter.

It is sent, together with the special Southern edition of the Seaboard Air Line Magazine, to any address on receipt of 10c. to pay postage.

J. W. WHITE,
General Industrial Agent, Portsmouth, Va.

SEABOARD AIR LINE RAILWAY

NEW NEW

Germania Transfer Ink

To lithographic printers I recommend my superior new Transfer Ink. The best which has so far been produced.
For durability, sharpness and clearness it is unsurpassed.
Under the greatest heat or deepest etching it does not run or weaken.
Send for samples.

GERMANIA COMES IN THREE QUALITIES:

No. 1, for copper	Mk. 80 per kg.
No. 2, for roller,	Mk. 15 per kg.
No. 3, for engraving,	Mk. 21 per kg.

Every user will be surprised at the great improvement in the work made by this ink. Protected by patents.

ANT. KNAUP, Frameries, Belgium.

IT DEPENDS ON THE "LINE"



IT DEPENDS ON THE "LINE" whether you have an enjoyable vacation. If you are going fishing all your lines should be strong lines. The strongest LINE to the best fishing spots in the West and Northwest is the

Chicago, Milwaukee & St. Paul Railway

In the northern part of Wisconsin are Star Lake, Plum Lake, Fence Lake, Trout Lake, Big St. Germain, Squirrel, Tomahawk, and a score of other lakes easily reached from Minocqua. These lakes are fairly alive with muskellonge, bass and other good fish, and for size and quality these fish are not excelled in America. Through sleeper from Chicago at 10:30 p. m. Arrive Minocqua next day at noon.

Within easy reach of St. Paul and Minneapolis is the great fishing region of Minnesota. It contains several hundred ideal fishing resorts. The Pioneer Limited leaves Chicago 6:30 p. m., arrives in the Twin Cities in time for breakfast and an early starting to the fishing grounds.

Middle Inlet, Wisconsin, 252 miles from Chicago, and, further north on the same line, Floodwood, Witbeck, Republic and Champion, Michigan, offer excellent trout fishing. Leave Chicago 10:30 p. m., arrive there next morning. Oconomowoc, 116 miles from Chicago, is the center of another good fishing region. Pewaukee, 105 miles from Chicago, is good for bass. Fox Lake, Illinois, 50 miles from Chicago, Lake Winnebago, Wisconsin, 188 miles from Chicago, and hundreds of other points on this line offer sport for the fisherman. "It depends on the line." Books and folders mailed for four cents postage.

F. A. MILLER, General Passenger Agent, Chicago.

THE NEW SUMMER REGION

TEMAGAMI

"Deep Water" 300 miles north of Toronto, Canada.

REACHED VIA THE

Grand Trunk Railway System

A Land of Lakes and Rivers. A peerless resort for the summer tourist, camper, canoeist, angler and sportsman.



This new territory is now accessible by rail and offers the best fishing and shooting in America. Pure bracing air. Over 1,000 feet above the sea level; scenery unexcelled; Hay Fever unknown; magnificent canoe trips. ¶ Small-mouth Black Bass, Speckled Trout, Lake Trout, Wall-eyed Pike and other species of fish abound. In the open season hunting is without a peer; Moose, Caribou, Deer and Partridge are found in goodly numbers.

A handsome illustrated publication with all information, maps, routes, etc., sent free on application to

GEO. W. VAUX, A. G. P. & T. A., Grand Trunk Railway System
135 Adams Street, Chicago, Ill.

COLORADO

Every one who goes to COLORADO reports "a splendid time."
No wonder.
From the moment you get there until you leave, the days are fully taken up with *splendid outdoor sports* — a score of different forms of recreation.
And the Colorado air and sunshine, mountain scenery and crystal drinking water constitute the best medicine possible to find.
Fast through trains on the Rock Island equipped with standard and tourist Pullmans, wide-window, electric-lighted chair cars and coaches cooled by electric fans.
Direct line to Denver as well as to Colorado Springs and Pueblo.

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FULL INFORMATION UPON REQUEST.

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CHICAGO
TO
RICHMOND, VA.
VIA THE
"Big Four=C. & O. Route"

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"ONLY ONE NIGHT OUT"
Dining Car Service All The Way

For reservations and full information call at 238 Clark Street, Chicago.

J. C. TUCKER, General Northern Agent



"WORLD" BLOTTING
"HOLLYWOOD" BLOTTING
"RELIANCE" BLOTTING



THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADDRESSING.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Envelopes, wræppers, newspapers, cætalogs, cards and letters addressed by hænd, typewriter and machinery to printers, publishers, booksellers, bookbuyers, libraries, linguists, scientists, throughout the world.

ADVERTISING CALENDARS.

French Novelty Adv. Co., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

Oliver Baker Mfg. Co., Minneapolis, Minn., makers of art calendars, etc., half-tone, double tone, photo-finish and 3-color process. Send for price-list.

ADVERTISING CALENDARS AND PADS.

Bonnerwith Bros., 78 Duane st., New York; 963-967 De Kalb ave., Brooklyn, N. Y.

ADVERTISING PADS.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

AIR BRUSH.

Thayer & Chandler, fountain air brush, 160



W. Jackson blvd., Chicago. Send for catalogue.

APPARATUS FOR MAKING RUBBER STAMPS.

The R. H. Smith Mfg. Co., Springfield, Mass. Specialty of half-hard stereotypes for printers' use.

BALL PROGRAMS AND INVITATIONS.

Butler, J. W., Paper Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Wire-stitching, odd-volume and edition binding.

BOOKBINDERS' CASEMAKING, EMBOSSING, STAMPING, EDGE GILDING.

Walcutt Bros. Co., 139, 141 and 143 Centre st., New York.

BOOKBINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER AND CLOTH.

Thomas Garnar & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOOKSELLERS.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Længuages book-store is a classified book-store of new, secondhænd and rare books, linguistic, scientific and otherwise. Trænslations, Grammars, Dictionaries, Periodicals. American and foreign books and magazines on printing. Mail-orders and subscriptions taken.

BRASS RULE AND BRASS GALLEYS.

Hammond Printers' Supply Co., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

Wessel, F., Manufacturing Co., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia.

BRASS-TYPE FOUNDERS.

Missouri Brass Type Foundry Co., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

Crescent Embossing Co., Plainfield, N. J. See "Crescent Goods."

CALENDAR PADS.

The Sullivan Printing Works Co., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1906. The best and cheapest in the market. Write for sample book and prices.

CARBON BLACK.

Cabot, Godfrey L., Boston, Mass.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

Shepard, The H. O., Co., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

CHASE MANUFACTURERS.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago. Sole Western manufacturers of Electric Welded Chases.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

COIN CARDS.

Coin Cards (6-hole), any printing, in 1,000-lots, $3.75; 1-hole cards, any printing, $3 per 1,000; less for more. The Detroit Coin Wrapper Co., Detroit, Mich.



COLOR CARDS AND WOOD SAMPLES.

Morrison, C. C., 363 S. Clinton st., Chicago, manufacturer color cards and wood samples for mixed paints.

Stocker, J. W., & Son, 510-512 W. Marianna av., Chicago. Wood samples, stains, sheet work of all kinds.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel and Copper Plate Co., The, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

COUNTERS.

Durbrow & Hearne Mfg. Co., 12 Wooster st., New York. Counter No. 4207 for counting number of sheets of paper printed, from 0 to 99,999; can be set back; in use 25 years by best concerns.

CRESCENT GOODS.

Crescent Embossing Co., Main Office and Works, Plainfield, N. J. Manufacturers of: Crescent Calendars for Advertising purposes. Large line. Write for particulars. Crescent Folders for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels.
Crescent Address Cards for all Lodges and Societies. Samples free to trade.
Crescent Advertising Blotters, Fans and Novelties. Write for samples.
Catalogue Covers, Show Cards, Labels and Specialties in Fine Embossed Work. Write for samples and prices.
Silk Cords and Tassels.
Stamped or Embossed Stationery.

CYLINDER PRESSES.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago. Babcock drums, two-revolutions and fast news presses.

DESIGNERS AND ENGRAVERS.

Bragdon, John C., 711 Penn av., Pittsburg, Pa. Wood and photo engraving.

Pittsburg Photo-Engraving Co., 347 5th av., Pittsburg, Pa.

Publicity Engraving Co., 525 3d av., Pittsburg, Pa. Exclusive designs and perfect plates.

DESIGNER AND MANUFACTURER OF SPECIAL MACHINERY.

Hollingsworth, Samuel, Plainfield, N. J. Special Machinery for the printing and paper trades. High-speed rotary and color presses designed and built.

Swift, George W., Jr., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind.

DICTIONARIES.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Makers, buyers, sellers, exporters, importers of Dictionaries, Grammars and Text-books in all languages, on all subjects. Reference-books for printers, publishers and booksellers. Mail-orders taken.

DIE CUTTING.

Story Finishing Co., 209 S. Clinton st., Chicago. Paper, labels, novelties, loose-leaf ledger sheets.

DIE SINKERS.

Buckhaus, A. W., 58 Harrison av., Springfield, Mass. Skilled workmanship.

Wagenfohr, Charles, 140 West Broadway, New York city. High-grade work.

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Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Trænslating, compiling, indexing, publishing. Dictionaries and Grammars a specialty.

ELECTROTYPERS.

Barnhart Bros. & Spindler, 183-187 Monroe st. Chicago.

Længuages Printing Company, Længuages building, 15 W. 18th st., New York. Books, mægazines, jobs. Half-tones reproduced.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

ELECTROTYPERS AND STEREOTYPERS.

BENTON, F. A., & SON, 590 Water st., Bridgeport, Conn.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 214-216 Pine st., St. Louis, Mo. Work in all branches.

BUFFALO ELECTROTYPE WORKS, Buffalo, N. Y. Electrotypes, nickeltypes and stock cuts.

EMPIRE CITY ELECTROTYPE CO., 251 William st., New York. J. G. Hurmuze, electrotyping.

FLOWER, EDWIN, 216-218 William st., New York city. "Good work quickly done."

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON CO., Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, Co., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & CO., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING AND REFINING CO., 173-199 W. Kinzie street, Chicago.

ELECTROTYPERS, STEREOTYPERS AND PHOTO-ENGRAVERS' MACHINERY.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia. Most complete line of labor-saving machines and appliances, all our own make. Complete plants a specialty. Send for catalogue.

EMBOSSED FOLDERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

EMBOSSERS AND STAMPERS.

CHICAGO PRINTING & EMBOSSING CO., metal leaf, bronze and color work, catalog covers, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

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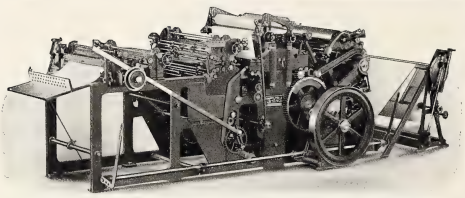
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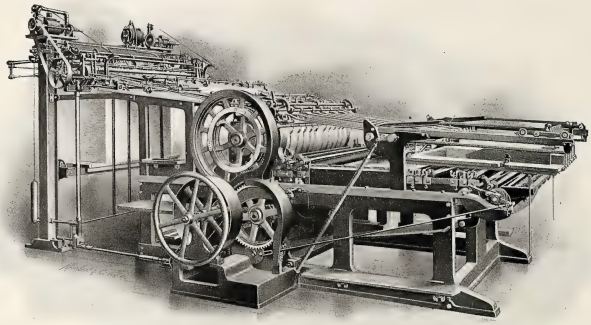
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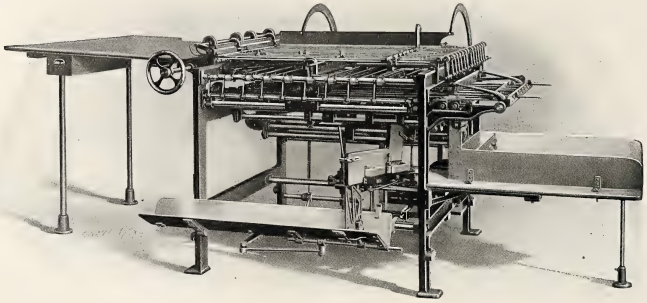


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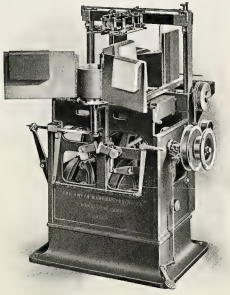
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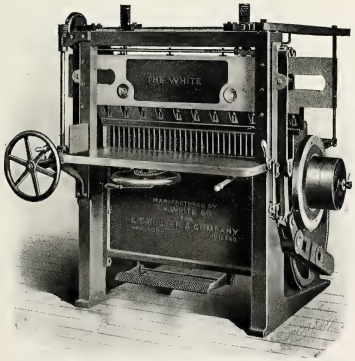
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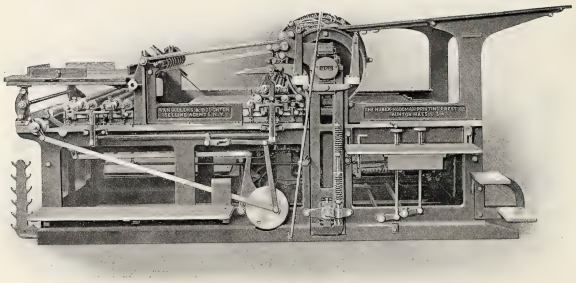
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AMONG THE FEATURES FOR SEPTEMBER ARE

"The Symbolism of Form," by Henry Turner Bailey. Showing the adaptation of typographic and other symbols to various uses in printed matter. An article of timely interest to all printers. Fully illustrated.

"Book Advertisements," by Frederic Flagler Helmer. Illustrated with reproductions of page advertisements from the magazines. Full of suggestion for typographic display.

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The Typographic Displays include many forms for commercial and other typography.

CHANGE IN SUBSCRIPTION PRICE

Beginning September, 1905, the price of **The Printing Art** (in America) will be $3.00 per year, 30 cents per copy. The foreign subscription remains as at present, $5.00 per year, 50 cents per copy, including postage. Subscriptions can begin with September, or can be dated back as long as issues now on hand can be furnished. The price for all numbers will be in accordance with the new rate.

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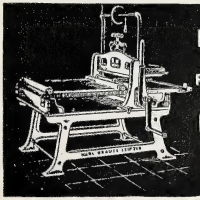
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